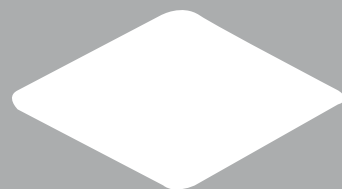


Format



FACTORY

13

INTERNATIONAL
PHOTOGRAPHY
FESTIVAL

FACTORY

The factory of the future will have only two employees, a man and a dog. The man will be there to feed the dog. The dog will be there to keep the man from touching the equipment.¹

Welcome to the sixth edition of FORMAT International Photography Festival. FORMAT presents a selection of the best of emerging international talent showcasing it alongside the masters of photography for audiences to see, debate and engage in. It has quickly established itself as a world-class biennale and a must-see event in the photographic calendar. We would like to thank our new and established partners and all the participants for working with us to produce another great festival.

Founded in 2004, FORMAT is focused on the best of what photography is and can be. Contributing to and biting at the cutting edge, FORMAT13 is the biggest and most ambitious edition to date, located in venues across Derby and beyond. Derby is a UNESCO World Heritage Site designated for being the birthplace of mass production and for having the world’s first factory. Thomas Lombe instigated the inaugural continuous, powered production unit in the world, a building full of silk spinning machines at Derby’s Silk Mill in 1716. The festival programme curated on the theme of FACTORY explores this world affecting phenomenon and looks at how photography continues to be an essential medium in the twenty-first century through the work of over 300 contributors.

With its innate paradoxes of wealth and poverty, pride and despair, stasis and change, the factory is one of photography’s most compelling subjects.²

The festival includes an exciting line-up under the theme which has been understood in terms of the process and transformation of material, live sites of production, the products, labour and documentary. Crosscutting genres, the festival uncovers the global effects and complex relationships between workers and machines throughout time. The theme offers festival visitors a dynamic and poignant view on the phenomenon of the factory and its impact on our lives internationally or at home. Mechanised production en masse, although an inevitable part of progress, was one of the factors responsible for the emergence of a working class, consumerism and for our timed working lives. It also sparked the movement towards socialism, unions and workers rights. Artists throughout time have reacted to the fast pace of change; if you look at futurism and constructivism, as the pace of change began to accelerate, artists at that time had something polar to work in reaction to. Today changes are running on at an imperceptible rate and automation is no longer confined to manufacturing industries but has seeped into every aspect of our daily living. A factory is still a space for production, of exploitation or even exhibition. Art and society don’t merely examine this change, they are an essential part of it. Photography is produced and consumed en masse, it is also product of the market. In practice the physical methods of production remain unseen, factories are off limit, manufacturing has been outsourced across Asia and the former industrial units of the West perish until taken over by nature or reclaimed by culture then, in turn, developers. The typical setup of the factory was an industrial workplace where many parts created on or off site come together to make a whole. Due to the global demand for cheap clothing, food, domestic products and materials this is still the case in many countries. But also now the workplace has expanded beyond the factory walls, people spend their time in front of mass produced computer monitors, smart phones or tablets orchestrating almost nonstop from afar, indeed as Hito Steyerl states ‘*If the factory is everywhere, then there is no longer a gate by which to leave it – there is no way to escape relentless productivity.*’³

The festival theme examines the aspects of factory and working life, automation, live to work/work to live, the products and impacts of factories; through exhibitions, performances, events, portfolio reviews, residencies, mass participation, education projects and much more. Throughout the festival, online and in the city, the ideas

Louise Clements

1. Warren G. Bennis

2. Paul Herrmann FORMAT13 conference introduction, 2013

3. Hito Steyerl
www.e-flux.com/journal/is-a-museum-a-factory/ 2009



have been broken down further into areas concerned with: In Work – the site, the street, the office, the location, geography, politics and environment; At Work – the people, the workers, the business and process/processing; Out of Work – leisure industry, unemployment, the street, family, the product, impact, waste and histories. A small selection of the exhibitions addressing these ideas include: *Notes Home* from the Archive of Modern Conflict looking at the mass produced picture postcard and early working class holiday destinations along the east coast of Britain; the UK premier of *Album Beauty* from the collection of Erik Kessels celebrating the lost art of the family album; a FACTORY survey from over 70 EXPOSURE artists selected from an international open call featuring everything from textile workers in Bangladesh, factory farmed chickens to mass produced miracle balms from Brazil; a new exhibition by Thomas Sauvin and The Archive of Modern Conflict’s *Silvermine* collection, Beijing. Featuring domestic images from negatives salvaged from recyclers in Beijing and interventions by Melinda Gibson and LeiLei; *Still Waters*, a new FORMAT commission by Brian Griffin, one of the UK’s most influential and creative portrait photographers. Featuring portraits of the powerful people of Derby inspired by German Expressionism, Joseph Wright of Derby and David Lynch, alongside darker soul searching self portraits; and a residency by the Human Printer who literally break down the CMYK of the image and print each pointillist set of colours by hand in a human/machine like process with a team of workers. In a unique collaboration for the festival we are working with mobile phone photo app EyeEm, BlindBoys photo collective and mobilephoneographer Michael Baranovic for our latest mass participation project where we invite people around the world to mob us with images on the festival theme. In addition we have The Developer, a team of musicians headed up by musician John Parish and photographer/filmmaker Gavin Bush who have collaborated on a residency for the festival at John Smedley, a working textile factory in the Derwent Valley Mills World Heritage Site, to create a photo film featuring the machines, archive and site with live music for the festival finale.

Photography is one of the most important mediums of our time, almost everyone has a camera; billions of images are stored and shared every year en masse, digitally and online. It is important to acknowledge that we are photographed and are photographing in ever-increasing numbers. FORMAT helps us navigate, enjoy, participate in and make sense of this burgeoning territory through the eyes of the greatest image makers of today and tomorrow.



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Still Waters: A photographic portrait of Derby by Brian Griffin

It would be conventional to compare Brian Griffin’s carefully lit Derby portraits and tableaux with Joseph Wright; conventional but helpful. Wright was a participant at the high point of an intellectual and social revolution, and was well aware of it. His patrons included Josiah Wedgwood and Richard Arkwright, pioneer industrialists of an importance only perhaps equalled by Henry Ford. Wright’s doctor and good friend was Erasmus Darwin, grandfather of both the evolutionist Charles Darwin and the polymath Francis Galton, and one of the crucial figures in the British Enlightenment. There is no parallel great revolution taking place in Britain at the moment; only the slow ebbing of colonial wealth and the hesitant realignment in Europe. Brian Griffin is well aware of that, in his turn.

The point is a serious one: Griffin’s Derby is a city fighting to find successes amid all sorts of decline. There may be a suggestion of an upbeat new entrepreneurial class filled with dreams and ambition but it lives in the long shadows of past achievement. Speak to Griffin about these pictures and his references are not to Joseph Wright, but to film-makers, among them most notably David Lynch. Griffin has often underlined his devotion to German cinema: “anything from Lang to Murnau, to Pabst,” he once said. “I bought a book called *The Haunted Screen* by Lotte Eisner, which was about the cinema of that period and it became my bible through the 1970s.” Malaise is the theme here.

Brian Griffin’s great series – the wonderful pictures of the construction of the Broadgate complex in London, or the years-long study of the achievement of the cross-channel railway – could be seen as forward-looking. Sure, some of the workers were exploited on behalf of the shareholders, but on the whole, these were pictures of progress. Griffin has done brilliant work at the leading edge of pop music and in commercials – domains which demand forward thinking almost by definition.

In Derby, suddenly, the emphasis is the other way. Many of the businesses represented in Griffin’s Derby portraits are successful, but have to fight the constant presumption that they no longer are. Here are three generations of a distinguished family firm – John Smedley – in the cloth business in which Britain no longer leads the world. A BBC report in 2008 said “The business of making things is fast becoming a memory for many in the West, especially the UK, but John Smedley is no forgotten relic of Britain’s industrial past. It has a thriving business manufacturing luxury knitwear ... Despite its reputation as a twilight industry, the UK is still the world’s fifth-biggest manufacturer.”

Twilight industry, indeed. The phrase brings David Lynch almost irresistibly to mind, or the American photographer Gregory Crewdson. A fair proportion of Griffin’s Derby sitters come into this category. Here are members of Britain’s land-owning aristocracy, a class perennially forced to demonstrate that reports of its demise have been exaggerated. Here we find Royal Crown Derby (established in 1877), Smith of Derby (1856), Derby County Football Club (1884), all businesses making their modern way in spite of the length of their traditions.

Francis Hodgson

This is the spine of Brian Griffin’s Derby commission: traditional skills and processes and values, for which people have to find successful contemporary formulae. Viewed in that context, the series speaks of resilience, the painful processes of adaptation, the conflicting values of tradition and the market.

This is a study in a certain kind of conservatism. It goes deep into the fabric of British society, and by the same token, deep into a particularly British worry of the psyche. How, first, do we assess what is of prime importance in our antecedents, and then how do we engineer ways in which to keep those elements alive and relevant in a changing world?

A handful of pictures seem not to fit this pattern. A kickboxing millionaire, the head of the new local arts centre, the university vice chancellor... Apparently positive, forward thinking, utterly adapted to the now. The kickboxing lady is Kavita Oberoi, founder of Oberoi Consulting, a specialist medical audit and technology company. A graphics company, a marketing person... Another picture represents a law firm, the most traditional service industry of them all. These are the services which live off the others. They do seem in tune with the times. But you don’t have to be an economist to know that this group only add value, they don’t create it.

There are workers here, too, as there always will be in Brian Griffin’s pictures. Griffin was raised in the Black Country; the fact that he has learnt about Expressionist or Renaissance art has not made him forget about factories and the people who man them. But the workers in these Derby pictures are less heroic than those Griffin has represented before. Time has passed, and working people have taken a tremendous beating in Britain.

By supposing from the off that all these people were connected, Griffin has photographed them to emphasise that they are. It’s a series of photographs like an organisational chart: here are the bosses, there the creative departments, the Research & Development; the officers and other ranks, the drivers and the necessary cogs. To an enthusiast of photography, the forerunners are very clear. August Sander’s great attempt to map the Germany of the Weimar years is one. Bill Brandt’s constant checking of the upstairs-downstairs nature of British society another. Seen today, Griffin’s Derby looks like a fairly natural group of portraits of some of those who happened to dwell in the town where the project was commissioned. As time goes by, and as these relations seem less ‘natural’, the set of pictures will add up to a great deal more.

It’s not a complete map of the meshed connections in a medium-sized British town in 2012, how could it be? But it’s as near as we’re going to get without embarking on a full scale Mass Observation or Day-in-the-Life-of-the-City project. Griffin’s Derby pictures are separate pictures only in practice. In conception, they are one giant tableau, in which every actor has a role and the whole is far greater than the sum of the disarmingly modest-seeming parts.

Two footnotes. One is about the commission which was initiated and led by FORMAT. The sitters in these portraits were asked to donate financially to support the commission. The sitters didn’t give a huge amount of money, no more than a moderate contribution to have the opportunity to be photographed by a man of Brian Griffin’s standing. Griffin is not the kind of photographer to change his approach or ideas for that reason. Nevertheless, money subtly changes the relations between photographer, commissioning agency, and sitters. The photographer has acted upon each of their behalf. As well as Griffin’s own view, these pictures are also an approach to self-portraits.

The second footnote is about the pictures themselves. The lighting is marvelously constant, the searching, stagey lighting which says “this picture, however natural it seems to be, is in fact a highly crafted product”. The greatest of all lighting cameramen, the Frenchman Henri Alekan, used to talk about generating a ‘philosophy of light’, and Griffin certainly knows how to do that. His lighting is as much a part of the story he is telling as a classical musician’s orchestration is of his: made otherwise, it would not be the same story.

These pictures take place in very specific interiors, too. Sometimes Griffin shows us the glorious plumbing which tells of one line of industry’s descent, from alchemy via chemistry. Or it’s the specificity of breeze block interiors and electrical trunking, of carpet tiles and hideous plastic name-holders on fire-retardant doors. These people do represent certain things to viewers, of course they do. But they are not types. They are people of Derby.

Finally, notice how Griffin makes props sing. There is a recurrence of vaguely Freemasonic, cod-medieval badges and sashes. These, like the ancient tools of particular trades – the hank of cotton, the tankard, even the coat-hanger or the screwdriver, are throughout the series treated almost heraldically. They are the badges of the past. The most venerable of them all is the mark of clay upon the hands, just about the oldest mark of civilisation that there is.

But if you work in service businesses, you have essentially no props, and – by extension – no heraldry: a computer looks the same whatever you do with it. Griffin has emptied the waste-catcher of a hole punch on one sitter’s shoulder. Another carries a pint of milk or a blue Bic pen. Do they have trades at all, these pictures seem to ask, who have no tools of their trade? And that, oddly, is also a very conservative question.

November 2012



Brian Griffin, *Ovum custard cum crudum ovum, Still Waters* (2012)

Brian Griffin, *John Smedley, Still Waters* (2012)



Brian Griffin, *Kedleston*, *Still Waters* (2012)

Brian Griffin, *Geldards*, *Still Waters* (2012)

Brian Griffin, *Chuckles*, *Still Waters* (2012)

Brian Griffin, *Congregans lac cadefactum secretio de viridi creatura*, *Still Waters* (2012)



Dark Clouds

A thick layer of grey ash covers the surface of the roads leading to an industrial site. The air in the city is acrid and thick. Steel plants, coking plants and cement factories loom out of the haze and disappear once more as one travels beyond the city. Deep in the mountains, there are sounds of explosions as workers use dynamite to extract limestone from a mountain for the steel plants. In another valley, miners go deep down into a mining shaft in the early hours of the morning.

For the past two decades, China’s economy has been expanding at an exponential rate. Behind the scenes, helping to build and sustain this ‘economic miracle’ is an industrial revolution driven by an insatiable need for coal and powered by a cheap and anonymous work force. Coal is the abundant and essential ingredient in China’s recipe for economic success. The speed of economic growth is now so rapid, and the demand for energy so great, that coal production is increasing at a rate of 15% a year. If glittering modern cities such as Shanghai and Beijing are the manifestation of China’s dreams and desires, then coal is the raw material from which they are built.

But such dreams are realised at a high cost to the environment and people’s health, because coal is a highly polluting energy source. It is a major contributor to climate change, emitting much more of the greenhouse gas, carbon dioxide, per unit of energy than oil, or natural gas. The acid drainage from coal mines pollutes rivers and streams; burning coal releases mercury and other toxins as well as climate-destroying gases and fine particulates that wreak havoc on human life. More than 400,000 Chinese citizens die a year from diseases related to air pollution, and, according to the World Bank, 16 of the 20 most polluted cities in the world are in China. From mine to sky, from extraction to combustion, coal pollutes every step of the way. Coal is China’s double-edged sword; it is the new economy’s black gold and the fragile environment’s dark cloud. This is a journey into some of China’s most industrialised cities, an exploration into the hidden realities of the cost of unsustainable development. If the modern lifestyles of the ‘new’ China are representative of our collective dreams for a better life then these images of industry, are a surreal testament to our ambitions.

Ian Teh’s concern for social, environmental and political issues is evident in much of his photography. Amongst selected works, his series, *The Vanishing: Altered Landscapes and Displaced Lives* (1999–2003), records the devastating impact of the Three Gorges Dam on China’s Yangtze River. In later works, such as *Dark Clouds* (2006–2008), *Tainted Landscapes* (2007–2008) and *Traces* (2009–), Teh explores the darker consequences of China’s booming economy



Ian Teh

History of Asphalt Magazine

When you hear the term ‘photo magazine,’ it is difficult not to immediately jump onto the association of a colourful, glossy and above all, camera-and ad-guzzling publication we are all too familiar with. However, when Atsushi Fujiwara, photographer, and publisher of *Asphalt* showed us the photo magazine he is publishing, I was very pleasantly surprised.

Fujiwara left behind a successful career and sold off a chain of restaurants he had started up to venture into the world of photography by opening a hire photo studio catering for high-end advertising and commercial photography clients. Since he has no formal background in photography, he has the benefit of an open mind when looking at other photographers. Looking at the commercial work going on in the studio on a daily basis, he started wondering about what else photography could be other than depicting a carefully arranged world in front of the camera for commercial purposes.

One night, he went to Golden Gai in Shinjuku (a famous stretch of small bars and restaurants that started life as a black market area in the period immediately following World War II, and the remnants of 65-year-old barracks can still be found among the bars on the street – Ed). In the bar ‘kodoji’, a legendary bohemian hangout in the 1960s for photographers like Daido Moriyama and Nobuyoshi Araki, he met by chance Shin-ichiro Tojimbara. Tojimbara graduated from Tokyo Visual Art College as a student of Moriyama and was ‘tasked’ by his former teacher to ‘take over the next generation of photographers’. Tojimbara was keen to establish a forum or platform for upcoming photographers in Japan, but due to several factors, not least a mental illness with occasional fits, was looking for collaborators. The two connected instantly and decided to found a photography magazine – this was the birth of *Asphalt*. The pair approached two other photographers as contributors and started working on issue #1. It was April 2008.

Then another acquaintance of theirs entered the scene: photo editor Akira Hasegawa, who had just retired, was asked spontaneously whether he would be interested in editing the magazine. To Tojimabara’s and Fujiwara’s surprise, he agreed.

Hasegawa was the editor for the well-known and now very collectible *Asahi Sonorama Shashinshu* series of 27 books published in the late 1970s. In addition to that series, Hasegawa edited some of the most famous milestones of Japanese photobooks: *A Journey to Nakaji* by Daido Moriyama *Heisei Gannen* by Nobuyoshi Araki, and *Solitude of Ravens* by Masahisa Fukase, just to name a few. His editorial influence can still be felt by a wide crop of current editors and publishers such as Michitaka Ota of Sokyusha.

The *Asphalt* team hoped that a famous editor would be helpful in pulling in some of the big names of Japanese photography, but that was the last thing on Hasegawa’s mind. He was more interested in finding quality ‘no-names’ instead, as well as provide a stronger direction on the selection and presentation of new photography.

Dirk Rösler

The *Asphalt* concept will be exhausted eventually and there is no need to carry it forward indefinitely.

While *Asphalt*’s early concept was simply to bring together their own material and that of other photographers they know and to produce more a photo book than a magazine to the best of their editorial and commercial ability, upon Hasegawa’s joining from issue #2 the concept of two regulars, two guests was introduced. Hasegawa was also eager to expand the cultural horizon, which meant looking at emerging photography outside of Japan such as from China and Korea. His main motivation is to provide an improved view onto the Japanese and Asian photographic landscape and give guidance to the next generation of photographers. *Asphalt* was his vehicle of choice to pursue his objective.

Hasegawa has been working to reach an international audience for Japanese and Asian photography for almost 50 years. During its heyday, he was working with Shōji Yamagishi at *Camera Mainichi*, the most influential monthly photography magazine in post-war Japan. Even though much of the editorial content of *Camera Mainichi* was devoted to the usual news and reviews of cameras, lenses, and other equipment, from the start it was a space for first-rate and unconventional photography and this editorial work was perfected under Yamagishi. Yamagishi was a friend of John Szarkowski, the director of the photography division at the Museum of Modern Art in New York, at a time when not a single person outside of Japan seemed to know anything about Japanese photography. In close collaboration they worked to mount two milestone exhibitions in New York, *New Japanese Photography* (Museum of Modern Art, 1974) and *Japan, a Self-Portrait* (International Center of Photography, 1979). As ground-breaking as Szarkowski’s pioneer work has been, Hasegawa believes that it still has not led to a full understanding of Japanese photography in the West.

This may come as a surprise to some of you, but if you think sceneries in Paris back in the early 20th century look beautiful and sceneries in Tokyo in early 21st century look ugly, then you have no idea what photography is all about. Photographs capture reality before anything else. As long as we live in cities such as this one, taking your eyes off of its scenery is just another attempt to drift away from what is real. (Akira Hasegawa, introduction to *Asphalt* III)

Right from its conception, *Asphalt* was created with the intention to produce a finite series of just ten issues. The three believe that the concept, as it stands now, will be exhausted eventually and there is no need to carry it forward indefinitely. As an experienced entrepreneur Fujiwara was also mindful of the fact that apart from creative and artistic concept, the long term continuation of the project was crucial to its overall success. Like a group of friends who join up to establish a band or other creative group, the project usually stalls or fails after the first attempts of producing output, even though it may be an initial success. Conceptual disagreements and battling egos will threaten the long-term sustainability of such a venture, not to mention financial

responsibilities and obligations. Therefore the group was keen to define key responsibilities from an early stage, for example conceptual, editorial and the business aspects.

Fujiwara is keen to emphasise his underlying motivation of providing a reflection on Japanese photography, present and past. In his view, despite the enormous general interest in photography in Japan, there is a great lack of institutions or individuals examining the cultural context within which photographers operate and images are produced. Of particular importance is the need to find the connection and evolution path between the previous generation of photographers from the 1960s and 70s, with the more recent wave of artists since the mid and late 1990s. Academic institutions that look at the medium and art of photography are far and few between (with Tokyo National University of the Arts or *Geidai* a notable exception). Education is most commonly concentrated on teaching technology and technique in vocational schools, preparing photographers for a commercial career, while putting aside the aspect of personal expression. This void does not only include image creators, but also the role of the traditional photo editor like Hasegawa. The legacy of *Camera Mainichi* seems distant in a world where commercial needs dictate or at least heavily influence what a magazine is to draw their readers' attention to.

Despite a lack of institutional support, the artistic photography world in Japan is kept alive by the strong energy of the working community of photographers. Publishing a photo book remains one of the top ambitions of photographers, and since the books are essentially financed by the artists there will be a continued stream of publications as long as these individuals can afford to do so. The only exceptions to this system are within the thin layer of top league artists like Moriyama and Araki or cases where a school or sponsor steps in to provide financial support – obviously, not always without self-interest, which again will have an impact on the range of work being published.

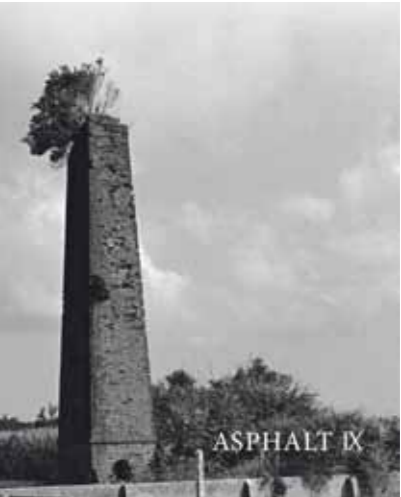
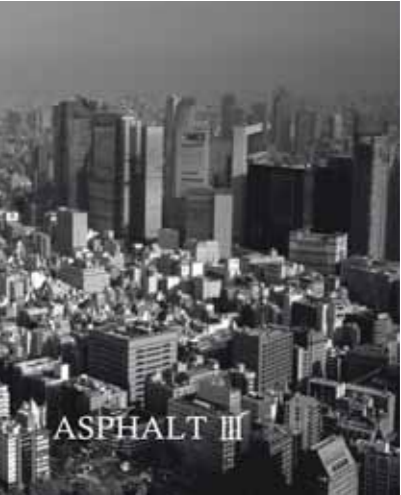
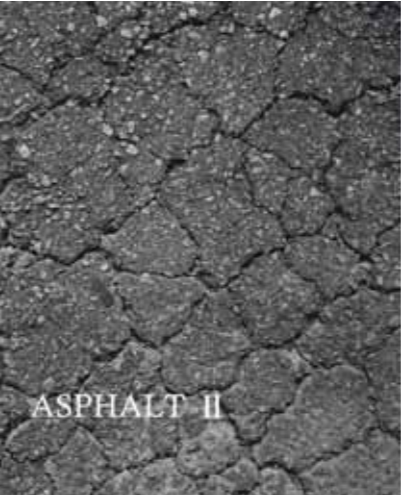
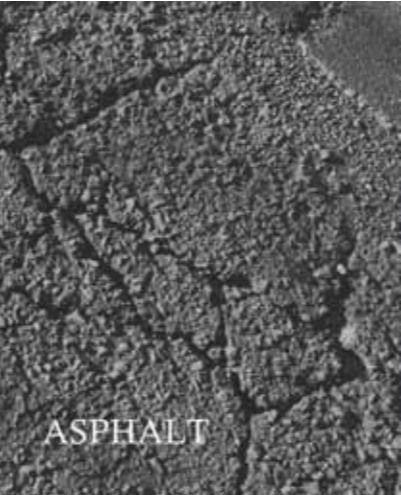
During our conversation, Fujiwara and Hasegawa introduced me to the concept of '*yotei-chowa*' (予定調和 [よていちょうわ]), which the dictionary translates as 'pre-established harmony'. Fujiwara explains that the photographers he sees working in his studio to the highest standards of commercial photography on a daily basis have all started with the desire to produce art in some way or the other. However, after becoming so skilled and technically sophisticated they have great difficulty expressing themselves freely photographically now because the results of their daily work are pre-determined by the demands of the client. Their skill and mind are aligned to achieve that result. So when they, perhaps longing for more artistic creative output, try concentrating on their personal work and attempting to produce a photo book or magazine like publication, the results will look just as polished and immaculate as their commercial work – but lacking a raw energy that makes the images interesting. Hasegawa adds that to be successful in producing artistic photography, the artist is better off engaging with the unknown, not knowing where it will take him and, taken to the extreme, whether his work can pay for the bills the next day.

The photo editor's job is like cooking a meal with a range of ingredients put at your disposal.

Asphalt is published every six months and prints around 600 – 800 copies. Volumes 1, 2 and 3 are sold out and no longer available. That should not imply any commercial success as Fujiwara made great efforts to distribute sample copies to museums and photo galleries around the world to promote the magazine. A commercial distribution is also made more difficult because book sellers find it difficult to categorise it between 'real' photo magazines and the art photo book. However, the main goal of the project is not commercial. It is a journey for the photographers and editor, a document of personal development. Like sitting down with a photographer friend every six months with your latest prints for a discussion, *Asphalt* is a vehicle for everyone involved to periodically review one's own growth and progress. The concept of two regulars and one guest mixes elements of consistency and surprise, which is surprisingly engaging for the magazine's readership.

Since he is such an experienced editor, I asked Hasegawa Sensei whether post-retirement he finds the work on *Asphalt* challenging or a routine. He makes it clear that editing remains a challenging task. The photo editor's job is not to say whether a photograph is good or bad, in fact, he would not comment on that aspect at all. It is more like cooking a meal with a range of ingredients put at your disposal. The editor is not just collecting quality images and then publishing it the way he likes – which would be easy. The difficulty lies in working with a set of photographs that are brought to the editor and presenting them in a meaningful way. Despite having worked on over 100 photo books of photographers, both famous and unknown, the most complex aspect remains to find the best way of showing the work to the viewer.

FORMAT13 features all 10 editions of the magazine and related photobooks.



Asphalt I – IV : Shin-ichiro Tojimbara

Asphalt V : Atsushi Fujiwara

Asphalt VI : Yang Seungwoo

Asphalt VII : Atsushi Fujiwara

Asphalt VIII : Shin-ichiro Tojimbara

Asphalt IX : Atsushi Fujiwara

Asphalt X : Shin-ichiro Tojimbara

The Altogether Days at the Factories & CuSO4 Shuffle: vinyl record

Chris Coekin

The Altogether is a body of work that investigates, through the use of audio and photographic portraits, the notion of 'art, work and struggle.' Coekin's work is often based upon personal experiences and this work is no exception. Reflecting upon his time working within factory environments during his youth provided him with the impetus to produce this work. The factory depicted in the images no longer exists, unfortunately due to the present economic downturn, it closed in 2010 and the entire workforce was made redundant. The factory, which opened in 1834 and operated in Sandbach Cheshire, has subsequently been rased to the ground, eradicating all traces of its history and workers who graced the shop floor over the years.

The work in the FORMAT13 Festival expands upon Coekin's collaborative working methodology and 'reality representation' through the production of staged portraits and audio presented on 7inch vinyl records. The collaborative element of his practice is also emphasised through the installation of vintage record players within the exhibition space. The audience is invited to participate in the work through playing the analogue vinyl records, thus reinforcing the idea of manual labour, whilst the production process of pressing records is essentially an industrial one.

The Altogether images are based upon nineteenth century trade union banners and posters. Many of the portraits directly appropriate the theatricality and stances portrayed upon these emblematic paintings. Anonymous artisans produced the paintings; however, the art establishment has generally neglected their historic importance and artistic value. It could be said that the paintings were in fact the art of 'the masses' and have played an important role within working class awareness and the emergence of popular culture.

The workers depicted in the photographs provide the spoken word featured on the audio track *Days at the Factories*. The verse written by Coekin, takes inspiration and its title from George Dodd's illustrated and descriptive book on British factories published in 1834. One of the compositional elements on the track *CuSO4 Shuffle* is a random melody inspired by the diagram illustrating the copper atom, which has been transcribed into notes and a musical stave. Coekin recorded the entire sound elements from the factory floor, synthesising the sounds produced by the antiquated machinery and the ambience of the production line. These atmospheric noises create an eerie space that somehow manages to conjure up the souls of all the workers who toiled away over 175 years. Coekin's intention was to produce music using the machinery and factory tools as his instruments rather than just ambient field recordings. Therefore, he again collaborated with a sound engineer within a professional music studio in order to produce the final more melodic and musical interpretation of the factory. The complete series of photographic work is published in a unique embossed gatefold book that along with the foil stamped record cover pays homage to craftsmanship.

www.chriscoekin.com
www.walkoutbooks.com



Small Miracles

Small Miracles continues Echeverria's exploration of the relationship between image and faith in contemporary Mexico. For this series, she visited the shrine of the Virgin of Juquila in the highlands of Oaxaca in southern Mexico: a rural state facing deep economic crisis, mass emigration to the USA and a prevailing drug war. Popular legend asserts that the statue of the Virgin and her long black hair remained undamaged during a tragic fire that destroyed the village. Since then, she has been venerated by millions who visit her shrine in order to ask for 'miracles' and give thanks for those she has bestowed upon them. Bronze pendants called *milagritos*, (literally meaning small miracles) that are attached to the Virgin and represent the object of prayer, are isolated and photographed using the pin and string they originally came with. For the pilgrim, the image depicted empowers the prayer, and becomes a tangible testimony of the act of praying before the miraculous Virgin.

The objects of desire have changed substantially in recent years. We can see examples of more traditional ones such as body parts to give thanks for the healing of broken bones or more symbolic images such as a heart for love. But, alongside these we also find cars, trucks and aeroplanes. These have been manufactured in recent years depicting the needs and desires for technological and consumer goods, replacing traditional prayers for health and happiness; the manufacturing industry has adapted a sacred practice to market demands. One is left wondering whether we will soon see *milagritos* of mobile phones, ipads and other high-tech gadgets. The industrial production of religious icons leads us to question the role of capitalism in religion, specifically the mass reproduction of sacred images and the adaptation of rituals in the force of industrial practices.

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Alinka Echeverria



The Breathing Factory

The south of Ireland never experienced the full impact of the Industrial Revolution but in 2005 was defined as the ‘most globalised economy in the world’ with full employment (O’Brien, 1999 & IDA Ireland 2005). Globalcompanies, primarily North American, outsourced operations to the Republic, branded as a ‘trans-global site of operation’, attracted by a highly skilled and flexible workforce where direct cost of employment is among the lowest in Europe and, what continues to be, the lowest rate of Corporation Tax in Europe. With a title inspired by a widely utilised flexible economic management model responsive to the needs and demands of the global market which is intended to be implemented not only at the level of the factory floor but to extend to the nation state itself, *The Breathing Factory* critically addresses the role and representation of labour and global labour practices in this newly industrialised landscape as manifest in manufacturing and technology.

Global industrial practices are characterised by fleeting alliances, transient spaces as capital moves when and as required. In such an ephemeral, precarious and globalised context, the project focuses specifically upon the Hewlett-Packard Manufacturing and Technology Campus, part of a cluster formation of multinational technology complexes, in Leixlip in the east of Ireland. Having begun in 2003, following nine months of negotiation regarding access due to the sensitive nature of this highly secure environment and completed over a 20 month period, the project is the outcome of a practice-led doctoral research project incorporating ethnographic practices in its undertaking. The full installation includes photographs, text-based work, digital video and sound archival material.

Curran uses push pins and binder clips, instead of frames and nails, to display the photographs. As the audience contemplates the photographs quietly, footsteps and lowered voices permeate the exhibition space. On close inspection, the photographs begin to breathe and for a moment one can’t help but doubt their sense of reality. Could this be an illusion? Or is this a breath of wind in the gallery? The portraits tremble as if they are breathing. Standing face to face with the employees, Ebelonga, Mick, Tom, and many more, the audience begins to ‘hear’ the breath of the factory. It turns out the sound is coming from a corner room of the gallery. Past the portraits of office employees and Curran’s documentary journals, a video is playing in the room. The video shows a taped up plastic curtain inside the factory, one that seems to be installed for blocking the artist from viewing production equipment and process. Although we cannot see, there seems to be a working (breathing) machine inside the curtain as it, almost unnoticeably, inflates and deflates repetitiously. In fact, the video seems to summate what the audience experiences in the exhibition. The camera made its way inside the factory, but it cannot tell us what the employees actually do or what they produce. We are only allowed to hear the breath of the factory. This is analogous to today’s globalized economy and financial market. For many of us, it is

Mark Curran

almost unfathomable to understand how they operate. We are left outside of a curtain, inside of which a giant machine breathes intermittently.

In the whirlwind of the global market and economy, it is not unimaginable that one day the Hewlett-Packard plant in Leixlip may stop breathing. Even if that happens, the current economic crisis in Ireland, Europe, the United States and the global south can be remembered through *The Breathing Factory*. Even if this memory becomes a convoluted or manipulated one, the audience is now in charge of conjuring up the memory and creating a discourse. Jacques Ranciere argued that the potentiality of the audience’s action is in fact no longer just a potential but has already been actuated. “Every spectator is already an actor in her story; every actor, every man of action, is the spectator of the same story.” Seeing is an action, and observing, interpreting, and selecting what we have seen are already part of our future actions. *The Breathing Factory* therefore activates the future actions of the audience, the spectator of the global economy, technology, and photography.¹

In 2012, the Republic of Ireland’s unemployment rate is almost 15%.



1. Extract from *Spectators of the Same Story: Economy, Technology, Photography* by Dr Jung Joon Lee (review of the installation of *The Breathing Factory* at DePaul Art Museum, Chicago) CAMERATa, March 2010

The Breathing Factory (2006) was published by Edition Braus and Belfast Exposed Photography with the support of the Arts Council of Northern Ireland and the Gallery of Photography, Dublin.

The installation at FORMAT13 has been generously supported by Culture Ireland.

lockout2013.wordpress.com/markcurran.org/





(clockwise from top)

Myriam Abdelaziz, *Egyptian Revolt* (2011)

—
Newsha Tavakolian, *Listen* (2010)

—
Tamara Abdul Hadi, *Picture an Arab Man* (2009)

—
Laura Boushnak, *Survivor* (2013)

—
Dalia Khamissy, *The Missing* (2010–ongoing)

—
Tanya Habjouqa, *Fragile Monsters: Arab Body Building* (2009)

Realism in Rawiya
Photographic Stories from the Middle East

Co-curated by Saleem
Arif Quadri for New Art Exchange

Rawiya first formed as a collective of five in 2009 following a significant period working as individual artists and photographers. Initially comprising Tamara Abdul Hadi, Laura Boushnak, Tanya Habjouqa, Dalia Khamissy, and Newsha Tavakolian; Myriam Abdelaziz was invited to join the group in 2011.

The artists were first drawn together as admirers of each others’ work, and the decision to then form as a collective was driven by a shared desire to create a platform for female photographers. Each of the six artists are united in a desire to tell the stories of their locality in their own words; a shared response to the regional misrepresentations they observed by the global press whilst working as photojournalists across the Arab world. Through living and reporting in the region, the photographers gained an insider’s view of the extremities of these settings, whilst also observing how their images and stories could become reframed in the international media’s final edit of events. This shared experience inspired the members to create their own platform, to present what they felt to be the wider political and social stories currently going unseen.

Women in general, and in the Middle East in particular, are subject to a lot of stereotyped ideas. We wanted to change the way we were seen and show our societies in our own ways, which is why we chose Rawiya to be a female photographers collective. We all tell stories of people we relate to.¹

Rawiya, meaning ‘She who tells a story’ in Arabic, are the first all-female photographic collective to emerge from the Middle East and this is their first major showing in the UK. Presented as a collective body of work which bridges the worlds of documentary and art, this exhibition endeavours to capture the mission of Rawiya: a personal and honest reflection of life within the Middle East with the objective of balancing its contradictions while reflecting on social and political issues and stereotypes. From depictions of those surviving the aftermaths of war, living through revolution, to those embracing the changes afforded to their gender or sexuality in the twenty first century, the exhibition explores a diverse range of human stories pertinent to life in the Middle East today.

We are from different countries and all have different ideas and visions, but as a group we can have a louder voice. In Persian, we have a saying, “If one person claps their hands, nobody hears them, but when many join in, the sound will be thunderous.”²

Inspired by the story of the Rawiya artists themselves, the exhibition maintains a specific focus on gender and identity. Aware of both the challenges and opportunities gender may present in the discipline of documentary photography, the show has influenced a wider programme of debates and discussions reflecting on issues such as the politics of self-representation, and the challenges and possibilities afforded by female identity. The papers from our symposium ‘She Who Tells a Story’, which explores the ways in which women working across the Middle East from various creative practices (art, literature, film, journalism, blogging, curating) have sought to tell their stories, will be available online from March 2013.

1. Dalia Khamissy interviewed in www.bazaar-magazine.com, *The Storyteller: The Rawiya Photography Collective* May 2012.

2. Newsha Tavakolian interviewed in www.bazaar-magazine.com, *The Storyteller: The Rawiya Photography Collective* May 2012.

China’s Richest Village

Polly Braden

Huaxi is the self-proclaimed richest village in China. In its advertising and in the state media it is a perfect marriage of socialist collectivism and modern capitalism.

As well as being a village, Huaxi is also a stock exchange-listed company: its 1,500 residents are shareholders. (That is, its 1,500 original residents. It also has over 20,300 new residents, the migrant workers who man the factories – but they mostly don’t count legally speaking. There are also about 28,000 neighbouring villagers who work in Huaxi)

The village runs cotton and textile mills, a steel factory and an aluminium factory along with other businesses. They have been extremely successful during China’s boom years. In 2011 the company’s turnover reached 6.5 billion Euros. They built their own skyscraper, called Zengdi Kongzhong. (It is the 40th tallest building in the world, the 15th tallest in China. A total of 74 stories high and 328 metres tall.) Huaxi has also become host to over 2 million tourists a year, all keen to view the villages secret to riches.

Every resident is employed by the village in some capacity. (Yet their work is seemingly minimal in comparison to the 2000-strong cohort of migrant workers from all over China who live in dormitories and small apartments whilst working on the factory floor). Official village residents get an annual salary, bonuses and dividends. According to the local authority each villager has a wealth of at least 100,000 euros, which is substantially more than most Chinese.

It is not, however, a free society. From the offset the running of the village has been dictated by the chairman, Wu Renbao:

The villager’s lives are identikit. Their pictures line the village square. Huaxi children go to the local school, provided by the village. For entertainment there is a village theatre, village restaurants and shops. Every year a holiday is picked and funded by the village and one person per family is nominated to go. (They can pay to go on other holidays themselves, but most say they don’t find the need.) Everywhere the village song can be heard, as it blares out from megaphones, ‘The skies above Huaxi are the skies of the Communist party. The land of Huaxi is the land of socialism.’

Nearly all bonuses and dividends have to be reinvested into the company. People are given villas, cars and holidays by the village as compensation. But if they leave they have to sell their cars and villas back to the village at the price it was worth when they received it.

Like Huaxi, China recently handed over power to a new generation of leaders who have promised to find a way of making the country accountable to its people. But like Huaxi, the only answer it has come up with so far is to hope its bosses will behave fairly.

(Overpage)
Migrant textile factory worker, Gong LianLi, 27 years old, Huaxi village. Huaxi claims to be the richest village in China. The founding members have shares in the industrial conglomerate Huaxi Group. Capitalism for all. That is, for all but those that do most of the hard graft. The noise in that space was unbearably loud. Gong LianLi adapted to it by zoning out and was strangely oblivious to my presence. Polly Braden



Polly Braden, *Migrant textile factory worker*,
Gong LianLi, 27 years old, Huaxi (2005)

POC from the Inside

Why are we members of POC? Is it because we can't survive as individuals in the art world with its sharks and its jealousies? Is it because we want to use each other's contacts and experiences? Or is it because we recognise and respect each other's work? Is it the fraternity and the old boy (or girl) feeling? Are we spurred by interactions with peers in an otherwise lonely artist's universe? Is it because we enjoy getting respect from others? Because we must internationalise or perish? Because we want to bridge the gap between promising young artist and monumental achiever? Is it not a law of nature that the whole is more than the sum of its parts?

To be sure, all of these arguments apply to POC. Whether POC should be seen as a network, a club, a collective, or a family we don't know yet. POC is a little bit of all that, and perhaps somewhat of a tribe, as Charles Freger, the founder of this round table, never ceases to note. Soulmates tend to stick together, regardless of whether they share a passion for tattoos, are young parents or stamp collectors: togetherness stimulates and the institution thus created generates opportunities.

The name 'Piece Of Cake' reflects the lightness with which we address the young artist's mission impossible. For it is no joke to find a budget for making a book, and it is not simple to walk the tight rope between artistic consistency and financial compromise. We too have families who wish to live 'a normal life'. Some of us thus do some teaching while others are involved in commercial work.

One thing is certain: we all start from the same core business, authentic expression, the way in which we try to examine ourselves and our world through our cameras. Because all of us prefer to do this as efficiently and pleasantly as possible, we created this magic circle. POC is an echo chamber and a mirror, a meeting place and a forum.

At the bottom of all this is the fact that POC stands for old-fashioned and robust romanticism, something like a Masons' lodge, a quality label that we impose (pretentiously and ambitiously) upon ourselves. POC has a complex recruitment procedure and it has a president and a board. In spite of all this, it all remains a piece of cake with a serious dose of tongue and cheek.

Bert DANCKAERT (photographer, POC member and Associate professor of photography at the Royal Academy of Fine Arts, Antwerp)

www.pocproject.com

Created in Rouen in 2002 at the initiative of French photographer Charles Freger, *Piece of Cake* comprises European and North American artists. The group's purpose is to enable these artists to interact as they create, produce, and distribute their works.

A major part of POC's activity includes regular workshops. Four are held each year, two in Europe and two in North America. The next European workshop will be held in Derby during FORMAT, in Darley Mills one of the remaining factory buildings that are part of the unique Derwent Valley Mills World Heritage Site, where a selection of the photographers will be exhibiting their work, including: Charles Freger, Seba Kurtis, Matthias Koch, Chan-Hyo Bae, Simon Roberts and Bert Dankart. *Supported by Patterns Properties Ltd, and Derventio Brewery.*



(clockwise from top)

Friederike von Rauch, *Knokke* 27 (2009)

Jonathan Gitelson, *Magenta, A Man In Nature* (2012)

Seba Kurtis, *Unclassified Disappearance of Ceramic Workers in 1977, June 14, 1978*

Simon Roberts, *Protestors occupy Leeds City Council Chamber's annual budget meeting, 23 February 2011*

Götz Diergarten, *o.T. (Boetzow VI) 1*, courtesy of Gallery Kicken, Berlin (2012)

Behind China’s Growth

These raw images reveal the behind the scenes of China’s economic growth. The worker and the machine. These men and women, whom Pierre Bessard and Eric Meyer encountered, are the real muscle power of the Chinese economy. They embody the force of the new empire, which gives rise to much fascination as well as a little fear. However, in these images you won’t see staged scenes of workers trying to overthrow the old world, nor will you see a melancholic ode to a proletariat supposedly exploited by the new capitalists of Beijing. *Behind China’s Growth* is a sober testimonial; a rare encounter with the people who work in the huge factories situated on the outskirts of Beijing and Tianjin, in some of the country’s largest industrial estates. Men and women, who convey their hopes and their fears.

During a pause, at lunchtime, or later on while having a beer, they would agree to discuss what mattered most to them: family life, money and also the workplace. There are the favoured ones, born in the big cities, far from the medieval countryside. They are lucky to hold the proper ‘hukou’, a sort of interior passport that governs people’s lives. Obsessed by the control of the population and their economical plans, the Communist authorities established, in 1958, this document which designates an individual’s residential and economic status. Marked as either ‘Rural’ or ‘Urban’, this little brown booklet contains information on people’s family, religion, ethnic group, as well as workplace. Although the ‘hukou’ became more flexible in the 1980s and the 1990s, so that the new workforce could support the growth of cities in the eastern part of the country as they were gradually discovering capitalism, it was never abolished. It still provides social advantages, but only in one’s region of birth. Wu Qinxin, a crane operator in Beijing, can’t get benefit from his hukou. Coming from the countryside, he is still considered a ‘foreigner’ by Beijing public services. Because of this, he is unable to obtain any financial aid for education. He also has to pay more taxes than his colleagues from the city. For the same reasons, his colleague Ye Qisheng has to live far away from his wife and daughter.

At the factory, the family is the subject of many a conversation. Many are obsessed by their only child, struggling to build them a better life than their own. Several workers admit to having a second child. Some confess that they had to move away and change their job to keep the youngster. Wu Yifang, a welder from Tianjin, even abandoned the idea of having a child. She says she does not regret it. The writer and the photographer don’t question this, they do not judge, they are simply seeking the truth. There is no drama in their pictures or in their words. The black and white of the pictures can be misleading: it has not been used to suggest any pity or to convey a rusty image of Chinese industry. Using an original technique to rework the Polaroid negatives, Pierre Bessard wanted to create a timelessness with his subjects.

Pierre Bessard

These photos were not created using special effects, artificial light or fixed poses, but taken simply in a fascinating setting, made possible for the first time by Alstom and its Chinese partners.

In the huge workshops of French-owned Alstom Beizhong Power and Tianjin Alstom Hydro, all the employees build electricity turbines and generators. Their order books are full, as the country and its 1.3 billion inhabitants require increasing amounts of electricity. Since Deng Xiaoping launched the ‘open door policy’ in the mid 1980s, China has been undergoing a new revolution. When Mao died in 1976, the country accounted for less than 1% of world exports. In 2005, it has 7% of all exports. With 5.5% of the world’s GDP, China has just overtaken France and Great Britain to become the world’s fourth economic power. To keep up with this pace, Chinese authorities launched a large investment plan in order to upgrade their electrical infrastructures. Between now and 2020, they are planning to put in place 530 GW of energy capacity. All available resources will be used: coal, which still produces 70% of the all energy, natural gas, nuclear power and also hydraulic electricity. All the men and women photographed in this book are part of this ambitious scheme.

In Tianjin, thousand of workers assemble and weld some of the biggest hydraulic turbines ever made, capable of generating 800MW, similar to a small nuclear power plant. Since the joint venture’s creation in 1995, turbines, pumps and generators produced in Tianjin have been used in every major Chinese electrical project, in Huizhou (Guangdong), Baillianhe (Hubei) and Baoquan (Henan). Some parts will integrate the giant Three Gorges Dam on the Yangtze River, completed in 2009. More recently, the joint venture with the Beijing Heavy Electric Machinery Works Group finished making its first 600MW steam turbines and generators for the Pingwei, Dabieshan and Longshan power plants.

These huge machines appear in these photos but only in the background. The workers are the focus of this book; their portraits show that China is not a heartless place, only obsessed with production and its export figures.

www.editionsbessard.com



Manufacturing #17

Edward Burtynsky

In *Deda Chicken Processing Plant*, Burtynsky focuses his camera and artist's eye on the human servitude and control needed to produce food on a factory basis, in which cost is the defining factor.

In the southern province of Guangdong, one can drive for hours along numerous highways that reveal a virtually unbroken landscape of factories and workers' dormitories. These new 'manufacturing landscapes' in the southern and eastern parts of China produce more and more of the world's goods and have become the habitat for a diverse group of companies and millions of busy workers.

Pick up almost any commonly used product and you won't be surprised to find that it was made in China. It is here that 90% of your Christmas decorations are made, 29% of colour television sets, 75% of the world's toys, 70% of all cigarette lighters and probably every T-shirt in your closet. The hard drive for your iPod mini was made in the city of Guiyang. Located in China's poorest province, Guiyang is more noted for its poverty than for making state-of-the-art one-inch hard drives. Working the assembly lines, China's youthful peasant population is quickly abandoning traditional extended-family village life, leaving the monotony of agricultural work and subsistence income behind for a chance at independence.

Inexpensive labour from the countryside, important as it is to China's growth as a trading nation, is one major facet of its success. Just as important is a rising industrial production capability. China now plays a central role in the global supply chain for the world's multinational corporations. Wal-Mart alone outsourced \$15 billion USD in manufacturing, making the company (if it were a country) China's eighth largest trading partner. Altogether, nearly half of China's foreign trade is tied to foreign invested enterprises in China. This investment stimulated managerial, organizational and technical expertise that China has fully integrated into its business model. Since the early 1990s, more than one-half trillion US dollars have flowed into this country's manufacturing sector, mainly from its Asian neighbours; Hong Kong, Taiwan, Korea, Japan and Singapore and then additionally from North America and Europe. China has moved up the manufacturing ladder and today exports an increasingly sophisticated array of products. Its manufacturing future rests not just in being able to absorb technology but also in becoming an innovator and a source for new technology.

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Transitions

In 1986 I was appointed as Artist in Residence at Derbyshire College of Higher Education, the forerunner of the University. The post was created as part of ‘Industry Year’, a government supported initiative, which aimed to promote the value of manufacture and commerce at a time when the UK was at the bottom of every major industrial league. Over a 12-month period I photographed at over thirty companies, documenting the workforce from the shop floor to the boardroom. My particular motivation for the work focused on the impact of seventies and eighties post industrialisation and the decline of the labour intensive heavy manufacturing that had made Derby famous as an industrial powerhouse during the previous 250 years.

In this respect Derby was an ideal location, both as the place that spawned the world’s first site of organised large-scale mechanised labour at the Silk Mill and despite the fall in employment during the recession of the late seventies, was still a leading centre for high-tech manufacturing, as it is today. The environment of the factory and the process of mass production entwined with the relationship between employment and labour, reflected my concerns with the human engagement in the process of work. To this end most of the images I made were portraits; the gaze of the subjects direct to the camera enabling the viewer to engage with their condition, but also acknowledging the important role that the subject was playing in the creation of the photograph itself.

Most recently I revisited this work for the first time in quarter of a century. Apart from its interest as a document of the period, looking back I am struck by the relative ease through which I gained access to the workplace and the level of freedom and trust that I was given. In today’s health and safety and media savvy environments, it is questionable whether I would be afforded the same level of entry. As part of the process of re-evaluating the work I have re-established contact with several of the original subjects – exploring how their working lives, ambitions and expectations changed in the intervening period.

At the time I remember being influenced by the exhibition *Industrial Image – British Industrial Photography 1843 to 1986*. This was first shown at The Photographers’ Gallery towards the end of 1986 and went on to tour at a number of venues across the UK the following year. It included, amongst others, the work of Cecil Beaton, Walter Nurnberg and Maurice Broomfield, alongside a fascinating archive of historical images documenting the industrial process from the construction of the Great Eastern and the Crystal Palace to wartime female munitions workers and the assembly line at Morris Motors. The work of Maurice Broomfield was particularly relevant. As a former lathe operator at Rolls Royce, he also attended evening classes at Derby College of Art, another forerunner of the University. His strikingly lit and theatrically composed images bore similarities to another son of Derby, the painter Joseph Wright, whose *chiaroscuro* depictions of eighteenth-century scientific and industrial life were acknowledged by Broomfield as an important influence. Like Wright, Broomfield’s images were about the unification of art and technology in another period of enlightenment, reflecting the spirit of post war industrial optimism of the 1950s and 1960s. The subject of Broomfield’s photographs

Huw Davies

was not just about the process of manufacture; they were also celebrations of skills of the workers themselves who were portrayed as noble and integral elements of the factory environment.

In this period the factory was also at the heart of the local community. The workforce lived in close proximity to the workplace, often in estates that grew up around the factory itself. When not working together, the workers socialised with each other, everyone knew or had several family members working for the huge multinationals that often dominated one particular town or city. The factory provided continuity, community and comradeship that, unlike today, dominated entire working lives. An important event in the annual calendar was the factory open days, which were the opportunity for the wider community to see at close hand the operations behind the factory walls. Robert Day’s photographs of the Open Days in Derby’s railway workshops – the Loco Works and the Litchurch Lane (Carriage & Wagon) works, taken in the 1970s and 1980s – depict an almost festive atmosphere where the off-duty workforce proudly show off the products of their labours and demonstrate the skills of their trade. These events were also a chance for the workers themselves to step back from their daily tasks and take a wider view, to remind themselves of their place in the history of the industrial process.

At roughly the same time that I was working in Derby, David Moore was also photographing in the communities around the housing estates off Nightingale Road, in the shadow of the Rolls Royce plant. The resulting series, *Pictures from the Real World* was published in *Creative Camera* in 1988, just after he graduated from West Surrey College of Art and Design. These intensely colourised flash-lit images of working class domestic environments, echo similar themes to the slightly later work of Nick Waplington and Richard Billingham. Moore approached strangers and photographed in their homes, creating enclosed, almost forensic observations against contrasting backgrounds of period decor and deprivation. The real world outside is only tangentially referenced through the presence of external events; a wrestling poster in a child’s bedroom, a newspaper headline announcing job losses, or a baby watching a TV image of the earth from space. Although most of Moore’s subjects did not work in the factory, they saw it and heard it and it was a constant presence in their lives. However, there is a sense of exclusion reflected in the anonymity of many of the adults who exist in the shadows or are dissected by the camera frame. In this world of disorder and chaos, only children and animals appear in full view, providing stark contrast with the organised structure and routine of the factory floor.

Although each of these bodies of work employ contrasting approaches, they are all connected by the use of the photographic document as a representational tool and the relational dynamics between the photographer and the subject. They also raise issues about proximity and access, which given the passing of time have become even more poignant. Finally, what links all of this work is the role of the factory, either a unit of social and economic order or its omnipresence in the community.

Let This Be A Sign

One of the ways we remember an economic crisis is through its images. When we imagine Depression-era America, we think of the black and white portraits of men in bread lines wearing placards that beg for work. Recalling Thatcher’s Britain, we see news pictures of the miners’ strike or those glimpsed, silent moments from the inside of dole offices. While barely a day goes by without more grim economic news, the current recession has been largely invisible, perhaps due to the challenges of representing abstract monetary systems or because the outward signs of today’s economic struggles are hard to capture without resorting to cliché, even though the eventual effects – a lost job, a vanishing pension, cutbacks to social services – are intensely personal and painful.

Over the past eighteen months I’ve been attempting to explore different ways of representing the effects of recent economic changes on the landscape of Britain. In this new series of work I follow in the humanist tradition – employed by some of the most influential British documentary photographers of the last century – whilst incorporating the iconography and language that have become so much a part of this ‘era of austerity.’

My approach has been multi-disciplinary, using video, text and objects such as protest banners, as well as digital collages, in an attempt to record our new predicament. *The Credit Crunch Lexicon*, for example, is a text-based work, which draws upon the diversity of economic, political and philosophical terminology that has now become part of our vernacular. Arranged alphabetically to create a form of concrete poetry, the words and phrases scrutinize the miasma of rhetoric, hyperbole and sometimes, contradictory terms used to describe the economic downturn.

In other work I capture the more visible manifestations of economic change, from the omnipresent sales signs in shop windows and shuttered high street stores to the increase in union strikes, student sit-ins and the manifestation of the Occupy encampments which focused its protest against corporate greed. There are photographs, too, taken inside city halls around the country, where the 2011/12 annual budgets were agreed and major cuts signed off.

This publication and associated exhibition (first shown at Swiss Cottage Gallery as part of the London Festival of Photography) aims to convey a multitude of voices and provide an incisive depiction of contemporary British reality. Our means of organising protests and campaigns may have become more technologically sophisticated, but our means of self-expression: camps, banners, graffiti and so on remains straightforward, primitive even, rooted as they are in our personal experience, our sense of justice, our vulnerability and our expectations of those in positions of power.

As has become commonplace in my practice, I have also added a collaborative element to the project encouraging public participation. If you would like the opportunity to share your experiences of the current recession and its effects, you can leave a message via twitter using the hashtag #LetThisBeASign.

As the new financial year progresses with continued chaos in the Eurozone and recovery slower than predicted, there is no guarantee that the fiscal landscape will improve anytime soon. In this sense, my work is unresolved. The photographs are ongoing, mutable and subject to all of our fears and desires.

Brighton, May 2012

www.simoncroberts.com

Simon Roberts



FOCUS

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ARCHIVES



Album Beauty

Before there was Flickr, Photobucket, Picasa, MobileMe, Facebook, Instagram and Fotki, there was the photo album.

A visual repository of private histories and personal narratives, the photo album was found on mantelpieces and bookshelves in every home.

You couldn't log into a photo album.

You couldn't search it for tags or mail it to your friends.

You had to pick it up, open it, flip through it.

Experience its physicality, this ever-changing object subject to time and environmental conditions.

Inside these archaic homemade books, you'd find a wealth of glorious imagery, and a morass of dull snaps.

Often, photo albums would contain what Martin Parr has termed "family Propaganda", a too perfect edit of life, a collection whose unspoken agenda was to radiate happiness.

Only the good times, the smiles, the sunny days.

An endless parade of positive vibes unspoiled by jealousy, hate, boredom, sadness.

All those troublesome emotions that comprise so much of what it means to be human.

But.

A long and dedicated search through old photo albums will occasionally reveal something less than perfection, something other than an entry in the competition to appear normal.

And in these cracks, beauty may be found.

Perhaps not beauty in the sense of 'flawless,' but instead beauty in the sense of 'rare.'

The so-called 'errors' that reveal truth.

These errors take many forms, including technical mistakes like poor light, exposure, and red eye.

Or they might be 'errors' in taste and judgment. In this category we see the less than ideal poses, the awkward moment, the ugly yawn.

All the stuff that shows the person in what is essentially a machine-driven process.

After all, photography is an art form made possible by the industrial age, a result of the same technological leaps that led to factories, the production line, the innovations that many regard as contributing to the devaluation of the individual.

In family albums, we see an industrial age technology used to re-establish that humanity. And in those family photos that dare to show flaws, we see humans at their most human.

Our machine-driven culture abhors a glitch. An improperly manufactured product is an embarrassment, a sign that the factory apparatus is not all it wishes to be.

But in these family albums, we find that the glitch is a reason to celebrate. Because we ourselves are glitches by the standards of the industrial world: messy, incomplete, damaged. Rare.

Erik Kessels

Album Beauty is curated by Erik Kessels in collaboration with Foam Amsterdam.







Beijing Silvermine / 2009–2013

Beijing Silvermine started in May 2009 out of my meeting with a man called Xiaoma, who works in a recycling zone north of town, where part of the city's garbage ends up. Over there, some specialise in plastics, some in beer bottle caps, but he solely concentrates on trash containing silver nitrate, which essentially means hospital x-rays, cd-roms, but also negative film. Before drowning it all in a big pool of acid in order to collect this precious silver, he agreed to sell me negative film by the kilo and that is how the *Beijing Silvermine* project was born.

Ever since, I have been repeating this collecting process every month, and the archive now counts a little more than half a million negatives. These rice bags filled with thousands of rolls of slobbery, stinky, dusty, scratched, crumpled and humid negative film, have allowed me to access a highly codified visual universe, where the subject is always standing up straight at the centre of the image, looking into the objective. In these photos, there is a paradox between this total absence of spontaneity on one hand, and on the other hand the inherent complicity between the photographer and the photographed; in China taking pictures is always a ritual, it always involves posing. The results are these unpretentious, often quite funny, and undoubtedly endearing images.

Beijing Silvermine is a unique photographic portrait of the capital and the life of its inhabitants following the Cultural Revolution. It covers a period of twenty years, from 1985, namely when silver film started being used massively in China, to 2005, when digital photography started taking over. These twenty years are those of China's economic opening, when people started prospering, travelling, consuming, having fun.

While reviewing this archive several times, I was constantly looking for these few clichés which stand out in this artform that is souvenir photography. I'm thinking of a man sitting on a crescent moon made of stone looking out towards the city, or a woman in an apple green dress standing in the middle of a deadly fight between a shark and an octopus, or another hidden in a field of fifteen-foot-tall daisies. Also, a number of unexpected series naturally started standing out. For instance, at the end of the eighties, as Beijing households started modernising, it was quite usual to be photographed next to your latest purchases... I therefore have a tremendous amount of portraits of people posing next to their refrigerator... With these photos we enter people's homes only to discover posters of Marilyn Monroe, James Dean, Sylvester Stallone... at a time when China is only starting to open up to the West. Through all these souvenir snapshots taken by the anonymous and everyday Chinese, we're in reality witnessing the birth of post-Socialist China.

Naturally, it is fundamental that this archive is able to live through the outlook of others. One year ago, I invited the young Chinese artist Leilei to come check out my garbage. He offered to generate an animated film from these images. His idea was to create a stroboscopic film at a rate of eight images per second, showcasing a certain number of series with a common denominator. This could for instance be a similar pose, or a horizontal sea line, a

Thomas Sauvin from The Archive of Modern Conflict

sunset, Ronald McDonald, or even Chairman Mao's portrait on Tiananmen Square. From there, Leilei organised these pictures – a colossal task – to produce a sort of imaginary and slightly psychedelic stroll. His approach was radically different to mine, wanting bulk and repetition, rather than distinctiveness.

Following on in this spirit of collaboration, as a special commission for FORMAT13, Melinda Gibson made a series of interventions for the exhibition. Delving into such an enormous archive will be the first step. Working through the layers of time and history, both culturally and physically play a fundamentally important starting point in this collaboration. Her examination sought imagery that is abstracted by the formal qualities of the medium. Scratched, partially destroyed and chemical ruined negatives that offer up a new way to see this archive and of a medium that has become defunct and talks of the historical and technological changes that continue to help and hinder our tool. Using this as a starting point, she examines these formalist qualities, pulling apart the very essence of these images, using mixed media, pencil, paint, and etchings to reassemble images that were saved and can now be brought to light in a new way.

Short documentary interview with Thomas Sauvin
about the collection by Emiland Guillaume:
www.vimeo.com/40689438



Stood Still In Time: A Collection of Photographs from Derby's Local Studies Library

QUAD Advocates Shain Bali, Margaret Dewhurst, Kate Warsop and Sally Barker embarked upon a voyage of discovery through Derby's history – exploring the streets, industries and people who helped shape the Derby we know today. Aided by Mark Young and his dedicated staff at the Local Studies Library, the group has delved deep into a truly vast photographic archive. Uncovered within is a treasure trove of striking and awe-inspiring photographs.

This exhibition, located inside Derby's Victorian Market Hall, showcases a collection of beautiful images taken inside one of the most significant industrial companies to have been based in Derby, Leys Malleable Castings Company. Dating from the 1920s, this collection gives a unique insight into the working environments, processes and lives of those employed by this celebrated company.

www.derbyquad.co.uk
www.picturethepast.org.uk

Notes Home

Curated by The Archive of
Modern Conflict

Bright but bracing: seaside holidays with an easterly wind

August is nearly over, the people
 Back from holiday are tanned
 With blistered thumbs and a wallet of snaps and a little
Joie de vivre which is contraband;
 Whose stamina is enough to face the annual
 Wait for the annual spree,
 Whose memories are stamped with specks of sunshine
 Like faded *fleurs de lys*.¹

For generations of working people in nineteenth and twentieth-century Britain, east-coast resorts like Scarborough, Skegness and Mablethorpe were the destination for a hard-won fortnight's summer holiday. Sea, sun, sand and sex, usually accompanied by a bracing easterly wind, were part of the yearly ritual, dreamed about and saved for in the intervening 50 weeks of labour.

Through photography, art and artifacts, this exhibition explores the traditions around and legacies of these English east coast holidays. Whether the holidaying phenomenon sprang directly out of the industrial revolution or has been alive for much longer is hard to say. People have certainly inhabited the North Sea coast for a very long time, and artifacts such as weather maps and paintings from other periods have been included in the exhibition as contextual background to the graphic and lens-based records of these nineteenth and twentieth century holidays.

Photo postcards are one of the exhibition's highlights, and perform the dual function of allowing us to visualise the places and events they record, while at the same time providing us with insights into the emotional and cultural temperaments of those who sent them. Texts on the reverse sides of the cards report events to friends and families back home in Nottingham, Derby and Leicester in much the same way as our emails would do today. Through these records of many ordinary family holidays the camera has helped us remember, and the personal reports show us how different communities used these seaside locations to coalesce and produce the memories that have come down to us through the generations.

Postcards received from British holidaymakers today are more likely to feature one of the Spanish Costas or a resort in south-east Asia, but the fact that the current *Rough Guide Travel Hot List* includes Kent's Margate as one of the world top 10 destinations for 2013 reminds us that the resorts of the east coast continue to function and will also continue to hold a special place in our hearts and minds.

www.amcbooks.com

1. From *Autumn Journal* (1939) by Louis MacNeice.



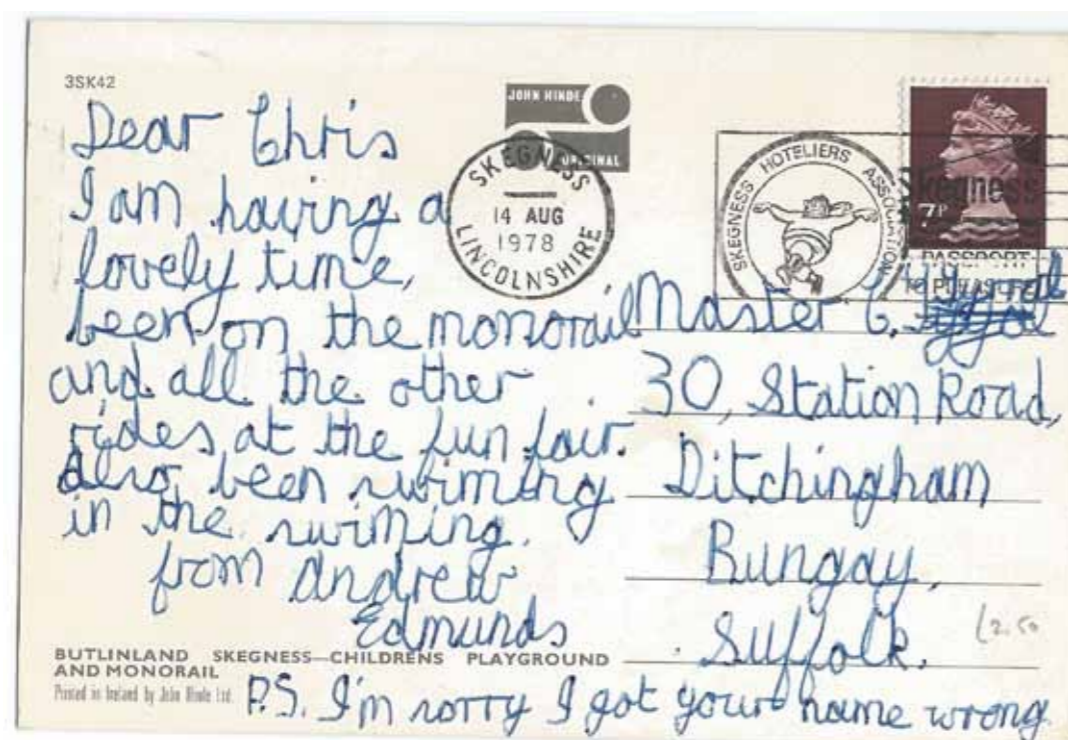
BUTLINLAND SKEGNESS—Childrens Playground and Monorail

Photo: D. Noble, John Hinde Studios.



BUTLIN'S SKEGNESS—Night Scene.

Photo: E. Hapley, F.R.P.S.



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The Human Printer

The Human Printer was set up in 2009 by Louise Naunton Morgan. Having set-up a design studio with Stina Gromark, the project is now run by *Stinsensqueeze* (STSQ).

Unlike any other printer *The Human Printer* creates unique, individual images each time it prints. Following the same process as a digital printer, *The Human Printer* generates the printed product by hand. Throughout the printing process *The Human Printer* assumes the role of the machine and is therefore controlled and restricted by the process of using CMYK halftones created on the computer.

The printer is run as an on demand service whereby people can request images to be printed by *The Human Printer*.

For FORMAT13, *The Human Printer* focused on the theme of mass production, reprinting the same image time and time again. The outcome of the reproduction really highlighting the nature of the hand-crafted.

As part of a collaboration with the design school at the University of Derby, we set up a print studio where images were printed, starting with yellow and ending in black.

The image selected for print was chosen from photographs submitted by the students, who were asked to explore the theme of factory through photography.

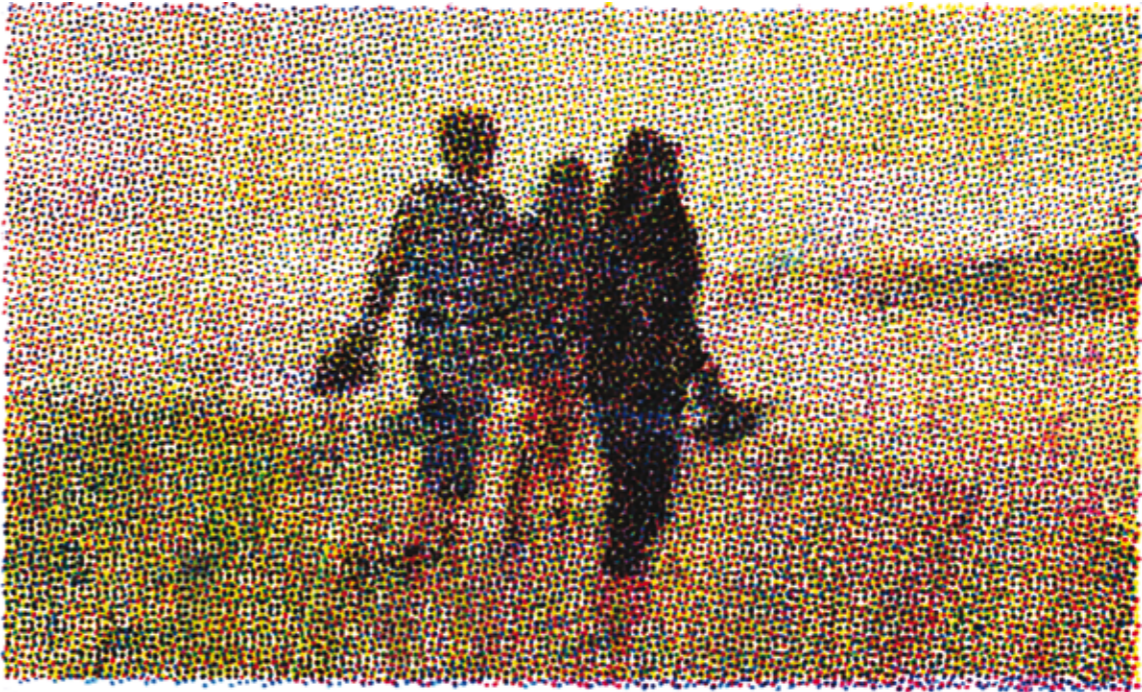
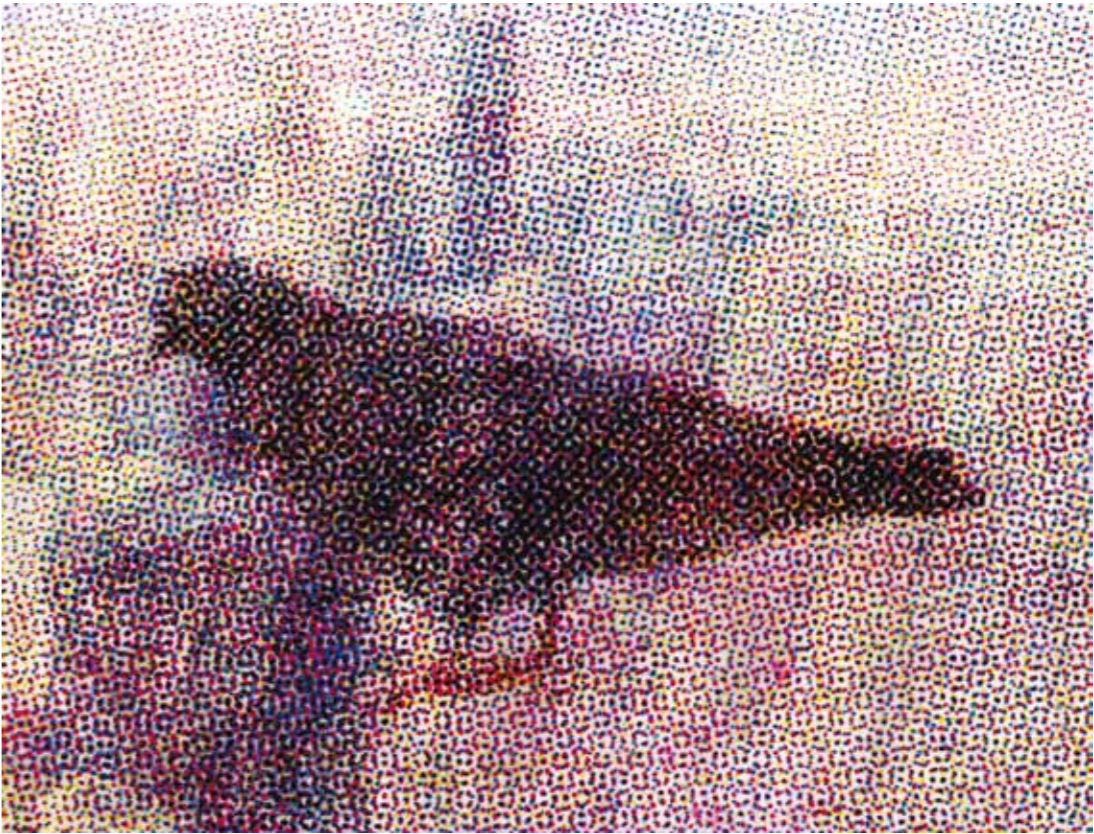


About STSQ
Through the analysis and deconstruction of pre-existing systems, STSQ aims to restructure frameworks and generate innovative design methods that lead to undetermined outcomes and multiple possibilities of representation.

STSQ have a shared interest in the everyday (systems found in the everyday), the relations and borderlines between the rational and irrational, language and translation, the human and technology, science and art, play and work, and other words systems and anomalies inherent within.

The Human Printer is an outcome of this ongoing investigation, questioning the presence and dominance of technology in our everyday lives.

www.stsq.org
www.thehumanprinter.org



The Human Printer, *Pigeon* (2009–2010)

The Human Printer, *Beach* (2009–2010)

The Developer

The Produce

A unique residency responding to the Derwent Valley Mills World Heritage Site for FORMAT13 using a combination of still photography, archive images, new film, found sound, played instruments, spoken word, mechanical sounds and treated signals; musician John Parish, guest musicians and film maker Gavin Bush create a series of daily products from the historic John Smedley factory at Lea Mills deep in the heart of Derbyshire.

Working on a basis mirrored by their adjacent factory workers, each day produces a woven piece of music and image that, over a normal working week (1 – 5 April 2013), combines to make one finished product that is displayed by a live performance at The Chocolate Factory in Derby on Saturday 6 April 2013. Packaged versions of the product are then available for sale as a download or DVD thereafter.

None of the ingredients have been pre-prepared, what develops is local produce; made in response to the working surroundings, the history of the Mill and John Smedley’s factory and the location of Lea Bridge and its residents and images. The public and participants at the FORMAT Festival will be encouraged to respond and contribute to the daily development of the final pieces via The Developer website www.thedeveloper.cc.

The Factory

Situated within the Derwent Valley Mills World Heritage Site the pioneering John Smedley factory and mill has existed on the same site since 1784, originally spinning cotton and wool yarn. It has produced world famous fine wool and cotton wear for both men and women since the early nineteenth century.

Organised factory tours conduct the public through The Developer on site, so as to observe the work-in-progress and nightly bulletins of the work are posted on the website.

John Parish is a Composer (several film scores including *Sister*, *Little Black Spiders*, *Rosie and She*, *A Chinese*), Producer (Eels, Giant Sand, Tracy Chapman, Sparklehorse), Artist (two albums on the Thrill Jockey label) Collaborator (two albums with PJ Harvey) and performer (his own tours as well as many with PJ Harvey). John is based in Bristol www.johnparish.com

Gavin Bush is a Film Maker (*In The Gaze Of Medusa* and many documentaries) photographer, musician, collaborator and website designer based in Kent. www.gavinbush.com

Imported musicians involved with The Developer include: Drummer Seb Rochford from Aberdeen (www.polarbearmusic.com). Violinist Catherine Graindorge from Belgium (catherinegraindorge.tumblr.com/). Vibraphonist Cory Mwamba from Derby (www.coreymwamba.co.uk). Pete Judge (trumpet). With Engineer Marco Tagliola from Italy John Parish’s main live sound engineer since working together on a project in Rome, 2004.



The Developer is devised and directed by Cally, manager of Nick Drake’s estate, collaborator with Bill Drummond, Art Director (dEUS, Kaiser Chiefs, Tricky, The The, Robert Plant, Madness, Scissor Sisters, U2) and Publisher (Penklyn Burn, The Antar Press) www.antar.cc

The Developer is produced by Louise Clements (QUAD/FORMAT) and Mark Suggitt (Derwent Valley Mills World Heritage Site).

It is a new commission for the Derwent Valley Mills World Heritage Site as part of FORMAT13 supported by John Smedley, Derby City Council and Arts Council England.

www.johnsmedley.com
www.derwentvalleymills.org

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PARTICIPATORY

The People’s Zoetrope

The People’s Zoetrope

The People’s Zoetrope is an interactive art installation that brings the concept of a Victorian zoetrope into the digital age by combining mass participation, performance, choreography, sound, and photography to empower participants as they become an integral part of the artwork.

The People’s Zoetrope comprises of two parts, the artwork: a projected virtual three dimensional spinning zoetrope where characters have been placed around its circumference performing a choreographed sequence to a sound track. A series of strobe lights light the performers and control the effect of motion that harks back to the zoetrope’s Victorian origins. The second part of the installation is an interactive area: an interactive screen comprising of a stills camera facing the viewer and a tracking sensor capable of seeing participants skeletal points and body position. Participants are asked to stand in the interactive area where they are able to see themselves on screen and are greeted by a choreographer. The participant is asked to mimic a series of poses that have been defined in a choreographed performance. These poses are shown to the user by the choreographer on screen and once the participant achieves each pose their image is captured and transferred to the zoetrope system. Once all poses have been completed the user joins previous participants on the zoetrope and can be seen to perform the choreographed sequence in union with the other performers. As more participants take part in the artwork they are given pride of place around the outer circumference before moving inwards as newer performances are added.

To provide a memento of their experience and to enable participants to share their performance online with others, each performance will also be recorded as an animated gif. Each gif will animate as a flick book and uploaded to the projects website www.thepeopleszoetrope.com where the images can be downloaded and shared with others.



The People’s Zoetrope has been created by digital artists Brendan Oliver and Brendan Randall in collaboration with Déda Derby, choreographer and performer Chris Caffery and FORMAT Festival.

www.flpdigital.com
www.deda.uk.com
www.formatfestival.com



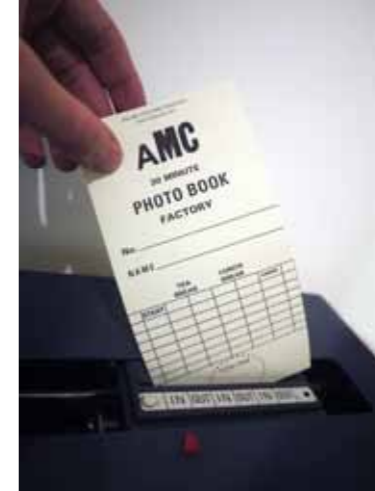
Derby At Work: We want your photos!

Working alongside Picture the Past, we are seeking submission to our 'Derby At Work' project exploring the theme of FORMAT13 – FACTORY.

We are looking for photographs of your working day – including pictures of your friends, colleagues and family at work. With your contributions we hope to gather an extensive and eclectic picture of what a modern working day is to the people of Derby. Everyone will have a different idea of what it is to 'work' – this may be taking the children to school, walking the dog, doing your homework, or washing the dishes.

A further aim of the project is to contribute your photographs of past and present to Derby's Local Studies Library archive and the Picture the Past project. Do you have any old photographs or negatives of people at work in Derby? If so, please submit them to derbyatwork.com or take part in person at FORMAT's Chocolate Factory venue everyday throughout the festival. We will also be offering free workshops for individuals, groups and schools.

See www.formatfestival.com for more details.



AMC Zine

The Archive of Modern Conflict are operating a photo-book making factory in FORMAT13. It's free and all materials, old photos, scavenged ephemera and equipment are provided. The photo books that are produced will go on display, creating an ever-changing photo book installation. The many stages of photo book production from concept, image selection, editing, experimentation, designing, making and everything in between will be crammed into 30 minutes. The rules are: Obey the 30 minute time limit, use only the materials and stationary provided, HAVE FUN, don't take the rules too seriously.



MobFormat on EyeEm
The Press

Thousands of mobile phone photos are uploaded every second. What happens when these photos are printed? How do you sort through the ever-growing piles of images? Which do you keep and which do you throw away?

The Press is an interactive mobile photo exhibition which develops on from MobFORMAT, a mass participation project established by FORMAT in 2005. The Press visualises and extends the possibilities of the mass production of mobile phone photography worldwide, and transforms it into a real-time, audience-curated work of art. Set up in a former Chocolate Factory the exhibition explores the value of the digital photograph in an age of mass production, recalling industrial production and the mobilisation of a global workforce.

Throughout the festival, FORMAT, BlindBoys and EyeEm will invite people around the world to mob us with photographic submissions, relating to the FORMAT festival focus on FACTORY and Mass Production on three themes:

- The Press – Work
- The Press – Treasure
- The Press – Trash

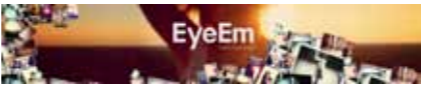
Participants will upload their images from their mobile phones to a dedicated ‘album’ on the popular photo-sharing app EyeEm. Once uploaded, each photograph will be sent electronically to print at The Press. There, festival visitors will be asked to curate the printed photographs in whatever way they see fit, contemplating the seemingly infinite nature of digital photography as the virtual photos are transformed into real print-objects.

Created by Misho Baranovic
Supported by John E Wright www.johnnewright.com
Presented by FORMAT, EyeEm and BlindBoys



Blind Boys explores the intersection between photography and it’s accessibility. It uses free open platforms which combine online and offline spaces to experiment with various projects that bring the photographer and the viewer closer in sometime unforeseeable ways. DIY ideas taken to the people. BlowUp’s are regularly held street photography exhibitions bringing work from all over the world to mix with local participants in public spaces. So far it has been initiated in over 5 countries. As part of The Press, BlindBoys will work in Delhi/ Dhaka/Djakarta/Bangalore with people making their livelihoods by collecting and selling other people’s trash. Using the ubiquitous modern cameraphone’s given to them we hope to collect the daily struggles and joys of such hard lives lived at the fringes of our modern cities. By collecting their daily lives from across multiple cultures and backgrounds we hope to see in one collective breath a glimpse of how we are all indirectly connected in this twenty first century.

Misho Baranovic is a mobile photographer, blogger, and author. As one of the world’s leading mobile street photographers, his photographs have been exhibited internationally in the United States, Italy, France and Australia. Misho has been featured on ABC Television. mishobaranovic.com



EyeEm is a photo sharing and discovery app based out of Berlin, Germany. Renowned for its slick user interface, smart tagging system and global community of photographers, its users get inspired by weekly challenges that gather photos from all corners of the world. EyeEm is free to download and available across all three mobile platforms, iOS, Android and Windows Phone. www.eyeem.com

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EXPOSURE

Sue Steward

FACTORY: a brilliant theme for this sixth FORMAT International Photography Festival which is positioned in the city where the world's first factory was built: on the site of the Silk Mill in Derby, in the early 1700s.

For some people, the title could perhaps suggest connections with Andy Warhol but there are no signs of his artist-workers or groupies in the flow of images which poured into this year's EXPOSURE Open Competition.

In deep summer, we 10 judges grappled with hundreds of contestants from over 30 countries and reduced them first to a manageable 70 for the exhibition then, struggling, to the eight finalists for special awards. International photography competitions are exciting and revealing of the times; this year's candidates were particularly strong and imaginative in their responses to the elasticity of the title. The diversity of subjects and range of themes, images, photographic approaches and techniques reflect today's trends and influences but importantly, they also open windows onto the photographic landscapes of the world. The competition brought in photographers from all over the world including Australia, Austria, Bangladesh, Philippines, Brazil, Canada, France, Germany, Greece, India, Ireland, Italy, Japan, Pakistan, Netherlands, Russia, Sweden, Ukraine, US and the UK – a list reflecting FORMAT's reputation as a dedicated internationalist.

Recurrent themes run through the collection, and 'factory' is defined in many interesting ways. The classic steel factories and furnaces of post-Soviet countries still light up their landscapes and draw the eye; smoking sooty chimneys and blasted, misty landscapes also attract, and Edward Burtynsky's vast quarryscapes draw in younger photographers. I'm pleased that the classic 1970s black and white industrial documentary remains influential and surprisingly, is being reinvented in the family albums of UK factory workers.

In contrast, are today's sweat-shops of Asia whose products carry labels like *Made in Bangladesh* – the title for the series by Gazi Nafis Ahmed who moves between a factory and the workers' gritty lives. The scenes are dramatized through his black and white printing. *Quality Inspector Raju* depicts the hands of a man checking an anorak heading for the West.

Abandoned factories are endlessly attractive and made more photogenic through the objects left behind and the rooms' dusty light rays. Andrew Emond's scenes include office pin-ups and amusingly familiar contents gone berserk with mountains of files and an uncontrollable shredder, while Nicolas Reyland positions incongruous objects like installations into rooms. For Hajime Kimura, the factory workers are horses and his stark, beautifully printed black and white scenes depict them like sculptural abstracts and even a still life of a skeletal backbone.

Portraits thread through the collection as set-ups depicting boredom, intense concentration or fun; asleep or on the phone, on guard duty or modelling in advertising sets. Close-up portraits are less plentiful but Paul Wenham-Clarke's work with artificial limbs is an exceptional image: the maker tenderly holding a hand and the photographer matching his skin tone with that of the limb. Some of the most imaginative interpretations of FACTORY are abstract and include collages (another current trend), and patterns and designs converting the everyday repetitive ranks of machinery into artful images. The UK's Wideyed Collective illustrate it in rows of empty pipes. Far from that literal interpretation, Minna Pöllänen's sculptural installation of hand-made tree trunks set in a wood was constructed with a carpenter's leftovers.

The current pleasure of draining colour from a photograph is present in many examples, but most effectively involving concrete for its textures and tonal range since the Bauhaus era. James Newton's shifts to the blank doors of white vans, the ubiquitous work vehicle seen on site at nearly every factory, and plays with Barnett Newman's trademark single line across his paintings. Its minimal beauty and smeary fingerprints make this perhaps the most extreme of our selections and amusingly, most distant from the Exposure theme.





David Severn, *Dogs and their owners playing in the snow*
Pleasley Pit Nature Reserve, former Pleasley Colliery (2012)

Freya Najade, *Tomatoes* (2012)

Oliver Eglin, *Berghain/Panorama #07*(2010)

Björn Larsson, *Norrköping* (2002)



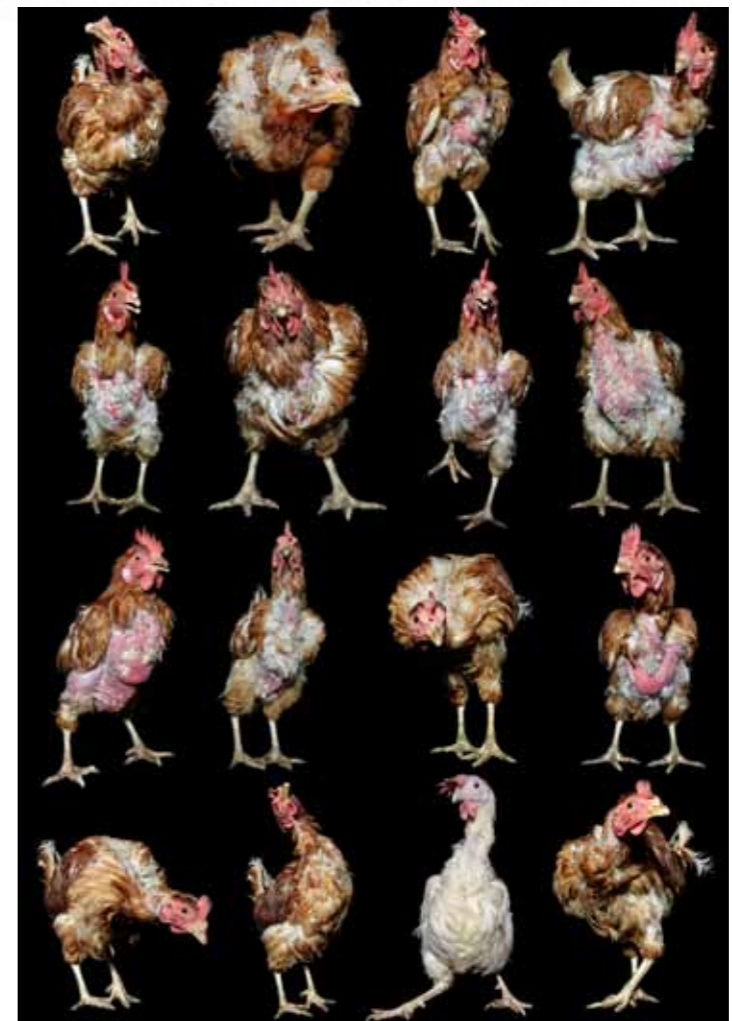
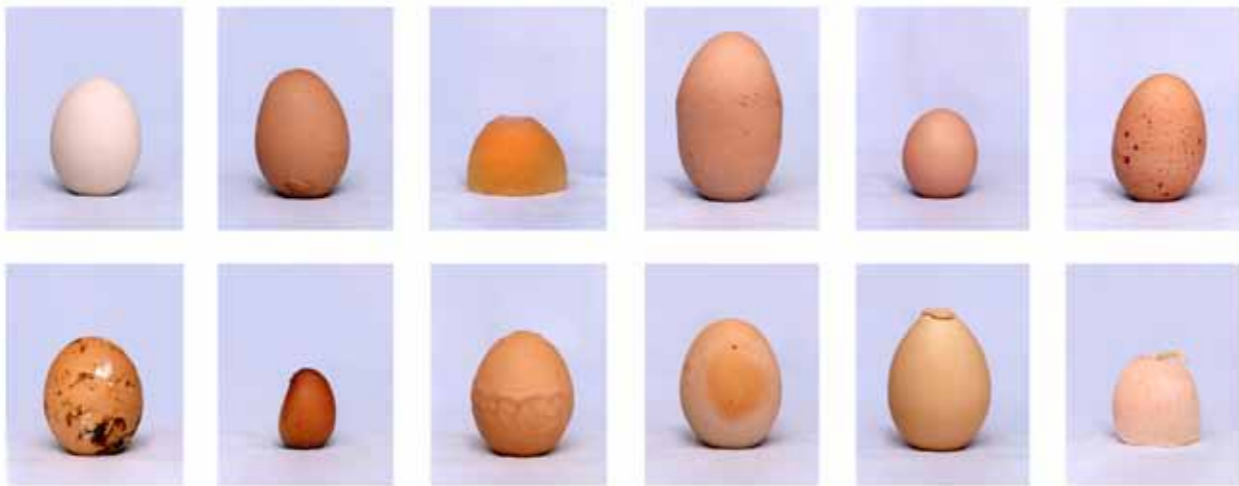


Ji Hyun Kwon, *Dormitory M-01* (2010)

Nadine Stijns, *After-Hour Shopping Mall #01* (2010)

Paweł Fabjański, *Distance* (2011)

Wolfgang Müller, *Assembly Line, Shenzhen* (2009)



John Tunley, *Hammer No. 4* (2012)

Liv Pennington, *A Dozen Rejected Eggs* (2003)

David Shepherd, *Untitled* (2011–2012)

Alex Grace, *Factory Hen Montage (Free Range & Caged)* (2012)



Maria Kapajeva, *I Am Usual Woman* (2012)
—
Louis Quail, *Broker*, commodities, financial
futures and options trading firm, London 2006



PUTPUT, PUTPUT (2012)
—
David Welch, *Shopping Totem* (2010)



Daniele Cinciripini, *Untitled* (2012)

Dionysis Kouris, *Record sleeves are found at the deserted building of Columbia Records in Athens, Greece* (2010)

Tatyana Palyga, *Reception* (2010)

Thomas Vanden Driessche *Untitled*, (2009)



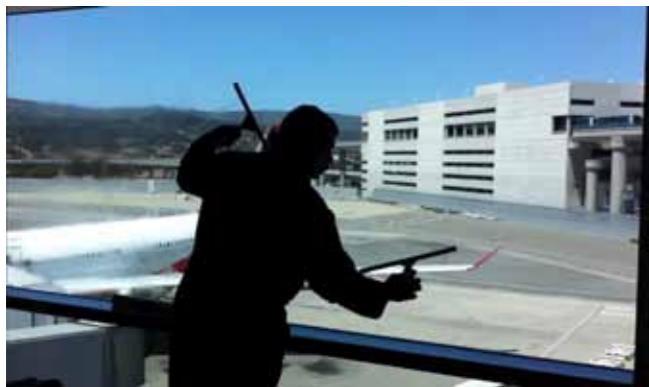
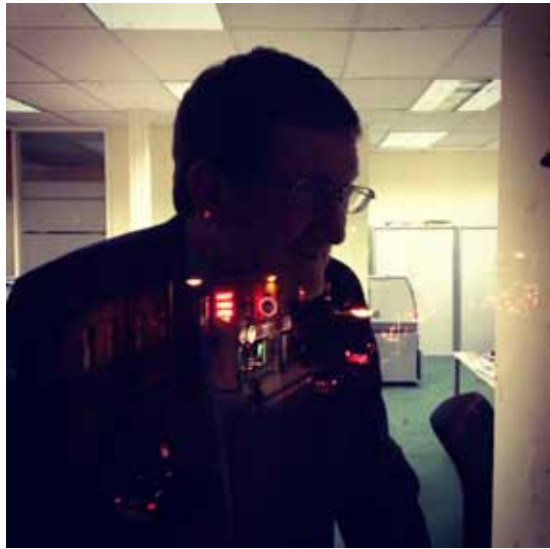
Susan A. Barnett, *This Is Not A Rehearsal* (2011)

Thais Medina, *Incense customer calls, to have luck in business* (2011)

Graham Elstone, *The Jigsaw Trilogy* (2012)

The Caravan Gallery
Jan Williams and Chris Teasdale, *I love Here* (2010)

Toby Smith, *Loch Breichlach* (2010)



Joanne Betty Conlon,
Office Reflection – What's it doing out there (2012)

Janet Delaney,
Guard, New Condo, Defence Colony, New Delhi (2012)

Sam Curtis, *Did anyone ever tell you that you're beautiful when you're following orders?* (2012)



Kajal Nisha Patel, *Factory Workers* (2011)

Clay Smith, *Blue Collar II* (2012)

Debbie Adele Cooper *Daily Commutes* (2011–2012)
Photographs by: Debbie Adele Cooper, Emily Chen, Leora Tanzer, Truls Bårg

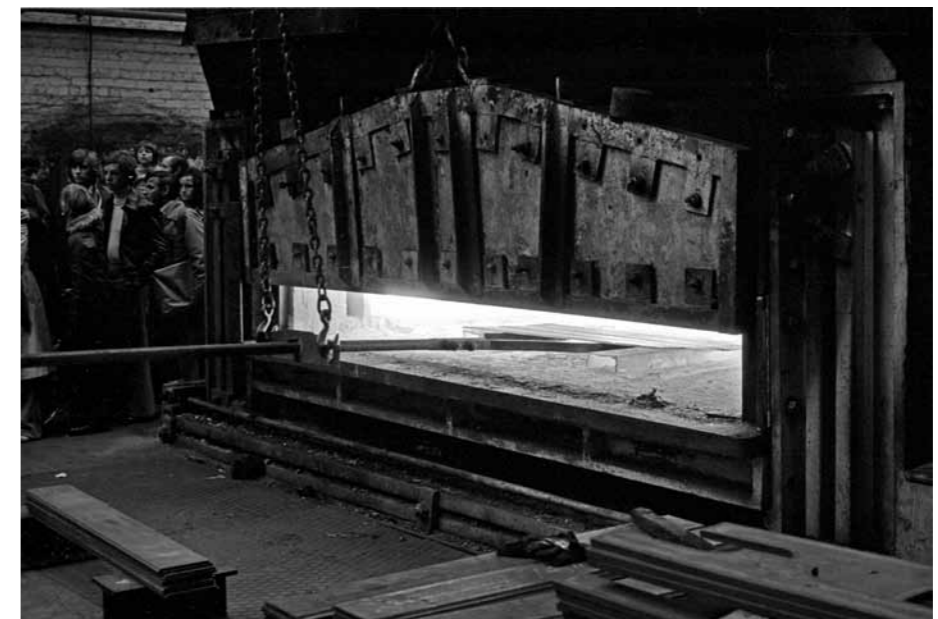


Stuart Royse, *Dust* (2008)

—
Rebecca Conway, *A labourer rides a bicycle through a brick factory on the outskirts of Islamabad, Pakistan on January 11 2012*

Tiane Doan na Champassak, *Untitled* (2009)

—
Patricia Van De Camp, *Urban Wildlife 1* (2012)



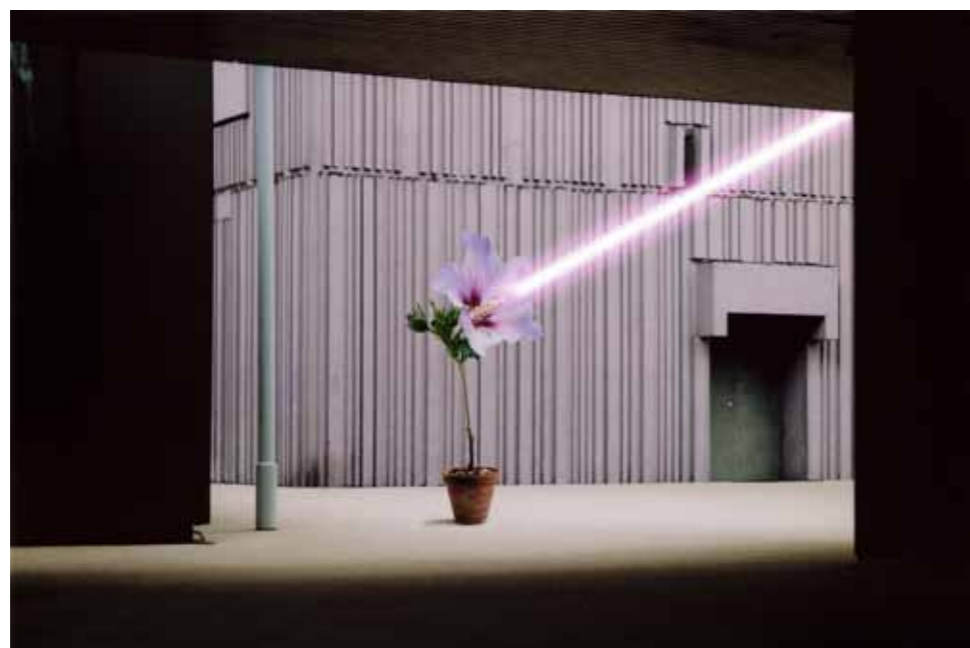


Ken Grant, *Untitled*

Sandra Hoyn, Ajay, 12 years, is working in a tannery in Kanpur. His father has left the family, he is the only one who earns money to survive (2011)

David Chancellor, *Grower #IV, Pelepele community, forest, Kokstad, South Africa* (2010)

Darek Fortas, *Portrait I (Miner After Work)* (2011)





Jonathan Blaustein, *My Deer Head* (2011)

Petra Stridfeldt, *Meat* (2011)

Rob Ball / Obsolete Studios, *Derek Brown* (2012)

Darn Thorn, *Frozen Warnings #1* (2010)

EXPOSURE Artists

Paul Wenham-Clarke, *Silicon limb worker* (2012)
The Series *Bodyworks* depicts a prosthetics manufacturer that is still producing traditional and modern limbs. Some of the images illustrate society's obsession with the concept of 'Body Beautiful' whilst others highlight morbidity and the human fascination with the artificial. www.wenhamclarke.com

Andy Lock, *Untitled* (2010)
Workshops 2010 – 2012 takes its subject matter from the industrial workshops used to train building and plastering apprentices. These photographs concentrate on the workshops' primal architectural forms and rudimentary structures, bereft of their occupants; suggesting other origins, functions and readings for the utilitarian spaces they depict. www.andylock.org.uk

Martin Cregg, *Site 2* (2011)
From the series *Suspended State*. In 2008 Ireland spiralled into severe levels of recession. As a direct consequence a spread of unfinished industrial parks were suddenly halted and eventually abandoned. This series references the disturbing transformations of the Irish landscape into an empty terrain of anonymous man-made patterns, structures and forms. www.martincreggphotography.com

Caroline McNally, *Untitled 1* (2012)
Earth is Room Enough focuses on the final destination of the detritus of mass production and addresses issues of consumerism and waste in contemporary society. The project examines our culture of consumption through documentation of the landfill. www.carolinemcnally.com

RJ Fernandez, *Balatoc Scale Model* (2012)
Moving Mountains is a series documenting the effect gold mining has had on areas in the Philippines. Entire mountains have disappeared, river systems polluted, rights to ancestral land ignored, the indigenous people displaced and the mining sites left abandoned. www.shootrj.com

David Severn, *Dogs and their owners playing in the snow – Pleasley Pit Nature Reserve, former Pleasley Colliery* (2012)
Thanks Maggie is a series of photographs exploring the ecological restoration and reinvented social uses of ex-coliery land around the former coal mining stronghold of Mansfield, Nottinghamshire. Today, the once polluted land has been given back to nature, establishing new environments for rural pursuits. www.davidsevern.com

Freya Najade, *Tomatoes* (2012)
From the series *Strawberries in Winter*. Najade set out to document modern agricultural landscapes. 40% of the world is farmland but the expectations on agriculture today are high and demanding. As a result computerisation, automation and mass production are now key elements of most farms. Geographical locations slowly become insignificant and rural landscapes change their appearance. www.freyanajade.com

Oliver Eglin, *Berghain/Panorama #07* (2010)
Berghain/Panorama is probably the most infamous techno club on the planet. Housed in a former power generation plant on semi-wasteland in East Berlin it is a club like no other. This set of images takes a look at Berghain/Panorama's patrons as they are leaving the club on a Sunday morning. www.olivereglin.com

Björn Larsson, *Norrköping, (2002) hand coloured by Maha Keml, (2003)*
Cars in Landscape (2001–2012) is a series of photographs depicting abandoned cars. The body of work is a result of an ongoing cooperation between Larsson who captures the monochrome images and an Egyptian hand-colourist who 'translates' the images. The way of producing the images sometimes takes several years. www.bjornlarsson.org

Paul Floyd Blake, *Steve* (2008)
Are you being served? looks at the new working class employed within the service sector, which has a yearly average staff turnover of 62%. It explores the tension between the individual and the corporate brand, and the personal and the impersonal nature of modern customer service. www.floydphotography.co.uk

Christopher Steel, *Kathy do not use* (2008)
From the series *Lower Down The Value Chain*. This is a series of photographic souvenirs from offices Steel has worked as a temporary member of staff in.

Experiencing firsthand the effects the recession has on team members and employees, he documents the change in attitudes, lowering of morale and being made to feel 'lower down the value chain.'

Lee Milne, *Useless Machines 3* (2011)
From the series *Useless Machines* and *GIZMO!* Milne explores the decline of industry and manufacturing. Interested in cycles of transformation and drawn to the overlooked, obsolete and discarded, her work contrasts nostalgic, melancholic feelings for the past with progressive, aspirational visions for the future. www.leemilne.com

Minna Pöllänen, *Branches installed, September 2011, (2011) Wood on Trees* is both a site-specific structure, and a series of photographs depicting Pöllänen's attempts to restore two dead birch trees in a forest. By using scraps of industrially processed wooden planks, Pöllänen covers the decaying tree trunks with a new shell of wood, returning periodically to repair and adapt the sculptures. www.minnapolanen.com

Ji Hyun Kwon, *Dormitory M-01* (2010)
From the series *Dormitory*. Kwon explores relationships between people that, although seem very close physically, are distant mentally and emotionally. Kwon believes that in reality people distance their hearts from each other even in the same household. www.jikwon.com

Nadine Stijns, *After-Hour Shopping Mall #01* (2010)
From the series *After-Hour Shopping Mall*. Stijns' photographic works present moments of intimacy and personal improvisation amidst more regulated patterns of daily consumption. In this series she creates a visual and tangible link between the upcoming massive consumerism in China and the rising numbers of migrant workers at the foundation of China's economic progression. www.nadineshows.com

Paweł Fabjański, *Distance* (2011)
From the series *Distance*. Paweł Fabjanski's photographic practice focuses on the relationship between a leader/ idol and his subordinates/believers/soldiers. Fabjanski explores the way in which leaders distance themselves from their staff to gain respect and obedience. www.fabjanski.com

Wolfgang Müller, *Assembly Line, Shenzhen* (2009)
From the series *Mingong. The Pursuit of Happiness*. Millions of migrant workers, called Mingong in Chinese, have moved from poor rural regions to China's industrial centres. Between 2005 and 2011 Müller followed some of them in their private and work lives. This series captures the scope of China's domestic migration as well as the everyday reality it entails. www.wmueller-photography.de

John Tunley, *Hammer No. 4* (2012)
From the series *Industrial Hand Tools – Hammers & Mallets*. 'Each hammer carries the memories and scars of lives worked in local industry.' Tunley's series started out as a typological survey of a range of hand tools. However, he became intrigued by the individual histories encapsulated within the hammers.

Liv Pennington, *A Dozen Rejected Eggs* (2003)
A Dozen Rejected Eggs is a set of twelve studio portraits of chicken eggs. These naturally occurring eggs have been pulled off the packing line, so that they will not be seen or sold to the public. The style Pennington uses reflects the high street photography studio, with soft lighting and softened corners. www.livpennington.com

David Shepherd, *Untitled* (2011–2012)
From the series *Discarded*. Attempting to trace his town's industrial heritage, Shepherd documented relics collected from the bottom of the Wolverhampton waterways. It being a town which was home to a number of metal industries, items such as tools, pipes and fittings were traced. www.davidshepherdartist.com

Alex Grace, *Factory Hen Montage (Free Range & Caged)* (2012)
From the series *Factory*. Alex Grace is an animal photographer currently working on a study of ex-caged and ex-free range egg laying hens. The hens are intensively farmed for their eggs and Grace documents the conditions of these birds just after they are rescued from the farms. www.alexgracephoto.com

Maria Kapajeva, From the series *I Am Usual Woman* (2012)
Kapajeva's practice focuses on the female position in contemporary society, often using traditional crafts to explore contemporary women's issues. This is an ongoing project about the phenomenon of Russian Brides and the impact global processes such as Westernisation have on communication and cultural identity. www.mariakapajeva.com

Louis Quail, *Broker, commodities, financial futures and options trading firm, London 2006, (2006)*
Desk Job explores office life around the globe, 'the daily grind': the furniture, rituals, dress code – mundane but fascinating, if one knows where to look. This work also explores globalisation and our relationships to the corporation. Companies strive for uncluttered office spaces, individuals colonise. There is humour inherent in this conflict. www.louisquail.com

PUTPUT, *PUTPUT* (2012)
From the series *Inflorescence*. PUTPUT reconfigure, re-invent and question the purpose and context of objects and situations associated with or part of everyday life. They reference classic genres; with a focus on causing a visual double-take, interrogating objects and situations to build a bridge between idea, meaning, expression and artefact. www.putput.dk

David Welch, *Shopping Totem* (2010)
The photographs in the project *Material World* speak of production, accumulation and materiality and aim to encourage debate about consumption and the ways in which we feel compelled to consume. These photo-assemblages serve as precarious instances of our culture and of our social biographies and are both comment and confession. www.leftfork.net

Daniele Cinciripini, *Untitled* (2012)
From the series *Ten Minutes*. Ten minutes is the average time that big companies – to increase productivity – allow for their staff to break from work. In this short time workers day-dream, have time to dwell and have private thoughts, all the while this break is monitored and timed. www.danielecinciripini.it/wp

Dionysis Kouris, *Record sleeves are found at the deserted building of Columbia Records in Athens, Greece* (2010)
From the series *Transit in Columbia, Athens*. Kouris explores the problem of immigration in this series, based in a Greek abandoned recording factory where 200 undocumented migrants are squatting trying to build a new life. www.dionysiskouris.com

Tatyana Palyga, *Reception* (2010)
From the series *Colorless Days*. Palyga's series looks closely at the life of the office worker – being one herself. The series is a blatant, stark exposure of the day to day mundane routine of those working alongside her, portraying her place of work as dreary and soul destroying and the staff finding ways to amuse themselves. www.cargocollective.com/tatyana_palyga

Thomas Vanden Driessche, *Untitled* (2009)
From the series *Welcome to Tata City*. Tata Stadium, Tata Football Academy, Tata Amusement Park, Tata Centre for Excellence, Tata School... In Jamshedpur, at the historical headquarters of the biggest Indian multinational corporation, everything seems 'Tata Branded'. Thomas delves into the lives of the workers and families that benefit from free housing and healthcare thanks to the corporate giant. www.phototvdd.be www.outoffocus.be www.picturetank.com

Susan A. Barnett, *This Is Not A Rehearsal* (2011)
The series *Not In Your Face* explores the identity, issues and perception of individuals in the twenty-first century. Each one of these people reveal a part of themselves that advertises their hopes, ideals, likes, dislikes, political views, and personal mantras through their t-shirts. www.notinyourface.com

Thais Medina *Incense customer calls, to have luck in business* (2011)
From the series *Brazilian Packaged Miracles*. Medina's series documents Brazilian esoteric products designed to give good fortune, love, health and money. These products are hand-made in small factories and homes where the owners are responsible for the production, distribution and packaging, popular with people belonging to various religions and creeds in Brazil. www.thaismedina.com

Graham Elstone, *The Jigsaw Trilogy* (2012)
Elstone examines the blurring of work and leisure time, and the grey area between. As a culture our working time expandsinto our leisure time and vice-versa. This work consists of three 1000 piece jigsaw puzzles of images of smashed windows; jigsaws are a repetitive yet compelling form of leisure activity, maybe like a shift at work. www.youtube.com/grahamelstone

The Caravan Gallery (Jan Williams and Chris Teasdale), *I love Here* (2010)
From the series *Liverpool*. The Caravan Gallery examines retail trends in this series, with particular regard to the changing face of the high street. Former workplaces now manufacture experiences instead of products. Factories are reincarnated as art galleries and churches are repurposed as lap dancing clubs and Oriental buffet restaurants. The boundaries between work and leisure and the real and the virtual are becoming increasingly blurred. www.thecaravangallery.co.uk

Toby Smith, *Loch Breichlach* (2010)
From the series *The Renewables Project*. Smith's project documents the rich Scottish landscape where hydroelectricity has been providing power from the Glens for over 60 years. Working in large format and researching appropriate sites Smith captures the kinetic energy of these sites, many of which continue to operate in the manner for which they were constructed. www.shootunit.com

Joanne Betty Conlon, *Office Reflection – What's it doing out there* (2012)
From the series *Office Reflections*. Working in an office environment, Conlon documented her office through the large partly mirrored glass window, reflecting back the mundane day to day activities of the office whilst offering a glimpse of the city behind the glass. www.joanneconlon.com

Janet Delaney, *Guard, New Condo, Defence Colony, New Delhi* (2012)
I Am Your Address Of Happiness is a project which investigates the place where the past meets the future in India. 90% of India's economy is built on independent workers. As Wal-Mart and globalised commerce enters the economy, a long established workforce will be dismantled. The guards of Delhi represent a sector of that vulnerable workforce. www.janetdelaney.com

Sam Curtis, *Did anyone ever tell you that you're beautiful when you're following orders?* (2012)
Curtis' work uses found video footage to look at the way people introduce creativity and individuality into their jobs; a singing bus driver, a beatboxing call centre operator, a dancing waiter. The work captures a sequence of fleeting and happenstance moments that draw our attention to people's desire to express themselves. Thanks to contributors: Piroska Markus, Paul Hankin, llyr131, VideoManOttawa, DickieDee, TankDnb/Warrior Rachel Fairley/Ziggy, Luis F.Vargas, th3madtapp3r. www.scurtis.co.uk

Kajal Nisha Patel, *Factory Workers* (2011)
From the series *Fabric*. The material prosperity of Britain after WWII had left colonial India as an economically poor consumer of British textile products. Kajal Nisha Patel's project *Fabric* explores the trade of textiles between India and Great Britain, specifically the industrialisation of cotton manufacturing in Britain and India's renaissance after a devastating blow to production after British colonial rule. www.kajalpatel.com

Clay Smith, *Blue Collar II* (2012)
From the series *The Dystopian Family*. Clay Smith uses and readjusts recycled transparency film. *The Dystopian Family* brings together the two worlds of work and the home to create a sense of balance and cohesion, yet the images are also uncomfortable, violent, intrusive and evoke a sense of emptiness. www.claysmithart.wordpress.com

Debbie Adele Cooper, *Daily Commutes* (2011–2012)
Photographs by: Debbie Adele Cooper, Matlock, UK, Emily Chen, Sydney, Australia, Leora Tanzer, New York, USA Truls Bärg, Malmö, Sweden. *Daily Commutes* began as a documentation of Cooper's commute to work which developed as she connected with 3 other international artists who share this ethos; capturing the everyday moments which are unique to the individual yet commonplace to the crowd. For many commuters with busy lives the commute has become precious time to explore, play, create and share. www.debbieadelecooper.com

Tiane Doan na Champassak, *Untitled* (2009)
From the series *Lenin Sarani*. Kolkata, 2009. Lenin Sarani: a crowded bazaar of small tool factories entirely equipped with manufacturing machinery from the early days of the industrial revolution. Some of these 'machine tools', all of which are still in use today, are over a century old and were brought to Calcutta when the city was the capital of British India. www.champassak.com

Patricia Van De Camp, *Urban Wildlife 1* (2012)
From the series *Urban Wildlife*. Patricia Van De Camp explores the relationship between nature and industry and what happens to factories once they are abandoned. www.patriciavandecamp.nl

Stuart Royse, *Dust* (2008)
From the series *Industrial*. This ongoing project explores industrial environments both used and unused. All these places have been created for specific tasks and the manufacture of anything from tools and steel to the supply of water and electricity. Royse uses imagery which is oddly painterly and abstract. www.stuartroysephotography.co.uk

Rebecca Conway, *A labourer rides a bicycle through a brick factory on the outskirts of Islamabad, Pakistan on 11 January, 2012*
From the series *Brick Labour: Pakistan*. These images form part of a series documenting the daily lives of labourers who work in brick factories in Pakistan's Punjab province. Estimates suggest over 900,000 people work in around 11,000 brick factories in Pakistan, including over a quarter of a million children. Many are bonded labourers, working in dangerous conditions. www.rebeccaconwayphotography.com

Liz Murray, *The Bohemians (No.14)* (2010)
The Bohemians is a series of photographic collages made using found imagery, sourced from second-hand bookstores and flea markets in the Czech Republic. The collages are made by cutting and reversing circular sections of the plate, revealing the verso or 'hidden' side. www.lizmurray.co.uk

Carmine Cuccuru, *Marlane* (2012)
From the series *Poisons Factory*. Cuccuru tells the morbid tale of Marlane, the factory of Praia a Mare, Italy, where 140 people have died due to inhalation of toxic substances. Thirteen years ago the Marzotto family – the factory owners, were taken to court for manslaughter and harm to the environment. The trail still continues today. www.carminecuccuru.com

James A. Hudson, *Car park re-development, Oslo, Norway* (2005)
Hudson's *Industry* series documents the working conditions of employees in factories and building sites in a variety of locations. Many of the images were taken in Scandinavia, one of the wealthiest and most technologically advanced areas in the world. www.jamesahudson.info

Robert Day, *Flanging Shop Furnace, Derby Loco Works* (1977)
From the series *The Factory – Community and Change*. Robert Day took many photographs during the 1970s and 1980s in Derby's railway workshops on their annual Open Days, where families could see behind the scenes at the factory, and see what their family members did at work. Day juxtaposes this with recent photographs of former factory workers sharing their skills with younger generations to prevent those skills from dying out. www.robertdayimages.co.uk

Ken Grant, *Untitled* (1985–2009)
From the series *No Pain Whatsoever*. Ken Grant's photographs of friendship, family, and the mundane values of family life are an intimate sort of photography, not so much recording as remembering, a savouring of all those past, shared moments. The series *No Pain Whatsoever* is about the time away from work, the quiet time and the relationships we have during these times. www.ken-grant.info

Sandra Hoyn, *Ajay, 12 years, is working in a tannery in Kanpur. His father has left the family, he is the only one who earns money to survive* (2011)
From the series *Poisonous Business*. India is one of the largest exporters of leather worldwide. In Kanpur there are more than 350 tanneries and other factories which dispose of their highly poisonous sewage water directly into the Ganga River – the main source of drinking water for the city. The workers, many are under 18, are subjected daily to harmful environments. www.sandrahoyn.de

David Chancellor, *Grower #IV, Pelepele community, forest, Kokstad, South Africa* (2010)
From the series *Pelepele*. South African Pulp and Paper Industries set up 'Project Grow' in 1983 with only three growers in the KwaZulu Natal area. It is a key factor in assisting emerging rural farmers and communities in the greater Eastern Cape area of South Africa to enter the formal economy by promoting sustainable tree farming. www.davidchancellor.com

Darek Fortas, *Portrait I (Miner After Work)* (2011)
From the series *Coal Story*. The project is a result of an extensive photographic engagement with the two largest coal mining companies in the European Union located in Silesia, Poland. *Coal Story* combines contemporary photography and archival research,highlighting the social and political capacity of the miners and evokes the history and aftermath of the legendary Solidarity movement. www.darekfortas.com

Tim George, *Untitled* (2009–2012)
From the series *Fight or Flight*. George explores the psychological impact of occupational stress – the result of a conflict between the needs of the individual and the demands of the workplace. www.timothygeorge.co.uk

Brice Chatenoud, *Flower Power #1* (2010)
From the series *Apparitions*. The fear of degeneration appears as a constant concern in Brice's work. These images infer that the vegetal and mineral realms would play an active part in the destruction of the human race in the event of a cataclysm nurtured by nature's will to revenge. www.bricechatenoud.com

Oliver Woods, *Railway Worker IV* (2009)
The images in the series *Red Star, Black Gold* explore how Chinese factories and manufacturing have been fired by an insatiable appetite for coal. Chinese manufacturing is the back-bone of the economy. The world has become dependent on all manner of goods made in Chinese factories. But the power behind this massive economic growth has come from electricity derived from coal. www.oliver-woods.com

Moira Lovell, *Cadeby Main* (1986) (2009)
We Still Stand (2009–12), is an 'after the fact' photography project that quietly observes communities of men deeply affected by the 1984–85 Miners' Strike – a near civil war that left an indelible mark on Britain's consciousness. www.moiralovell.com

Jonathan Blaustein, *My Deer Head, (2011)*
From the series *MINE*. The images are direct representations of two processes: Blaustein's creative practice, and the capitalistic behaviour through which we take from the Earth for our own material gain. Blaustein endeavours to act as a corporation might: extracting raw materials from the land, and then turning his studio into a mini-factory, in which he produces goods for sale. www.jonathanblaustein.com

Petra Stridfeldt, *Meat* (2011) WANT represents society as a collective identity, one shaped by our roles as product consumers. Balanced against a backdrop of environmental concerns these images comment on how, in a consumer society, we can easily become defined by our possessions. In their factory manufacture, these possessions draw on the planet's finite resources. www.stridfeldt.co.uk

Rob Ball/Obsolete Studios, *Derek Brown* (2012)
From the series *Margate Photo Factory*. Obsolete Studios is an artistic endeavour seeking to identify trends by finding and understanding past, current and future technologies. This is done by producing a variety of visual and event-based outputs looking at ways in which technology and objects can frame user experience and lead to the creation of new visual artefacts, thinking and ideas. www.obsoletestudios.com

Darn Thorn, *Frozen Warnings #1* (2010)
Frozen Warnings considers the issues surrounding China's recent economic expansion. Based on the outskirts of a factory district in Beijing, Thorn observes the living conditions of the ordinary worker and contextualises the human cost to China emerging as an economic 'superpower'. www.darnthorn.com

Synapse Residency
Belén Cerezo/Living Water



In her practice, Belén Cerezo, an artist based in Nottingham, investigates questions of narrative, history and performativity in connection to the malleable capacity of representation intervening in existing, found and archival, images. Cerezo uses several tactics such as gleaning, appropriation, assemblage, montage, postproduction, working with archives and the voice-over in order to destabilise those images and ‘give back’ some new liminal narratives to them.

For her new commission for FORMAT13, in collaboration with Synapse Arts, Cerezo employed moving image and sound to explore the issue of labour, focusing on the industrial heritage of Derby and Derbyshire and also on current immaterial labour, resulting from the changes in the modes of capitalist production. Within her project, Cerezo examined archival imagery, the role of the river Derwent and working sites such as schools and hospitals. She delved into Derby’s Silk Mill and Derby Local Studies Library searching for photographs of heavy engineering companies’ employees at work. Social, economical and affective aspects of past and present working lives were teased out through a number of fragments that related to the city and surrounding areas and incorporated into the project. Alongside this Cerezo filmed the Derwent both from the banks and also through Google Earth. This river, crucially borders the Silk Mill and it enabled industrial endeavour in Derby. Cerezo uses several tactics such as gleaning, appropriation, assemblage, montage, postproduction, working with archives and the voice-over in order to destabilize those images develop liminal narratives.

Building an Empire:
The Photographic Factory of Valentine & Sons

This exhibition celebrates the arrival of the mass-media and the photographic factory. The University of St Andrews Library Photographic Collection, holds a large collection of approximately 120,000 photographs and postcards from Valentine & Sons, a Dundee-based company founded by James Valentine in 1855. An epitome of the late Victorian era, the humble picture postcard characterises a crossroad where serious industrial growth and consumer culture collide. We have here the growth of a commodity which can clearly demonstrate the socio-economic conditions of nineteenth and early twentieth-century Britain. This exhibition, within the context of the FORMAT13, seeks to offer a differing approach towards the theme of the FACTORY that provides a historical background for the understanding of the contemporary works being shown throughout Derby while also commenting on the rise of industrial mass-production and mass culture.

By the early 1900s, with better transport links, more tourism and the relaxing of postal regulations, it became common to send and receive postcards. The industrial ambition, and the public desire, meant that picture postcards soon began to be produced with photographic images, often of scenic views from around the world. Valentine & Sons became one of the first factories to begin producing these simple yet popular items.

James Valentine was one of Scotland’s greatest entrepreneurs who built the foundations for a business that went on to monopolise the picture postcard market, it could be said that he was one of the founding fathers of the entire commercial system in Scotland. William Dobson Valentine and Harben Valentine, his son and grandson respectively, further cemented the reputation of the Valentine & Sons company by striving towards new methods and techniques that saw the business transition from craft workshop to industrial factory; particularly utilising new photomechanical methods of image reproduction in the late nineteenth century. The variety of postcard images available began to increase at a rapid rate; purchased from local photographic firms or produced in-house by a team of photographers. The business went from strength to strength branch offices were opened internationally.

Valentine & Sons factories continued to print postcards throughout the twentieth century until its productivity began to decline in the 1980s leading to the closure of the final Valentine factory in 1994. The University of St Andrews Library Photographic Collection, now holds this exceptional archive of postcard images from throughout the world.

The Beetroot Tree Gallery exhibition shows a varied selection of postcards from this archive where descriptive scenes of popular interest are intersected with romantic rural landscapes from all over the globe; revealing changing tastes and the developing landscape. There are un-manipulated scenes, colourful hand-tinted images and graphic layouts combining multiple images. Not all of the postcards have simply a descriptive, or even romantic appeal, but rather succeed due to their comedic value. These humorous additives, when viewed today, present an understanding of the consumers desires to send and receive these small tokens of consideration.

An Exhibition
by Hemera



Building an Empire: The Photographic Factory of Valentine & Sons is curated by Ashley Lumb, Hazel Johnson, Kay Watson, and Fangfei Chen from the collective Hemera with generous support from The University of St Andrews Library Photographic Collection.

www.hemera-collective.co.uk

EXPOSURE

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AWARDS

EXPOSURE Award Artists

Wideyed, *Therbligs* (2012)
New Art Exchange Award
In the early 1900s, motion study pioneers Lillian and Frank Gilbreth used film, photography and ‘therbligs’ – units they invented to notate the movements workers make when performing tasks – as tools in their analyses of industrial practises. Inspired by the Gilbreths, Therbligs is an exhibition of new work by Wideyed’s Lucy Carolan and Richard Glynn, produced in response to SCA Hygiene Products’ tissue mill in Prudhoe, Northumberland.
www.wideyed.org

Andreas Meichsner, *Taxing Static Load Test* (2011)
Paul Hill Award
German photographer Andreas Meichsner has entered the fascinating and little-known world of product testing in his work *TUV: to the acid test*. Chosen as the EXPOSURE artist – Paul Hill Award – Meichsner documents the employees of TUV (the German association for technical inspections) as they go about their daily business of testing and certifying the safety, performance and quality of technical equipment and consumer goods in laboratory conditions.
www.andreasmeichsner.de

Hajime Kimura, *In a slaughterhouse after the retire of racehorses* (2012)
Don’t Talk to me about Heroes Award
From the series *Tracks*. Kimura’s series documents the breeding of racehorses in Hokkaido, northern Japan, an area that was originally known for its war-horses until 1904.
www.hajimekimura.net

Sebastian Liste, *Melanie 22* (2010)
Emaho Magazine Award
From the series *Urban Quilombo*. Since 2009 Sebastian Liste has been documenting a community that occupies an abandoned chocolate factory in Salvador de Bahia, Brazil. These families lived throughout the dangerous streets of the city, but tired of living with so much violence and despair they came together to seize this deserted factory, and transformed it into their home.
www.sebastianliste.com

Nick Rochowski & Tim Bowditch, *Untitled* (2012)
TROIKA Editions Award
From the series *Hind Land*. The mass production of transportation and construction materials have affected the landscape, created borders and brought an alien acoustic effect on the environment. Looking at this impact, *Hind Land* is a collaboration between Rochowski and Bowditch surveying the pedestrian walkways beneath London’s Orbital M25 motorway.
www.rokovpublishing.com
www.rochowski.net www.timbowditch.com

Gazi Nafis Ahmed, *Quality Inspector Raju* (2012)
Blurb Award
From the series *Made in Bangladesh*. Gazi Nafis Ahmed began working on this series in 2009, exploring the lives of the women working in garment factories in and around Bangladesh. The Ready Made Garment, RMG, sector contributes 78% of the total export earning of Bangladesh, which is the second largest RMG exporter to the European Union and the third largest to the United States. Yet a large part of the 3.4 million, predominantly female, workforce remains the world’s cheapest labour pool, braving unsafe working conditions to make a meagre livelihood.
www.gazinafis.com

Michele Palazzi, *The nomad family is loading the tent and his belongings on the jeep and it is going to leave. Mongolia, Gobi, Omongovi* (2012)
Square Award
From the series *Black Gold Hotel*. Palazzi follows the lives of a traditional nomad family in Mongolia, where the ancient traditions are quickly disappearing and being replaced by modernity and western culture. This is due to mineral resources of gold and coal being discovered in the area.
www.michelepalazziphotographer.com

James Newton, *Untitled II* (2012)
Don’t Talk to me about Heroes Award
From the series *To/From*. The ubiquitous Ford Transit or ‘white van’ is photographed in close-up to make a mini-typology of patterns created on the van doors. Here, every mark, scratch and smear is recorded and compared offering a joyful analysis of these mini histories. Temporary abstractions captured and in all likelihood never seen again.
www.highchair-editions.co.uk

Andrew Emond, *Paper Shredder, Wolverine Tube, Montreal, Canada* (2009)
Don’t Talk to me about Heroes Award
From the series *Objects of Consequence* Emond photographs recently vacated factories, in particular those that have remained relatively untouched since they ceased operation. His work takes the eye away from machinery and industrial architecture and puts it squarely on the traces of former factory employees and the circumstances surrounding their disappearance.
www.andrewemond.com

BJP’s FORMAT EXPOSURE Award
Sasha Kurmaz and Elisa Noguera Lopez are the joint winners of BJP’s FORMAT EXPOSURE Award – with both photographers seeing their work exhibited in the festival. The panel of jurors included curator Zelda Cheattle, Harry Hardie of Here, and Louise Clements, the founder and Artistic Director of FORMAT, and QUAD. After intense deliberations, a shortlist of 54 photographers was narrowed down to two – both of which receiving unanimous praise from the judges.

Elisa Noguera Lopez, *100 Chickens 1 Egg* (2013)
BJP’s FORMAT EXPOSURE Award
Noguera Lopez won for her series *100 Chickens 1 Egg*, which forms part of the photographer’s exploration of the roles of language, the image and memory. “Fabrics are an important aspect of my work as they provide me with a bigger variety of weight, patterns and reflectivity than typical paper photographic backgrounds,” she explains. “The softness of the animals, the heavy weight of the fabric and the geometry of the forms I use combine to create a self-contained, suggestion of personal narrative for the viewer, where resemblance and memories conflate with the visual stimulation provided by the image.” Her work is still in progress with Noguera Lopez hoping to gather 100 images of chickens.
www.enl.cc/

Sasha Kurmaz, *My World Is Not Real Enough for an Apocalypse* (2012)
BJP’s FORMAT EXPOSURE Award
Kurmaz was selected for his work *My World is Not Real Enough for an Apocalypse*, a study of the young generation’s social life in and around Donetsk, Ukraine. “I was curious to know what it means to be young in the industrial metropolis,” says the 26-year-old Ukrainian photographer. “In my work, I tried to convey the natural character of my heroes in a real Ukrainian reality.” The resulting series is composed of 40 photographs and six audio recordings.
www.sashakurmaz.com/





Hajime Kimura, *In a slaughterhouse after the retire of racehorses* (2012)
Don't Talk to me about Heroes Award



Sebastian Liste, *Melanie 22* (2010)
Emaho Magazine Award





Michele Palazzi, *The nomad family is loading the tent and his belongings on the jeep and it is going to leave. Mongolia, Gobi, Omongovi* (2012)
Square Award

James Newton, *Untitled II* (2012)
Don't Talk to me about Heroes Award



Andrew Emond, *Paper Shredder, Wolverine Tube, Montreal, Canada* (2009)
Don't Talk to me about Heroes Award



Elisa Noguera Lopez, *100 Chickens 1 Egg* (2013)
BJP's **FORMAT EXPOSURE** Award



Sasha Kurmaz, *My World Is Not Real Enough for an Apocalypse* (2012)
BJP's **FORMAT EXPOSURE** Award



Burton and South Derbyshire College

Over the past year, Burton and South Derbyshire College students have been working across the mediums of photography, film, fashion and illustration, on the theme of 'FACTORY'. This has given students from different programmes and levels, the opportunity to explore the history and heritage of their surrounding area, many of them experiencing for the first time, what their immediate family and friends do in the world of the modern day 'factory'. This response features work by some of the hundreds of students who took part, alongside work from guest artists, photographers and filmmakers.

The exhibition offers the opportunity to extend the international photography based festival to a wider audience, whilst showcasing the talents of a range of young photographers' work, supported by interactive content and events.



Youth Forum

QUAD and Derby Museum's Youth Forums have come together to create a photographic exhibition entitled *Industria* (from Derby's motto 'Industria, Virtus et Fortitudo'). Their work explores the changing face of industry in Derby, from its early beginnings as the birthplace of the industrial revolution to its current architectural heritage, producers and retailers.

The exhibition is the culmination of a series of seven workshops exploring works by other photographers and other galleries, exhibition curation and management, and learning a range of skills in digital photography, interviewing and Adobe Photoshop.



Becky Smith, *Untitled* (2013) Burton and South Derbyshire College

Rhiannon Plimmer-Craig, *Industria* (2013) Youth Forum

FORMAT Graduates Award / University of Derby 2012 Photography Graduates

The six graduates represented here from the University of Derby – five from the BA (Hons) Photography course, and one (Simon Weldon) from BA (Hons) Commercial Photography – produce work in a variety of media and thematic style, referencing such topics as mass production, the decline of British industry and the way in which we relate to each other through various means of 'production'.

Chris Baker produces elegant and ghostly cyanotypes that comment on the decline of the once thriving silk industry in Derby. The images in his works are of wildflowers culled from abandoned sites of industry, suggesting a sense of nature reclaiming land once used as a site of production. **Simon Weldon's** recent series of images, taken at Tunstead Quarry in Derbyshire, include portraits of workers in pristine, up-to-date safety gear (hard hats, hi-visibility jackets, face masks, etc.) that acknowledge developments in industrial working practices, even as industry in the UK has declined. Here Weldon highlights the 'lifeless' appearance of modern workers in comparison to the flat-caps and oil-stained boiler suit uniforms of workers from the halcyon days of the UK's industrial past.

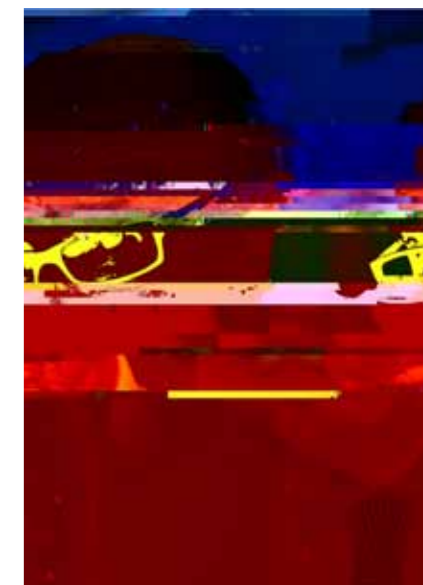
Lauren Spencer's installation work *Uncollectables: A Museum of Being* (2012) presents a series of wistful and eclectic images that the artist describes as '...a collection of non-physical things which one could never really own...' Included are images of clouds, sunlight, and birds in flight, pointing to a sense of escapism; an antidote to industry.

A strategic yet unusual form of producing imagery exists in the work of **Gavin Wells**, embodying a contemporary feel by highlighting the ubiquitous presence of technology in our everyday lives. His multicoloured and fractured images are produced by inserting global newspaper headlines of 'corruption' into computer code. The resulting works are, as he comments '...essentially the creation of an image from the destruction of another'. In contrast to this, but similar in terms of a digitally applied approach, are the moving image works of **Mimi Dendias**. *The Pink Lens Effect* (2012) is ostensibly an exercise in how we 'romanticize people'; Dendias produces a 'rose-tinted' portrait of a person by systematically removing their flaws, commenting on how we perceive each other.

Michelle Robinson takes the idea of manipulation of portraiture (and identity) still further. In her recent series of work, *60/134*, she hijacks new technological trends, using them here to comment on how we socialise today, through sites such as facebook, but suggesting that we still retain a sense of being remote and disconnected. Robinson photographed her facebook friends and converted their portraits into QR codes, making them rarefied in that they could only be accessed from Smartphones, commenting on how technology '...has caused us to socially isolate ourselves'.

Simon Weldon, *Untitled Quarry Portrait* (2012), www.luxvox.co.uk

Gavin Wells, *Absolute Power 7* (2012) www.gavinwellsphotography.co.uk





(clockwise from top)

Lauren Spencer, *Uncollectables: A Museum of Being* (2012)
www.laurens Spencer.co.uk University of Derby Graduate

Michelle Robinson, *60/134* (2012)

Chris Baker, *Untitled* (2012)

Mimi Dendias, *The Pink Lens Effect* (2012)
University of Derby Graduate

Elemental Force

One-off performance for the launch for FORMAT13 International Photography Festival – Elemental Force at Derby's Silk Mill on the 7 March 2013. A spectacular outdoor show. A celebration of history – and a feast of film, sound, light and fire.

Elemental Force is a fantastical outdoor show using giant film animation, lighting, sound and visual effects to bring to life the stories of four of the region's most significant historical buildings. The site of the world's first factory and the southern gateway to the Derwent Valley Mills World Heritage site, the Silk Mill is an apt location. Elemental Force has collaborated with QUAD, Derby City Council and FORMAT13 International Photography Festival, to transform Cathedral Green and the Silk Mill for the evening with film, sound, fire and light – a huge film animation, punctuated with pyrotechnics, spinning aerial performers and special visual and sounds effects, projected high onto the buildings.



Animations by Mick McNicholas, soundtrack will be created by Scanner and Directed by Walk the Plank. Elemental Force is staged by Derby-based Déda Producing. Funded by Legacy Trust UK and Arts Council England. www.elementalforceuk.com

GRAIN EXPOSURE Prize

GRAIN, the West Midlands Photography Hub and Network project funded by the Arts Council England and based at the Library of Birmingham is offering a new photography £4000 prize in the form of a commission awarded to one of the photographers selected for FORMAT's EXPOSURE exhibition. The photographer will be selected during the festival. The selectors will be Louise Clements, Artistic Director of FORMAT and QUAD, Brian Griffin, world renowned photographer and patron of FORMAT and Pete James, Head of Photographs, Library of Birmingham.

The commission prize will enable the winning photographer to make a body of work, during 2013 on the theme of 'FACTORY'. A set of prints resulting from the commission will then be added to the nationally and internationally significant photography collection at the new Library of Birmingham.

GRAIN / the Library of Birmingham is offering this £4000 prize as an opportunity to support international talent, professional development and to build upon their existing partnership with FORMAT. Previous collaborations have included the Magnum Street photography exhibition *Take to the Streets* and the acquisition of work by exhibiting photographer Zhang Xiao during FORMAT 2011.



Slideluck London goes to FORMAT13

Slideluck (formerly Slideluck Potshow) is a global non-profit organisation dedicated to building and strengthening communities through food and photography. The aim is to physically bring together people, artwork, food and perspectives under one roof, with multimedia slideshows and potluck dinners.

Slideluck London will host the closing night of FORMAT, 6 April 2013. The evening will feature a vibrant and provocative slideshow from renowned and emerging photographers and visual storytellers from around the globe, presented in two parts: FACTORY and MASS PRODUCTION and one as a best-of showcase.



Curated by Monica Allende, Sunday Times Magazine Photo Editor and founder of Spectrum.

www.slideluckpotshow.com
twitter @SLPSlondon
Facebook: Slideluck Potshow London

Duckrabbit Workshop Photofilms

Duckrabbit is an award-winning digital production company who train photographers, journalists and communications professionals in digital storytelling both in the UK and internationally. For this edition of the festival, FORMAT invited Duckrabbit to run a training course for a week in Belper, Derbyshire; a small town on the banks of the River Derwent, where industry was born in eighteenth-century. The participants split into groups and created 4 photofilms interviewing and photographing key local people of Derbyshire as their subjects:



Amber This short film explores John Lomax's career journey from IT to brewing ale. By Sandra Greatorex, Michael Lishman and Stefania Rousselle.



Engine Wardens looks at the lives of two Beam Engine Wardens at Middleton Top, Derbyshire. By Ralph Hodgson, Lucy Lyon and John Whatley.



Lance – a photofilm documenting Caudwell's Mill; a Grade II listed historic roller flour mill. By Sebah Chaudhry, Tim Dunk and Jenny B. Mulder.



Miniature Perfection is a photofilm about the Midland Railway Project; a model railway at the Silk Mill, Derby. By Kaylois Henry and Richard J. Richards

Film Screenings

Responding to the FORMAT13 theme of FACTORY we present a selection of films inspired by, featuring or set in Factories. From the bullet ballet of Quentin Tarantino's *Reservoir Dogs*, the political infighting between unions and factory bosses in *I'm All Right Jack* starring Peter Sellers, to a version of *Metropolis* overseen by electromeister Giorgio Morodor.

The Photographers Bernd and Hilla Becher

2011 94 mins. Directed and written by Marianne Kapfer. With Bernd Becher, Hilla Becher, Max Becher, Thomas Struth, Thomas Ruff, Matthias Koch, Götz Diergarten. In the documentary film *The Photographers Bernd and Hilla Becher*, the couple from Düsseldorf tell the story of their lives, work and activities, which for four decades were dedicated to photographing industrial facilities.

Our Daily Bread

Germany / Austria 2005 92 mins
To the rhythm of conveyor belts and immense machines, *Our Daily Bread* examines food production sites in Europe – industrial environments and monumental spaces that leave little room for individualism. People, animals, crops and machines play a supporting role in a system that provides our society's daily essentials.



Kraftwerk and the Electronic Revolution

UK 2008 180 mins
Formed in the late 1960s, Kraftwerk has influenced everyone from David Bowie and Coldplay to Siouxsie Sioux and Radiohead. The group's clinical, computer-driven sound has also been directly responsible for the development of the electronica, techno and synth-pop genres. This in-depth documentary follows the rise of electronic music and Kraftwerk's vital place in that history.



Reservoir Dogs

USA 1992 99 mins Dir: Quentin Tarantino
Tarantino's bloody and brutal debut, set in a deserted factory, follows the fallout between a group of career criminals after a heist goes wrong.



Metropolis

Germany 1921 80mins Dir: Fritz Lang
Restored, re-edited, coloured and with new intertitles, Fritz Lang's epic is given a new score by composer Giorgio Morodor, who unleashed a contemporary (80s) soundtrack on an unsuspecting world that brought Lang's vision of the future to a new and wider audience.



Camera Buff

(Amator) Poland 1979 112 mins
Dir: Krzysztof Kieslowski
Polish factory worker Filip is a nervous new father who films his daughter's first days with a newly acquired 8mm camera. When the local Communist Party boss asks him to film a jubilee celebration at his plant, the possibilities of film begins to transform his life.

I'm All Right Jack

(PG) UK 1959 105 mins Dir: John Boulting
Stanley Windrush, an inept aristocrat with an Oxford degree, is given a job in a munitions factory by his devious uncle, who hopes he will cause a strike. Stanley is taken under the wing of bolshy shop-steward Fred Kite (Peter Sellers), but accidentally becomes too efficient, affecting the entire British work force.



Kessels Eye (E)

(De Kijk Van Kessels) Netherlands 2009
55 mins Dir: Simone De Vries
In the documentary *Kessels Eye*, we look through the eyes of Erik Kessels and see new perspectives in ordinary images. He edits, combines and brings stories to life that others may have missed.

Films selected by Louise Clements and Adam J Marsh

FORMAT exhibitions

QUAD Gallery

Erik Kessels

QUAD Corridors

Brice Chatenoud, Caroline McNally, Dionysis Kouris, Ji Hyun Kwon, John Tunley, Lee Milne, Gazi Nafis Ahmed, Patricia Van De Camp , Paul Floyd Blake, Paul Wenham-Clarke, Sam Curtis, Thaís Medina, Tim George.

Chocolate Factory

Pierre Bessard, Chris Coekin, Beijing Silvermine by Thomas Sauvin and The Archive of Modern Conflict, LeiLei, Melinda Gibson, BlindBoys, Human Printer, Duckrabbit Workshop Photofilms, Mark Curran, Alinka Echeverría, Polly Braden, Ian Teh, Edward Burtynsky, Blurb FACTORY books selection, Huw Davies, David Moore, Sasha Kurmaz, Elisa Noguera Lopez, Darek Fortas, Darn Thorn, David Chancellor, David Welch, Graham Elstone, Janet Delaney, The Caravan Gallery – Jan Williams and Chris Teasdale, Jonathan Blaustein, Maria Kapajeva, Michele Palazzi, Oliver Eglin, Pawel Fabjański, Rob Ball Obsolete Studios, Robert Day, Sebastian Liste, PUTPUT, Thomas Vanden, Driessche, Tiane Doan na Champassak, People’s Zoetrope Brendan Oliver & Brendan Randall, The Press Michael Baranovic, Severin Matusek, Kapil Das, Derby at Work.

Déda

Ken Grant, Moira Lovell, Liz Murray, David Shepherd, Clay Smith, Toby Smith.

New Art Exchange

Rawiya, Myriam Abdelaziz, Tamara Abdul Hadi, Laura Boushnak, Tanya Habjouqa, DaliaKhamissy, Newsha Tavakolian, Wideyed.

Artsmith

Debbie Adele Cooper, Emily Chen, Truls Bårg, Leora Tanzer, James Newton, Nick Rochowski & Tim Bowditch.

Banks Mill

Chris Baker, Gavin Wells, Lauren Spencer, Michelle Robinson, Mimi Dendias, Simon Weldon.

Derby Museums

Andreas Meichsner, Brian Griffin, Carmine Cuccuru, Archive of Modern Conflict, Youth Forum

University of Derby

Alex Grace, Andrew Emond, Andy Lock, Björn Larsson, Christopher Steel, Daniele Cinciripini, David Severn, Freya Najade, Hajime Kimura, James A. Hudson, Joanne Betty Conlon, Kajal Nisha Patel, Louis Quail, Liv Pennington, Martin Cregg, Minna Pöllänen, Oliver Woods, Petra Stridfeldt, Rebecca Conway, RJ Fernandez, Sandra Hoyn, Stuart Royse, Susan A. Barnett, Tatyana Palyga, Wolfgang Müller.

Silk Mill

Simon Roberts, TogsQuad

Westfield

Nadine Stijns

Darley Mills

Piece of Cake photography collective

St. Werburgh’s Chapel

Atsushi Fujiwara, Asphalt

Market Hall

Stood Still In Time, Derby Local Studies Archive, Burton College, Photobook Market

BPM Window

Brian Griffin

The Beetroot Tree

Hemera photocollective

John Smedley

The DEVELOPER John Parish, Cally Calomon, Gavin Bush, Corey Mwamba, musician John Parish, Seb Rochford, Catherine Graindorge, Pete Judge www.thedeveloper.cc

FORMAT Conference

8 March QUAD

With its innate paradoxes of wealth and poverty, pride and despair, stasis and change, the factory is one of photography’s most compelling subjects. This conference explored the rich and mutating relationship between the factory and photography. But photography and culture don’t just observe the production process; they are part of it. Photography is mass-produced, art and artists take over factories, the cultural product is a commodity that defies uniqueness and ultimately becomes a strange sort of industrial and intellectual waste, one that’s generating new approaches to salvage and recycling.

Speakers: Polly Braden, Mark Curran, Ian Teh, Huw Davies, Emma Chetcuti, Fiona Rogers, Mark Power, Alexander Supartano, Philip Welding, Brian Griffin, Katrin Joost, Samson Kambalu, Erik Kessels, Archive of Modern Conflict, Thomas Sauvin, Graeme Rigby. Devised by Louise Clements, Paul Herrmann and Heike Lowenstein

International Portfolio Review

9 March

The Portfolio Review at FORMAT is currently the biggest International Portfolio Review in the UK. FORMAT13 brought together 50 industry experts from 15 countries, to collectively review 112 portfolios. Portfolio reviewers: Peggy Sue Amison, Irène Attinger, Sheyi Bankale, Anne Bourgeois-Vignon, Sophie Boursat, Michaela Bosakova, Anne Braybon, Krzysztof Candrowicz, Zelda Cheadle, Benjamin Chesterton, Tim Clark, Louise Clements, Bridget Coaker, Kapil Das, Huw Davies, Malcolm Dickson, Christophe Dillinger, John Duncan, Ángel Luis González Fernández, Ângela Ferreira, Mark Foxwell, Skinder Hundal, Pete James, Manik Katyal, Erik Kessels, Kim Knoppers, Christophe Laloi, Olivier Laurent, Gwen Lee, Eva Lerbscher, Dewi Lewis, Caroline Warhurst, Heike Lowenstein, Katarzyna Majak, Rebecca McClelland, Karen McQuaid, Moritz Neumüller, Laura Noble, Rodrigo Orrantia, Yasmina Reggad, Arianna Rinaldo, Fiona Rogers, Peter Rudge, Maria Teresa Salvati, Thomas Sauvin, Markus Schaden, Dagmar Seeland, Jae-Hyun Seok, Sue Steward, Erik Vroons, Caroline Warhurst, Victoria Wilcox, Joanne Junga Yang, Portfolio Review Sponsors: Paul Roper, JP Distribution, Billingham, Brian Collier, The Flash Centre, Mark Foxwell, Howard Lee, Ken Sethi, Genesis Imaging Ltd, Adrian Nicholls, John E Wright, Arianna Rinaldo, Rosa Ureta, Ojodepez, Blurb.

FORMAT Photo Market

8 – 10 March

Taking place inside Derby’s glorious Victorian Market Hall, FORMAT’s Photo Market is an eclectic and vibrant mix of offerings from both the local and photographic community. The market features celebrated book publishers, photo magazines, galleries and independent photobook producers set amongst local merchants selling everything from puzzles to pyclets and flowers to fish. FORMAT’s Photo Market is truly a market like no other. Exhibitors include: Dewi Lewis, Prestel, Oodee, High Chair Editions, ASPHALT @Sophie Boursat photographic builder, Limitd, Diesel Books, Darwin Magazine, Don’t Talk To Me About Heroes, Wideyed Collective, Benedict Phillips, St. Austell Student Collective, FORMAT and more. Generously supported by Derby Markets and Knight Security.

EXPOSURE Jury:

Sheyi Bankale: Next Level magazine **Mike Brown:** Derby City Council **Louise Clements:** FORMAT & QUAD, **Bridget Coaker:** Guardian and Observer & Troika Editions **Huw Davies:** University of Derby & Berwick Film and Media Arts Festival, **Brian Griffin:** Photographer **Francis Hodgson:** Financial Times **Erik Kessels** KesselsKramer **Olivier Laurent:** British Journal of Photography & Photojournalism Links **Sue Steward:** Arts Desk, BBC Radio2, Evening Standard

FORMAT13 Commission Team

Lead Artist: Brian Griffin

1st Assistant: James Lindsay. 2nd Assistant: Rick Tailby. Directed by: Louise Clements QUAD/FORMAT and Andrea Hadley Johnson Derby Museums. Project Manager: Federica Chiocchetti FORMAT. Director & Producer of Documentary film: Michael Prince. Volunteers: University of Derby Photography students Bethanie Jane Dennis, Simon Weldon, Stephen Lowe. Framing by: Mark Foxwell Genesis. Printing by: Mike Crawford @ Lighthouse Darkroom. Lighting: The Flash Centre. Lighting accessories: PRO Centre. Our thanks also go to the participants, individuals and organisations who took part as sitters and sponsors: Royal Crown Derby, Geldards, John Smedley, Katapult studios, epm technology, Derby Museums Trustees, Chuckles B&B, Duke of Devonshire, Arkwright Society, Dean and Clergy of Derby Cathedral, Marston’s Brewery, Kavita Oberoi, Derek Latham, Smith of Derby, Football Derby County, Sharon Stevens-Cash, University of Derby, Keith Jeffrey, The Hon. Richard and Mrs. Curzon, Royal Derby Hospital, Rolls-Royce.



Blurb is thrilled to support FORMAT building on our collaborations over the last four years we have done a special call for photobooks made on Blurb relating to the festival theme and have supported the international portfolio review with Blurb awards. Blurb® is a creative publishing and marketing platform that makes it easy to design, publish, market, and sell professional-quality books. Blurb’s bookstore and its online marketing tools enable customers to market and sell their books, and ebooks, and keep 100% of their profit, and 80% for ebooks. With complete creative control, global distribution, and no minimum orders, photographers can transform their inspiration into books. Blurb’s social and community features allow customers to create and share Blurb books. www.blurb.co.uk

Magnum

FORMAT festival is delighted collaborate for the second time on two 5-day workshops with acclaimed Magnum photographers, Olivia Arthur and Mark Power. The workshops provide the space for professionals right through to keen amateurs with the opportunity to develop a new body of work and improve visual, conceptual and editing skills. **Olivia Arthur** is Magnum’s youngest female photographer. Her work often focuses on women’s issues and she has produced celebrated projects in Iran, India and the Caucasus. Olivia taught her workshop alongside photographer, Philipp Ebeling. **Mark Power** has been associated with Magnum since 2002. A distinguished large format photographer who has worked on long-term personal projects such as *The Sound of Two Songs*, a visual documentary of Poland and *26 Different Endings*, a conceptual map of London’s forgotten areas.

Thanks and Acknowledgements

FORMAT Team

FORMAT Festival Artistic Director/Curator: Louise Clements, QUAD

FORMAT Patron: Brian Griffin

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QUAD: Katrina Farrell, QUAD Head of Visitor Services, Hannah Hervé-Petts, QUAD Office Manager, Steve Magill, QUAD Catering Manager, Adam Marsh, QUAD Cinema Programmer, Alex Rock, QUAD Engagement Officer, Daryn Shepherd, QUAD Duty Events Manager, Rajwinder Shulka, QUAD Finance Officer, Jeni Smith, QUAD Community & Artist Training Coordinator, Rebecca Stirrup, QUAD Visitor Services Manager, Claire Taylor, QUAD Events Coordinator, Laura Vann, QUAD Marketing Officer (digital). All of QUAD’s Front of House, Projection and Café bar team members. All the FORMAT festival volunteers.

FORMAT would like to thank all the participating artists and venues, partners, contributors and supporters. Including: Mike Brown, Head of Arts, Derby City Council. Fiona Rogers, Magnum. Andrea Hadley Johnson, Louise Dunning, Khyati Koria-Green, Jane Hardstaff and Rick Tailby and staff at Derby Museum and Art Gallery. Cally Callomon, Gavin Bush, John Parish, Mark Suggitt DVMWHS, Seb Rochford, Catherine Graindorge, Cory Mwamba, Pete Judge. Huw Davies, Vered Lahav, Jayne Falconer, Adam Leighton, University of Derby. Laura Williams, Banks Mill. Mark Foxwell, Genesis. Chris Littlewood, Flowers London. Skinder Hundal, Roshni Belalavadi, Melanie Kidd, New Art Exchange. Pete James, Photography Archive, Birmingham Library and Archive Services. Bridget Coaker, Michael Walter, Troika Editions. Diane Smyth, Olivier Laurent British Journal of Photography. Andy Adams, Flak Photo. Tim Clark, 1000words. Teresa Pereira Moo, Stephane Maurel Blurb. Paul Lowe and Open-i. Stephen Munn, Mark Richards, Déda. Roger Tooth, the Guardian. Nigel Powlson. Peter Rudge and Benjamin Chesterton, Duckrabbit. Chris Beech, Julian Hughes and students of Burton College. Paul Roper, Johnsons Photopia. Sarah Joy, St Pancras International. Roy Mieklejon, Towergate. Marsha Forster-Brass, Westfield Derby. Anthony Attwood, Robert Rose, Patterns Properties. Pat Haldenby, Robert Milton, The Churches Conservation Trust. Cathedral Quarter Rangers. John Forkin Marketing Derby. Stella Birks, Derby Tourism. Martin Enright, Dawn Foote, Cheryl Brown, Katie Cory, Tal Khangura, Katapult. Ben Spiller, 1623 Theatre Company. Jo Brightwell. Adam Fletcher and Jasmine Bertie, QUAD Youth Forum. Nicki McNaney, Richard Levesley and the Year 2 students on BA (Hons) Visual Communication (Illustration) University of Derby. Firecatcher. Zelda Cheadle, Harry Hardie. Celia Davies Photoworks, Saira Lloyd, Director Synapse Arts, Carl Robinson, University of Derby, Mark Young, Local Studies Library, Derby, Spencer Bailey, The Silk Mil, Derby Museums. All the photographers in Piece of Cake. Saleem Arif Quadri and Zenobia. Erik Kessels, Kim Knoppers, Karin Bareman, Maryvon Stroosnier and Foam, Roland Buschmann, Angela Verduin, Pascale Giffard and Julie Héraut Les Recontres Arles Photographie, Maria Teresa Salvati Slideluck London. Timothy Prus, Kalev Erikson, Leo Griffin, Ed Jones Archive of Modern Conflict. Tracy Allanson-Smith, Andrea Mercer Silk Mill, Misho Baranovic, Kapil Das, Severin Matusek. Adrian Nicholls John E Wright. Aki Paphides DTTMAH. Ian Maclean, Charlotte Oates, Jane Middleton-Smith, John Mumby John Smedley. Paul Herrmann. Debra Saunders – The Fat Cat Group. James Corazzo & Nikie Marston designers of this publication.



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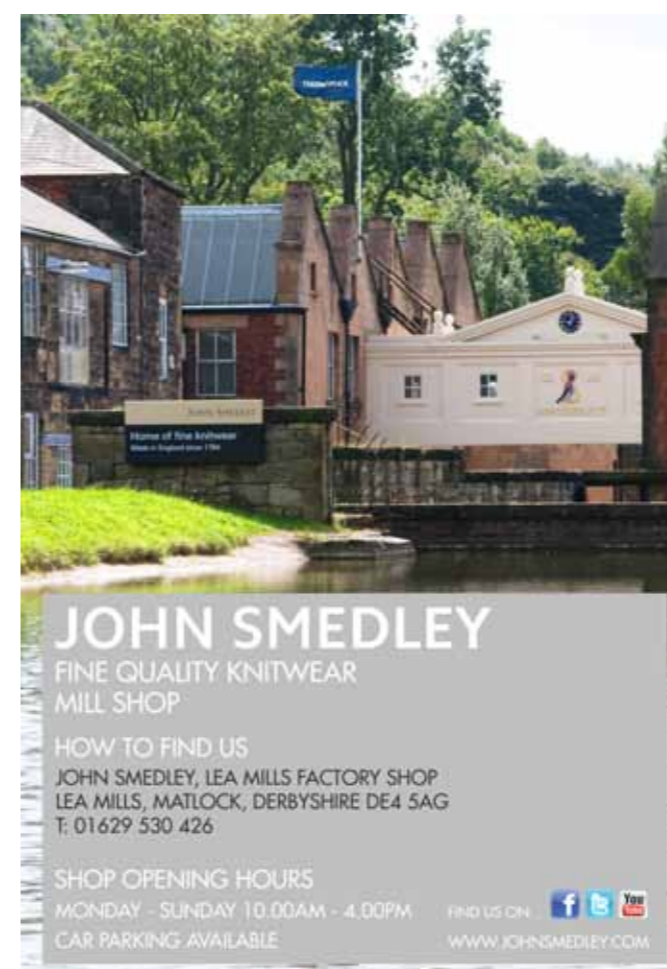
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Published by QUAD / FORMAT on the occasion
of the sixth FORMAT International Photography Festival
8 March – 7 April 2013

Published by QUAD
Market Place
Cathedral Quarter
Derby
DE1 3AS
UK
+44 (0)1332 285400
info@derbyquad.co.uk
www.derbyquad.co.uk

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Texts © the authors

Editor: Louise Clements

Editorial assistants: Peter Bonnell, Jill Carruthers

Design: James Corazzo & Nikie Marston www.corazzo.eu

The text is set in the typeface Union designed by Radim Pesko.
Union derives from the two most commonly used typefaces
on PC and Mac platforms: Arial and Helvetica.

Print: Deanprint, Stockport, UK

ISBN 978-0-9553538-7-1

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FORMAT is curated by Louise Clements, Artistic Director
of QUAD & FORMAT, hosted and organised by QUAD and
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