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Control

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COMBAT CONTROL

Front cover;

Federico Estol,
Shine Heroes

Inside front/back cover;

Marco Di Noia
Hong Kong, Go Yau



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A deftly curated festival that
reflects the breadth of
contemporary photography

Sean O’Hagan

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Chase Barnes (America)
Wilderness of Mirrors



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Louise Fedotov-Clements

Director of FORMAT & Artistic Director of QUAD

If you don't control your mind,
someone else will

John Allston

These are certainly extraordinary times; directing our tenth edition during a pandemic, with all the uncertainty and change that it has entailed, has been the most substantial challenge since establishing FORMAT in 2004. However we are truly grateful to our partners and participants, and proud to present our programme online and in Derby this year. It is a considerable achievement to be celebrating the excellent work, ideas and contributions from over 160 artists, curators and collectives in our exhibitions, alongside over 10,000+ artists through our mass participation programme #massisolationFORMAT

Culture and creativity is thriving despite the Covid-19 virus and, although it is uncertain how long the pandemic will continue, it is clear to see that society has reacted with renewed imagination and a willingness to work together. Invention really does spring from necessity. There is a proliferation of online events and resources for audiences and QUAD/FORMAT, despite the furloughing of key staff, continues to be at the forefront as a pioneering socially engaged arts organisation. Thanks to the energy, expertise and innovative ideas of our teams who have been working in the most exceptional circumstances, we have been able to continue to offer incredible programmes.

We are living in a truly transformative moment; the Covid-19 crisis has brought about profound challenges worldwide, the impact of which is yet unknown. The last year has seriously tested our health systems, economies and social cohesion and the world as we knew it has been severely shaken. Will we remember this time as the beginning of drifting away from each other along national divides as the fragmentation of societies into conflicted communities or will it be as a historical moment of cooperation and solidarity?

The virus crisis has disrupted our perception of *normality*, misinformation, propaganda and power politics are rife. Consequently there will be deep implications for how we build the future as we enter into the *new normal*. People around the world have taken to the streets in solidarity with Black Lives

Matter, climate justice and more, while shifting power systems and inequality further push us to reconsider our entire way of life. More than ever before this is a vital time in human history to support artistic communities and individuals, by facilitating creative, fun and meaningful engagement that makes a difference locally and worldwide.

The theme for the tenth edition of FORMAT is CONTROL. It is a multidimensional concept: simultaneously control can be passive, progressive and aggressive, it can provide opportunities or suppress ambitions; it is everything from birth control, state control, border control, remote control, self-control, command and control. We can be in control, out of control, beyond control. The theme is rich, deep and wide. It is about power, politics, relationships, history, propaganda, borders, truth, freedom, knowledge, digital, narrative, surveillance, dystopia and more.

We have considered the idea of CONTROL carefully and have invited artists and curators to explore varied approaches and ideas: from the archive to the most contemporary and conceptual projects concerning society, relationships, lands and histories. From long term researched documentary, multimedia, online, performance, participatory and mobile: we have challenged readings of the theme in as many ways imaginable.

CONTROL has many dimensions, at its core it consists of the act of influencing others and yourself through a chain of decisions, strategy, conditioning, power, habit and response. It also implies the losing of, or even defying of, control. Photography is intrinsically part of a system of control, used as a tool to exert power and to communicate. Social media, facial recognition, algorithms and AI are all integrated and have begun to decide what or who is socially accepted or excluded. In the act of image production, we pivot between roles: as witnesses or accomplice, actor or voyeur. What happens to society when pictures are read by computers and no longer by humans? What

FORMAT provides an unrivalled platform for leading photographers from around the world to gather, show and discuss their work.

Brian Griffin

happens when reality is only perceived through an image? Whose power exerts control and what possibilities for change do they present? Artists and curators are used to controlling the focus on the relationships between images, text, sound and space, so they can show us to what extent our sense of sight depends on technologies, ideologies, subtle relations and political strategies: they make the unseeable, seeable.

This year our FORMAT Open Call received over 800 submissions from 66 countries, which were long-listed by an international jury. This longlist was curated by myself and fellow FORMAT curators, Niamh Treacy, Laura O’Leary and Peter Bonnell, into a programme of compelling works by artists and collectives. The 50 projects selected explore many dimensions of the festival theme: ranging from the struggle for control in personal and political spheres, the oppressive control of 24 hour surveillance, the liberation from control through self-expression to the lack of control that is a consequence of discrimination and deprivation.

Contemporary ideas of control are explored in Tami Aftab’s study of her father’s memory loss in *The Dog’s in the Car*, while Etinosa Yvonne’s multi-media project *It’s All In My Head* looks at mental health, caused by violence, amongst people in Nigeria. Mitchell Moreno presents self-portraits reflecting his mental health under lockdown in *Pandemaniac* and Elena Helfrecht examines the influence of historical psychological trauma on following generations within families.

Identity and discrimination are explored in a number of projects including in *Shine Heroes* by Federico Estol about undercover shoe shiners in Bolivia; in River Claire’s *Warawar Wawa* deals with the ethnographic appropriation of a nation’s identity; in Sima Choubdarzadeh shares personal stories of Iran’s patriarchal society in *My Name is Fear* and in Jenny Matthews’ long term project looks at women and conflict.

The keynote curator for FORMAT21 is Marina Paulenka, founder and artistic director of Organ Vida Photography Festival in Zagreb. Paulenka will present the exhibition *Matrix: fluid bodies, unlimited thoughts*, which explores the theme of control through gender fluidity and body politics as expressed in the works of Tabita Rezaire, Juliana Huxtable, and Martine Gutierrez.

In our wider exhibition programme we will be presenting the launch of our patron Brian Griffin’s autobiography *Black Country Dada 1969-1990*, which shares his experience of working with art directors and musicians in photography’s pre-digital era.

Here, There & Everywhere is a partnership with organisations across the UK and Africa. In collaboration with Azu Nwagbogu of the African Artists Foundation we selected Anthony Bila (South Africa), Sipho Gongxeka (South Africa) and Uzoma Chidumaga Orji (Nigeria). Their distinctive work focuses on LGBTQ communities, identity and the control of self-expression.

Linea, by 14 Magnum photographers, is a project that charts life along the border between Mexico and USA.

No More Flags by Gordon MacDonald and artist Clare Strand responds to the rise of the far right by removing content from flags from the UK and America.

At a time when social distancing has become the new norm, W.M. Hunt’s exhibition *Huddled Masses*, drawn from his collection of photographs of incredible mass group photos seems particularly apt.

A significant project that we are presenting at FORMAT21 is #massisolationFORMAT, which we launched in mid-March 2020: just 3 days before the UK entered its first lockdown. Since then image makers from around the world have participated in documenting the impact of the Coronavirus pandemic: charting the time before, after and during the lockdowns. We invited photographers to post images with the hashtag #massisolationFORMAT, consequently Niamh Treacy and Myself durationally

[Previous page;](#)

#massisolationFORMAT:
Daisy Noyes (Australia),
Mother figure : 112 self-portraits in isolation

[Opposite page;](#)

#massisolationFORMAT:
Atikah Zata Amani (Jakarta),
Times Like These



#massisolationFORMAT:
Daisy Noyes (Australia),
Nature Strip

co-curated the instagram stream for an incredible 181 days, posting every day, looking through the images and highlighting thousands on our @massisolationFORMAT account. The response was overwhelming with over 40,000 images from 90 countries. The images submitted expressed the impact of isolation, creativity, bereavement, nature, family, alongside the resurgence of DIY, baking and so much more. It was a heightened time emotionally and visually, and through this project we are united through a common experience.

To present the #massisolationFORMAT project Helen Marshall from The People's Picture, together with myself, Niamh Treacy and Debbie Adele Cooper, FORMAT X New Art City, Janine Derbyshire, Jonny Hill, Laura Phillips, Derby Museum & Art Gallery; Paul Lowe, Brigitte Lardinois, Oisin Davies, LCC/ Photography and the Archive Research Centre have selected images and series to feature in our exhibitions, in an online archive, online galleries and a large scale public artwork wrapping QUAD in thousands of photographs. Visitors to the online gallery will be able to zoom into the individual images and explore all of the contributions.

Alongside our exhibitions programme we hold an all-day virtual conference organised by DMARC, University of Derby, exploring the theme of the festival. Our annual FORMAT21 online portfolio review, with over 60+ international photography professionals, the UK's largest gathering of experts, offering help and advice to photographers. FORMAT21 will also run a series of educational and community programmes and family friendly events, including participatory workshops, classes and talks throughout the festival.

Our response to the Covid – 19 pandemic has been to create a new virtual space for art – FORMAT X New Art City alongside the physical festival. With support from the Art Fund, Debbie Adele Cooper, my team at QUAD/FORMAT (Peter Bonnell, Laura O'Leary, Niamh Treacy, John Whall and Adam Crowther) and I are working with an independent California based

visual art space, New Art City, to present the entire festival in a unique major new online, 20 room, multiplayer venue.

Visitors will be able to see each other and chat with hundreds of visitors from all over the world while exploring the exhibitions simultaneously. You can access our venue on any desktop or mobile device using a web browser: without registering, downloading or configuring anything. The online venue enables FORMAT21 to push the boundaries of how we share art in the digital world and expands how artists can present their ideas beyond physical boundaries. Visitors to the digital festival will be able to meet friends, navigate the exhibitions, attend tours, performances and events.

FORMAT is organised by QUAD in partnership with D-MARC (Digital and Material Artistic Research Centre, University of Derby) and the festival would not be possible without the generous support and efforts of all our incredible artists, participants, staff, volunteers, funders, sponsors, partners, contributors and producers. FORMAT is genuinely grateful to everyone that has enabled us to produce such an important edition to share at this extraordinary time and we are very excited to welcome everyone to come and join us in our new online and truly innovative arts space of the future – today.





Chase Barnes (America)
Wilderness of Mirrors

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University of Derby

David McGravie

As Head of the School of Arts at the University of Derby, I'm delighted to partner with QUAD once again in support of the delivery of FORMAT 21: Control.

Since 2011, the University of Derby has extended that support by becoming major funders, partners and co-producers of the Festival through the University's Digital and Material Arts Research Centre (DMARC).

We are extremely proud to be a key partner of FORMAT, together with QUAD, and to be once again working and supporting the delivery of FORMAT 21: Control. FORMAT is a festival that is heralded as the key 'go to' event on the photographer's calendar.

Over its fifteen-year history: its dissemination, engagement and educational approaches have contributed to an audience understanding of the photographic medium and its place in society, as well as re-positioning photography's role as a professional practice. It has grown to be an engaging and challenging, but accessible, celebration of the photographic image in all its forms.

FORMAT is incredibly important to us as a university as it connects our work as a higher education institution with a network of professional and research contacts drawn from across the UK and internationally. Crucially, the benefits for the university are not limited to the FORMAT 'exhibition on' years, as FORMAT staff work with University academics and students annually offering workshops, providing feedback and support for the FORMAT Student Awards that are awarded annually at our Degree Show.

FORMAT connects our students with a range of external practitioners and photographers who are innovative and creative in the execution and delivery of their work many of whom are at the cutting edge of their profession. As part of this the FORMAT

conference has become a key element and provides further context, bringing together participants, practitioners, academics and commentators to share work and engage in debate and discussion. The impact of these relationships are vital as they provide both an indication of what is possible now, but importantly they ignite ambition and challenge the 'future possible'.

Photography at the University of Derby is one of our longer standing programmes and we have been delivering photography-based programmes since the 1970s. We were one of the first UK institutions to launch a photography degree and can now boast over half a century of heritage in photographic education.

Photography remains a flagship aspect of our wider portfolio and our student work is diverse and challenging and speaks to both the commercial and image-based sectors and in many ways reflects the diversity of work exhibited during the many FORMAT festivals.

Like most festivals, FORMAT is by its very nature a social event, either through its reflection of issues affecting society as a whole or as a gathering of like-minded communities. For 2021 this presents more challenges as find our lives and movements are restricted by Covid-19.

Against this forbidding backdrop, FORMAT 21: Control steps up and provides hope that there is a future through its reimagined festival that will delight and engage. For this year, there will be no wearing down of substantial shoe leather, rather this time the festival will be online in what promises to be a unique offering that may go onto to influence future festivals.

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New Art City

The support from the Art Fund enables us to deliver the highest quality festival experience at an extraordinary time when we all need art in our lives. It is incredibly exciting for us to collaborate with New Art City to create an innovative online venue to genuinely connect with our local, national and international artists and audiences.

Debbie Adele Cooper, Producer FORMAT

We are building a system which empowers artists to realise the impossible, and dream of a new type of art.

New Art City Founder digital artist dOn.xy (Don Hanson)

FORMAT and QUAD are immensely proud to be collaborating with New Art City on the creation of a multiplayer online space for art, as a new venue for FORMAT21 and to research online audiences: supported by Arts Council England and the Art Fund's Respond and Reimagine grant. The new space will present exhibitions, events and participation for FORMAT21. The exhibitions include over 100 international artists and a selection of the 40,000 images submitted from over 90 countries from our #massisolationFORMAT archive created during the Covid-19 pandemic.

New Art City is a toolkit and community for online exhibitions. Every show is a 3D multiplayer environment, designed and built using an online drag & drop editor. Visitors can see each other and chat while exploring the exhibitions. Popular shows can support hundreds of visitors at the same time from all over the world. And you can access shows on any desktop or mobile device using your web browser, without registering, downloading or configuring anything. Artists using the New Art City toolkit have built installations that range from pragmatic to wildly imaginative. And you can install alone or together with your team in real time.

Our collaboration with New Art City enables us to push the boundaries of our work, to develop new programmes online in a truly innovative way. Together we are building an art space of the future, for audiences to explore today.

Louise Fedotov-Clements
 Director of FORMAT & Artistic Director of QUAD

New Art City gives all artwork a global stage, which transforms traditional art and offers a new native format for digital art. New Art City is an artist-run organisation which is dedicated to supporting artists in everything they do, especially those who face barriers in the traditional fine art world. That's why New Art City provides virtual space to those who are denied physical space, and why they promote and amplify work by queer artists and artists of color. New Art City are building a system which empowers artists to realise the impossible, and dream a new type of art.

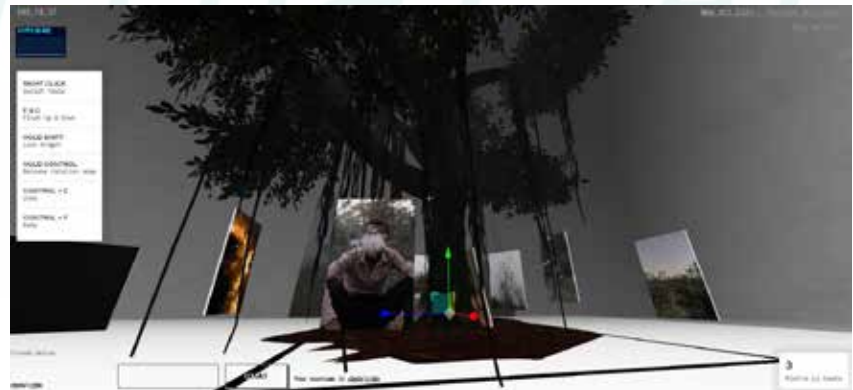
New Art City are a team of technologists based in Los Angeles and was started in March of 2020 as a reaction to the widespread closure of art spaces and cancellation of exhibitions as a result of the global pandemic. Founded by digital artist dOn.xyz with contributions by Benny Lichtner and Martin Mudenda Bbela: New Art City is a small team of artists and creative developers building the best virtual space for online exhibitions who believe in new art, and the value of bringing new people, new ideas and new technologies into the art world.

New Art City's creative team are:
Don Hanson, Christina Lelon, Benny Lichtner, Martin Mudenda Bbela and Sammie Veeler.

newart.city

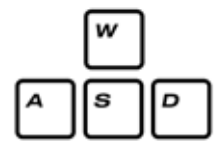
FORMAT21 online
 format.newart.city

Behind the scenes in New Art City, installations in progress, clockwise by Marcel Rickli, Chase Barnes and Pietro Lo Casto

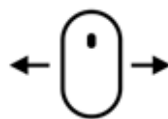


Controls Guide

Visit all the FORMAT21 exhibitions online at <https://format.newart.city> and navigate using the controls as shown.



Movement
 WASD or arrow keys



Look Around
 Mouse movement



Access Menu
 Escape key

MARINA PAULENKA
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Martine Gutierrez, *Body En Thrall, Indigenous Woman*, 2018, courtesy RYAN LEE Gallery, New York

Matrix — fluid bodies, unlimited thoughts

History is in the flesh; it's in the body. Fantasy is in the flesh; it's in the body. Identification with the non-human and with the spiritual realm is in the flesh and in the body. It's being performed in movement. It's being enacted in language and on the dance floor. It's all a complex matrix, to me, that makes it impossible to separate what the real and the fantastical are.

Juliana Huxtable

Through the artworks of three multidisciplinary artists, *Matrix – fluid bodies, unlimited thoughts*, examines the body as an open possibility of control. Society, culture, environment, politics, science, technology as a disciplinary practice but also as the driving force of the self, have different impacts on the control of our bodies. Our experiences make us reconsider the idea that our bodies are closed units. As technology increasingly revives the virtual body, the traditional points of feminist critique become increasingly difficult. We are questioning what is and whose body is it, what is it performed, and what is our relationship to these images and the way they are presented.

Paul B. Preciado says that there is *no such thing as a gender without technology. Our bodies are both spaces of political control and centres of agency and resistance and they are subject to relentless, fast de-territorialisation and re-territorialisation.*¹ *More than machines and digital network, technology as disciplinary practices both subject us and produce us as subjects.*²

The body is a social and cultural tool and the right to define what a body is has never been equally divided. According to Legacy Russell, *gender is a scaled economy, a way of regulation, management and control. It allows for the reification of process, the division of labour, and the exchange of value under the umbrella of capitalism.*³

Our individual bodies function like the expansion of global communication technologies. We are networked more than ever with many opportunities for mutual contact and information exchange. Yet our digital world is not only an empowering secure

space but there is a growing visibility of marginalized groups online. Our experiences in both of these domains, as well as their intersections, shows that cyberspace is not a pattern or place for itself separate from our real life, and affects how we see or experience our environment.

Tabita Rezaire, Juliana Huxtable and Martine Gutierrez share a common interest in exploring gender fluidity alongside the use of their bodies and identity, mostly using online space as a site to re-present and re-perform personal gender identities. They question the infrastructure of a technological-globalism and challenge Western hegemony, while pointing to the enduring processes of colonialism. Generationally equal, all three artists are dealing with these topics from different perspectives and experiences. They are playing with the idea of gender roles from a vast tradition of how they are perpetuated by the media. Their work uses their own life experience as a point of departure, they are transforming physical and virtual space, they are avatars, muses, performers, *infinity incarnated into an agent of healing.*⁴

The way Tabita Rezaire explains her practice and understanding of technology is insightfully connected with healing the wounds of colonialism. Her work, through image, language, form, sound and movement, unites body, mind and spirit, asking us to confront our perspective about the body, sexuality, gender, land, technology and the Internet. For her, the architecture of cyberspace is a very exploitative, extractive and discriminating platform. From the binary code to the binary ideology woven into the fabric of our social, cultural and political territories, which she examines in the work *Ultra Wet – Recapitulation*, all her videoworks endeavors to find cues, strategies and ways of connecting. The performance works – offerings – put into practice the research that her videos contain, in response to a desire for a more tangible connection.

Sugar Walls Teardom is an installation consisting of a gynecology chair X with a mechanical arm where one could sit and watch a video. It directly references our collective womb trauma and is very politically charged: it reveals the contributions of Black womxn's





Tabita Rezaire,
Premium Connect,
2017

Juliana Huxtable,
COW, 2019

wombs to the advancement of modern medical science and technology; often at the cost of their lives. During slavery, Black womxn’s bodies were used and abused as commodities for laborious work in plantations, sexual slavery, reproductive exploitation and medical experiments. Tabita invites us to retrieve womb wisdom, to heal from the long history of biological warfare against Black womxn, still pervasive today. *Sugar Walls Teardom celebrates womb technology through an account of coercive anatomic politics and pays homage to these wombs.*⁵

The lines between different forms of Juliana Huxtable’s work are often fluid. Using a diverse set of means to engage issues such as race, gender, queerness and identity, including self-portraiture, text-based prints, performance, nightlife, music, writing, and social media. Huxtable, as an author and subject, by referencing her own body and history, as she examines socio-political issues. Despite some existentialist threads in her thinking, her body, experience and her structural position in the world influences what she understands to be truth as much as the structures that she is given. Huxtable is using fantasy as a way to make a metaphor of something that is already there. Her body is not something isolated and separate from the larger questions of fantasy, history and performance, the body is the avatar; and the avatar is as much in the data fields as the system it has come to represent – it is an always-changing story.⁶

In that sense, *Infertility Industrial Complex: Snatch the Calf Back*, represents an era in which so many things are being read through the context of visibility and liberations of certain groups. Drawing on ideas of genetic modification, fetish, and zoophilia while critiquing industrial farming, this artwork is about visibility economy and identity politics and about taking over-performing humanness to its limit. Looking at the work we can see how she uses symbolism to express the exploitation of female sexuality. A woman, pinned down to a fence and being forcefully milked is raising many questions of ethics, dairy and meat industry. It makes the viewer contemplate elements of consent, not only in the case of women but also animals.

Martine Gutierrez explores gender, sexuality, race and class, as well as conventional ideals of beauty and identity. Acting as subject and producer, the artist

creates photographs, music, billboard campaigns, films, performances, and satirical ads that juxtapose the consumable with the genuine. Interested in the ambiguous fluidity of relationships and the role of genders, her video works combine costume, photography and film. Gutierrez produces complex narrative scenes that use the symbolism of pop culture to reveal (gender) identity as a social construct.

Gutierrez accompanies each film, which documents her transformative performance, with her own original music. While in her never-before-shown film work *Hear* she sings “I’m alone, I don’t need your love anymore...”, while she walks alone on a beautiful sunny day watching people sitting in the grass and exchanging love, touches and kisses. Recorded almost in a guerrilla style in Chile on Valentine’s Day, the film exposes the variety of love in different types of relationships.

Gutierrez produced *Indigenous Woman*, an artist book in a popular glossy magazine format focussed on the subversion of white, western standards of beauty. Filled with beauty ads, fashion spreads and a letter from the editor – all featuring Gutierrez herself as model, stylist, photographer, writer, and editor. Some works parody fetishised representations of ethnic identity, while the *Body En Thrall* series consists of large black and white prints in which Gutierrez appears surrounded by mannequins, which have fascinated her since high school. In her recent body of work, *China Doll*, Gutierrez once again plays the titular role which is the mirror, a counterpart to *Indigenous Woman* – she is a blonde woman now, an avatar, the epitome of femininity and the product of Hollywood’s highest ideals⁷

In this exhibition, curated for FORMAT21, the artists, Rezaire, Huxtable and Gutierrez, share and resist the limitations of predetermined understanding through the transformation of physical space and composed-self. By investigating the body and identity – both personal and collective – they demonstrate how our (techno) bodies can blur stereotypical boundaries, challenge media representations and breakdown the structures that are intended to control us.

^[1] Ropek Hewson, Sofia: *Pharmacopornographic Subjectivity in the Work of Paul B. Preciado*, Pembroke College, 2018

^[2] Preciado, Beatriz, *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era*, New York: The Feminist Press, page 34

^[3] Russel, Legacy: *Glitch Feminism: A Manifesto*, Verso, 2020, Page 89

^[4] www.tabitarezaire.com/

^[5] www.goodman-gallery.com/store/shop?ref_id=33581

^[6] Huxtable, Juliana: *Play with Truth*, METAL Magazine, issue 43

^[7] www.interviewmagazine.com/art/the-artist-martine-gutierrez-goes-blonde

Famous Internet Sites

Curated by Luo Dawei

The term ‘online sensation’ has become a universal saying that has been used in almost every aspect of our lives in recent times. Originally, it referred to and meant ‘gaining sudden popularity’ on the internet. Now it refers to hot and novel trends and places including but not restricted to cities, tourist attractions and food. People use their mobile phones to take and share billions of photographs everyday at sites made famous by the internet, the phenomenon of ‘internet famous exhibitions’, ie shows staged purely to attract audiences to take photographs, has in turn become an important means for people and organisations to attract public attention and gain media coverage.

The exhibition *Famous Internet Sites* by artist Zou Jingyao, curated by Luo Dawei, focuses on places suddenly made famous by the internet, featuring what could also be described as ‘flash mob exhibitions’. This term, coined overseas (that is, outside of China) is a type of immersive exhibition held for recreational aims. By using Macron-colored installations, mirrors, and balloons combined with VR, projections and

other new media tools, it creates a fantasy world consisting of sound, light and electricity. This kind of exhibition is mostly held in Beijing, Shanghai, Guangzhou and Shenzhen and occasionally makes its way into other big cities. Most often, it is held in large comprehensive shopping malls located in key business zones, on squares where there is a large visitor flow or streets with busy businesses. Visitors – who come to these exhibitions in a seemingly endless stream – are usually driven by one purpose: take a snap on their phones and share it on social media.

In 2018 Zou Jingyao began to show an interest in the phenomenon of people “visiting famous internet sites”. Since then, he has collected information on internet-famous exhibitions through various channels and recorded more than 30 exhibitions in Beijing, Shanghai and other major cities in the form of pictures, video or sound. In addition to this he also viewed many other exhibitions on social media platforms.

The exhibition *Famous Internet Sites* by artist Zou Jingyao, curated by Luo Dawei was awarded the 1st Lishui/FORMAT Award 2019, selected by Louise Fedotov-Clements and Laura O’Leary as part of FORMAT’s ongoing partnership with Lishui International Photography Festival, China, with thanks to Wang Peiquan, Isabella Xueke Wang and Peter Bonnell.

lishuiphoto.org



Images from the series
Famous Internet Sites
by Zou Jingyao

Clockwise from top;

2018 Wuhan
2019 Beijing
2019 Shanghai
2018 Beijing
2018 Beijing

Overleaf;

<<Red>>

HERE, THERE & EVERYWHERE
HERE, THERE & EVERYWHERE
HERE, THERE & EVERYWHERE
HERE, THERE & EVERYWHERE
HERE, THERE & EVERYWHERE
HERE, THERE & EVERYWHERE

The Power(lessness) of (N)one
Welcome to Instaland
House of Realness

Anthony Bila, Uzoma Chidumaga Orji, Sipho Gongxeka

Anthony Bila, Uzoma Chidumaga Orji, and Sipho Gongxeka were selected via a pan-African open-call for their visionary work dealing with complex socio-political issues; representations of the digital, Queer daily life in townships and societal responses to lockdown.

Anthony Bila, has created a new body of work *The Power(lessness) of (N)one* for FORMAT, which explores how lockdown restrictions have compromised our sense of autonomy; taking into consideration how the individualism of Western culture versus the concept of community often found in African and Eastern culture has impacted on our sense of control.

Uzoma Chidumaga Orji’s new work, *Welcome to Instaland*, invites you to explore a surrealistic landscape that reflects the realities of social media today and considers the relationship artists have with it. *House of Realness* by Sipho Gongxeka attempts to challenge long-held notions of how black queer individuals are expected to publicly perform their identities, with a set of nostalgic images using an aesthetic that mimics a style of photography reminiscent of that of a street photographer, working in township communities in the 1980s, might have captured.

This exhibition has been organised by *Here, There & Everywhere* and their *Africa/UK: Transforming Art Ecologies* programme organised by New Art Exchange, which offers artistic collaborations through artist residencies, exhibitions and events.

The Open Call was organised by QUAD and FORMAT, in partnership with African Artists’ Foundation and Lagos Photo, Nigeria, supported by Arts Council England, Here There and Everywhere and New Art Exchange.

Anthony Bila (South Africa), **Uzoma Chidumaga Orji** (Nigeria),
Sipho Gongxeka (South Africa)

Anthony Bila
The Power(lessness) of (N)one
(2021)





This page;

Sipho Gongxeka
House of Realness
(2018-ongoing)

Opposite page;

Uzoma Chidumaga Orji
Becoming 03: Inhibitions
(2020)



#MASSISOLATIONFORMAT
#MASSISOLATIONFORMAT
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#MASSISOLATIONFORMAT

#massisolationFORMAT

Louise Fedotov-Clements,
Director of FORMAT & Artistic Director of QUAD

The *#massisolationFORMAT* project was launched by QUAD and FORMAT International Photography Festival in mid-March 2020: just 3 days before the UK entered its first lockdown. Since then we have been inviting image makers from around the world to participate in documenting the impact of the Coronavirus pandemic: charting the time before, after and during the lockdowns.

Throughout this project we focused on the year 2020, presenting an imperfect vision through a shattered lens, of the previously unforeseeable situation in which we found ourselves: instructed to stay at home, locked down in a global curfew. Apocalyptic narratives combined with dystopian futures to become a reality, as life as we knew it slowly faded into memory. A new world order started to take shape; the situation was difficult for many and a creative provocation for others, and all the while the digital realm was like the wild west of the past where entrepreneurial individuals and organisations were clamouring to get the best claim on audiences and extract the riches from this new land.

For 181 days Louise Fedotov-Clements (Director of FORMAT/ Artistic Director of QUAD) and Niamh Treacy (FORMAT Co-ordinator) invited photographers to post images with the hashtag #massisolationFORMAT and co-curated resulting instagram stream, posting every day, looking through the images and highlighting as many as possible on our @massisolationFORMAT account. It was certainly the longest durational curation that we had ever undertaken. Alongside this it was the most extraordinary and emotionally engaging process to engage with thousands of images streaming live from so many people throughout a period of intense turmoil: at times the stories of heartbreak, loneliness and community were overwhelming.

The images submitted expressed important thoughts, feelings and views of the world around us at this extraordinary time in our

collective lives, as well as reflecting the impact of other world events such as cyclones, the Black Lives Matter protests; alongside the real impacts of isolation, creativity, bereavement, our relationships with nature, family, cities, the resurgence of gardening/DIY/baking and making and so much more. At this extraordinary time of Lockdown due to the Covid-19 virus, we were united by a common experience. It was a heightened time emotionally and visually.

The pandemic also gave humanity a much needed pausing of everyday life: allowing us to stop, rethink and reinvent for better or worse. Throughout the project it became clear to see that during this enforced period of slowing down, people were looking more closely at such things as their living spaces, neighbours, the light on the wall, the view from windows, and aging fruit, homeschooling, and DIY. Attention was brought back to the microcosm of our domestic spaces and the people that we share it with, or not. Of course there are many people for whom this had already been a reality: being housebound is not a new thing, but the equalising effect of the lockdown en masse enabled us to relate to each other through unique shared experiences. Indeed when space is more scarce, people found a new love for the space right on their doorsteps.

Photography became a lifeline for many people: enabling them to communicate and express themselves. Fear, loneliness, anxiety, tender moments, separation and loss sat alongside play, creativity, invention, kindness and a real sense of community. The sense of the commonality of strangers had been lost in many ways along with the pervasive rise of global capitalism, under



which our working lives take us far from the place where we live. Reclaiming space was a common sight across the world, with people finding solace in woods, or any place in between on the streets in which they could to get some fresh air, see the sun or exercise whilst eyeing each other suspiciously and observing the social distancing rules. Rethinking our public spaces is one of the many new norms that we have had to navigate during this era of Covid-19.

To date we have received over 40,000 submissions from 90+ countries, which has allowed us to see both the unity and diversity in the experience of this global event. From rainbows in windows supporting NHS workers in the UK to the striking and obscure self-portraits made with limited resources; to front-line staff fighting the virus in hospitals in Iran. The images we have received have been humorous, shocking and absolutely moving. It is too soon to understand the impact and trauma of this pandemic, these are certainly challenging times, but what is clear is that this is an important moment in history that had to be documented. The platform, or indeed community, that we created through the simple act of making and sharing the hashtag #massisolationFORMAT has provided a space for new relationships and collaborations to form and we hope it has given inspiration and hope to all those involved. We are grateful to everyone who contributed.

At FORMAT21 we are working to create large-scale digital interactive presentations to present the #massisolationFORMAT project. Helen Marshall from The People's Picture, together with myself, Niamh Treacy and Debbie Cooper, FORMAT X New Art City,

Janine Derbyshire, Jonny Hill, Laura Phillips, Derby Museum & Art Gallery; Paul Lowe, Brigitte Lardinois, Oisín Davies, LCC/Photography and the Archive Research Centre have selected images and series to feature in our exhibitions, in an online archive, online galleries and a large scale public artwork wrapping QUAD in thousands of photographs. Thanks to Helen Marshall at The People's Picture, visitors to the online gallery will be able to zoom into the individual images and explore all of the contributions. These exhibitions have been supported by Arts Council England, Art Fund, PARC, QUAD and Derby Museums. Thanks also to Derby City Council and Mark Richards at Prolific Graphics for supporting the installation on the outside of QUAD.

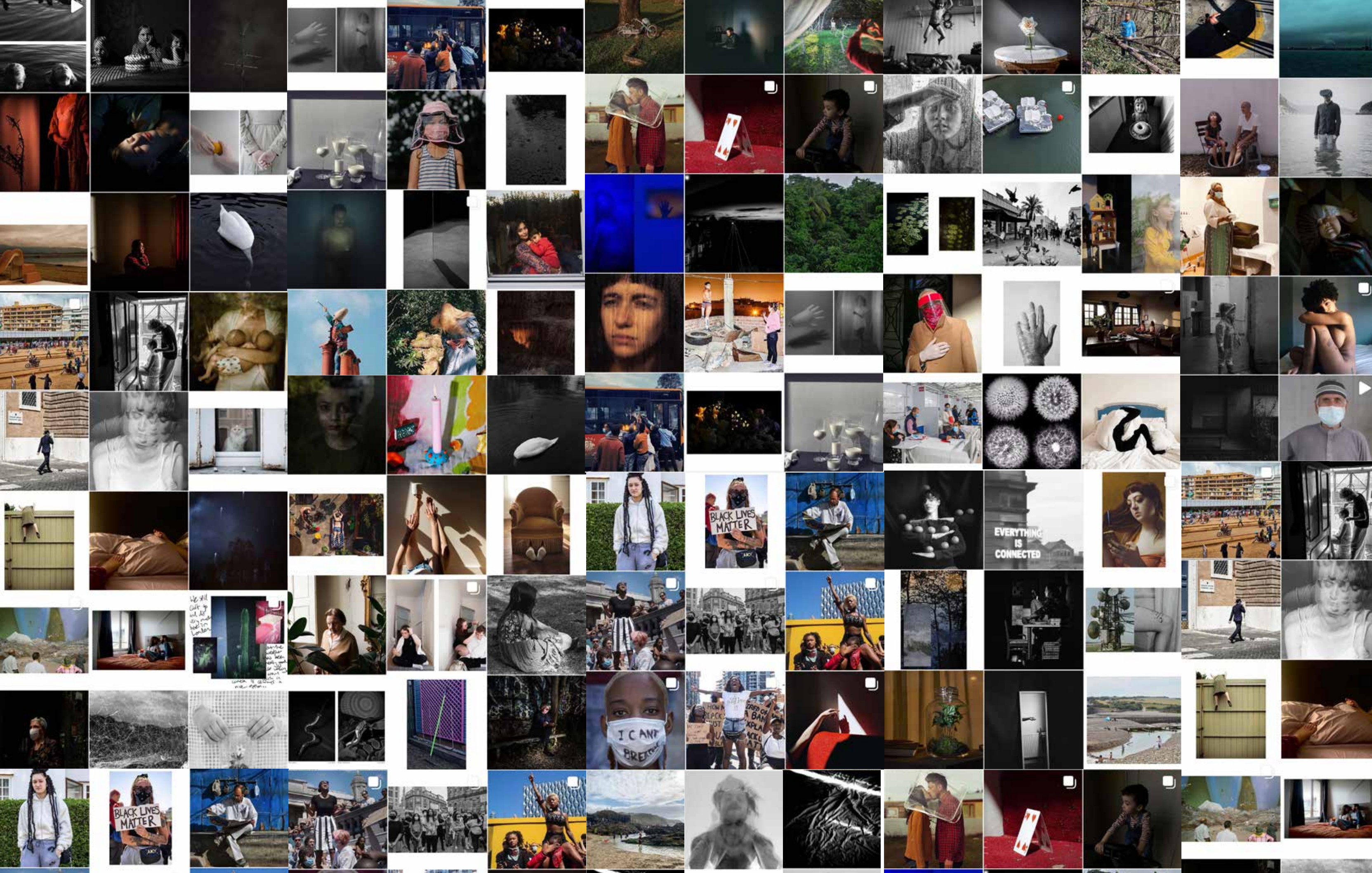
This project is still very much alive and we will continue to receive images as we exit the lockdowns and enter into what is now known as the 'new normal', whatever that may be. We would like you to tell us about it.

Take part by uploading images and captions on Instagram, using the tag **#massisolationFORMAT** and follow **@massisolationFORMAT** to see the highlights and takeovers.

#massisolationFORMAT is organised by QUAD & FORMAT as part of an international collaboration with The Gallery of Photography Ireland #massisolationirl, Northern Photographic Centre Finland #massisolationfi, Ballarat International Foto Biennale Australia #massisolationAUS and Impressions Gallery UK #massisolationIG.

thepeoplespicture.com/massisolationformat

Overleaf; Selection of images from the @massisolationFORMAT instagram stream





Photography and the Archive Research Centre (PARC)

Paul Lowe and Jennifer Good

#MASSISOLATIONFORMAT
#MASSISOLATIONFORMAT
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#MASSISOLATIONFORMAT
#MASSISOLATIONFORMAT

Bruno Alencastro @brunoalencastro
“obs-cu-ra Series produced during the Covid-19 that seeks to represent the frontier and the abyss between the outside and the inside world. Freedom and confinement through this limited frame of the real – the window – and its representation of a changing life. In order to obtain the images, the photographers transformed their houses into obscure large-format cameras, creating a dark and enigmatic atmosphere, just like the indecipherable future that no one knows for sure.”

Letitia Green @letitiagreen_photography
“Moments in lockdown. Portraits behind windows of beautiful friends”

Nicole Reed @nicasa
“Pandemic self portrait”

overleaf;

Tristan Poyser @tristanpoyser
64 mask selfportrait.
“A selfportrait, wearing every mask saved from each night shift I wore whilst working at @Amazon during #lockdown. Part of an ongoing project reflecting on my experience of lockdown and the COVID pandemic.”

Rolls And Tubes @rolls_and_tubes
“(NW) TP-ology, 2020/after Bernd Becher, Hilla Becher, Water Towers, 1988”

John Hryniuk @johnhryniukphotography
“Dr. Brian Li poses for a photo at Toronto’s Sunnybrook Hospital wearing a modified snorkel mask developed using 3D printing technology. Dr. Li is leading a team of engineers and physicians to help develop this new mask.”

Just as it is all but impossible to recall major historic events like 9/11 or the Vietnam War without evoking photographs, the Covid-19 pandemic is producing images that will shape the memories of future generations, as well as being part of the ongoing process of understanding and adjustment to its catastrophic impact.

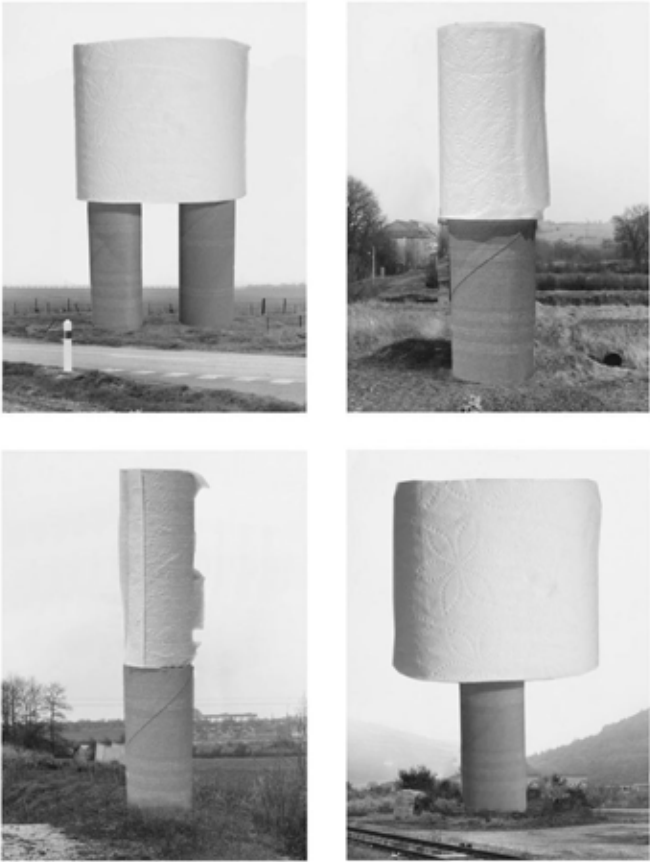
The pandemic has produced a unique moment in the history of photography, never before has one theme been explored simultaneously by so many different image makers, from photojournalists to portraitists, artists to activists, documentarians to doctors. The power of photography in this emergency lies in its apparent capacity to capture and respond to collective trauma, and it is being used during this crisis in myriad ways to make sense of a previously unimaginable new world order. The pandemic is a global media event like no other, in the sense that it is not only being witnessed by audiences around the world simultaneously, but experienced in their own lives too. Equally, the effect on media professionals is highly unusual: usually reporting on the lives of others, their cameras now turn on their own lived emotional experiences of the pandemic.

The pandemic has further underscored social media’s centrality in modern life. Under lockdown, it has become for many people the primary means of connection, resulting in an explosion of creativity, self-expression and peer support within a primarily visual form. Arguably, the pandemic has seen

Jurgenson’s concept of ‘the social photo’ take on a radical new dimension, as visual images have become a currency through which we can express our psychological, emotional and experiential states of mind in real time to each other. The extraordinary outpouring of images in response to the #MassisolationFORMAT open call demonstrates this social nature of the image, as new networks of connections have been made in real time as image makers reach out via Instagram to the world, and the world has replied and interacted directly.

Written by Paul Lowe and Jennifer Good





BRIAN GRIFFIN
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BRIAN GRIFFIN

Black Country DADA 1969 – 1990

I have written my autobiography ... yes, I have written it myself! A hardback book of over 200 pages, with an insightful introduction by W.M. Hunt. It tells truthfully what it was like to survive and make one's way as a photographer in Britain back then. I tell the story through my personal experience of those tough times.

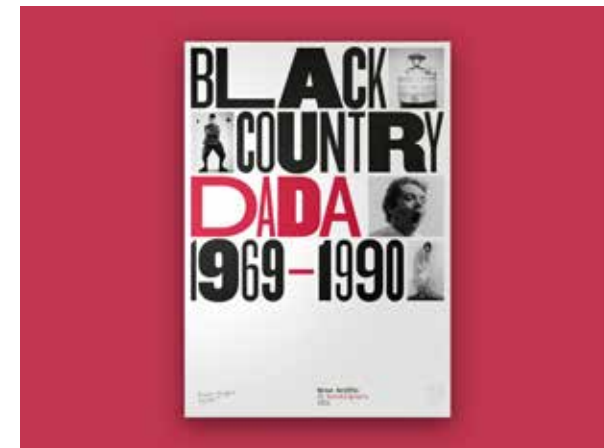
Those were those analogue days! Growing up amongst the factories of the Black Country, studying photography in Manchester alongside my friends Daniel Meadows and Martin Parr, and then filled with trepidation going down to London to make a living as a photographer in the early 1970s.

In popular recollection, the 1970s have gone down as the dark ages, Britain's gloomiest period since the Second World War, set between Harold Wilson's 'swinging sixties' and Margaret Thatcher's divisive eighties. What was it like to be a young photographer then?

By the end of the 1980s my photography was known throughout the world. How did I do it? What did I go through? It's all in this book that tells the story warts and all.

In 1969 I lived at 1 Stocking Street, Lye, in a two up two down terraced house with no bathroom but an inside toilet – which was a luxury in my street. It was a typical terraced street, filled with factory workers and consisting of 16 houses. At the bottom was a factory that was a mystery. Although working, I never saw anybody enter it or exit it. It must have been worked by ghosts!

I'd passed my 11 plus so went to a good school instead of the school for fighting. This alienated me from my friends for a while, because no one passed their 11 plus in the group of streets where I lived.



Opposite page;

Black Country DADA publication, 2021;
Albert Hall costume, 1983;

This page clockwise from top;

Alf and Tel, for *New Society*, 1980;
Bureaucracy, *Management Today*, 1987;
Joe Jackson (Musician), *Look Sharp*
cover, London, England, 1979;
Traffic Island, Wandsworth,
London, England.





Siouxsie, (Singer, Siouxsie and the Banshees), 1984;

Rush Hour London Bridge, *Management Today*, 1974.

At 16 I had to leave school. Mom and Dad needed me to get a job and bring in money to the household, so I ended up in a factory like everyone one else. Firstly at Newbank Construction in Mucklow Hill, then at Rapid Conveyors and eventually at Stewarts and Lloyds on the 8th floor of an office block in Birmingham, only a short walk from where my mother had given birth to me. Apparently, my head was so big my mother had to have 53 stitches to seal the entrance where I’d exited into the world. Back home in the Black Country poor Wanda the dog died of a broken heart, missing my mother whilst she was being cut open in Loveday Street Children’s Hospital having me. Although it was resurrected occasionally, my parents didn’t hold it against me.

Each day I would walk to Lye Station and take the diesel train to Birmingham Snow Hill, before completing the short walk to Lloyd House, where I would start work in the estimating office at 8.15am. Standing in the central aisle of the large open plan estimating office would be the chief estimator, positioned under the big office clock checking on our arrival. Our regular finishing time was 5pm, however, when the hands on that clock signalled 4.53pm, I would sneakily scurry down the back stairs and run to Snow Hill Station, to catch the 5.12pm train home. This was my working day for a few years until, at reaching the age of 21, I found a reason to escape. I had become an adult and realised I was in charge of my own destiny.

I depicted this early period of my life in my book *The Black Kingdom*, published in 2012 and accompanied by a travelling exhibition which started its tour in Paris, and finished in the New Art Gallery, Walsall, UK. It is now stored in the archives of the New Library in Birmingham. As this was the city of my birth, it seems to me to be

the perfect resting home. This then is volume two, which I began to write at the advent of ‘lockdown’, implemented by our Prime Minister, Boris Johnson, on Monday 23rd March 2020. The lockdown meant that my life as a photographer came to an abrupt halt, with exhibitions and projects postponed and no clear view as to when it would be lifted. Covid-19, also known as CoronaVirus, had become a pandemic and put fear in all of us – especially people of my age that have been earmarked as being particularly vulnerable.

Gain Strength Love Everyone For One’s Sacrifice

As I write this autobiography, death seems a real possibility. As of today, 100,000 people in the UK have died and it’s like sci-fi land outside with most roads and towns deserted. It’s partly because of this feeling of vulnerability that I wanted to get the stories and images from these years down on paper. It may sound morbid, but if I might pass, I want to leave a story that depicts life as a professional photographer in England, during the ’70s and ’80s. Lockdown has given me the time to do this and so, in a strange way, I am thankful. I write this book not quite knowing what the future holds but holding on to the hope that somewhere down the line there’ll be a volume three. So this is Black Country DADA, an autobiography that I have written myself, with excerpts from my then assistants. I hope you enjoy it, for I assure you I gave it my best shot!

Designed and supported by thecafeteria.co.uk

briangriffin.co.uk

Linea: The Border Project

Linea: The Border Project was created to go beyond the conventions of an often melodramatic news cycle and the relentless political posturing that has defined public understanding of the Mexico-US border.

We are interested in the subtlety, complexity, humanity and beauty of the region and its people. We made this work and this show to reflect these ideas, and will bring it to public spaces across both countries and the political divide inside the US. In an era of polarizing rhetoric and relentless attempts at dehumanizing the other, we hope our work can serve as a counterpoint and an antidote.

In May 2019 Magnum photographers spent two weeks on either side of the Mexico-US border in San Diego, Tijuana, Juarez and El Paso. Many have returned to the region since and continue to document an ever-evolving story.

Alessandra Sanguinetti, Mark Power, Peter Van Agtmael, Jim Goldberg & Cristina De Middel, Thomas Dworzak, Larry Towell, Carolyn Drake & Andres Gonzalez, Lua Ribeira, Matt Black, Antoine D'agata, Jerome Sessini, Olivia Arthur, Rafal Milach, Paolo Pellegrin, Yael Martinez

Yael Martinez (MYA), *MEXICO. Acapulco, Guerrero*, 2018. A community police of the municipality of San Andres.

Rafal Milach (MIR) *MEXICO. Baja California, Tecate* 05.2019. The new taller wall at the Mexico-US border introduced in early 2019. New structures have gradually replaced the old ones made of Vietnam War helicopter landing panels. On February 23rd 2018, the US Customs and Border Protection Office published The Final Report on Border Wall Mockup and Prototype Test. It presents, amongst other, various breaching and scaling tests of the eight future border wall prototypes proposed by Homeland Security in response to Donald Trump's Executive Order #13767.

The prototypes were nothing else, but a demonstration of power. They were not integrated into the new structure of the border wall that had been gradually replacing the old recycled Vietnam War helicopter landing panels. The project reflects upon the design of geographical and political division. It is dedicated to architecture of control and its impact on local landscape and urban structures.

Peter van Agtmael (AGP), *US. San Diego, California*, 2019. Border Patrol agent on the border wall along the Mexico-US border between San Diego and Tijuana.





Huddled Masses

Some American Groups in Photographs Selected by W.M. Hunt

Clockwise from top left;

Press Dept.
*Group of Telephone Operators,
Bell Telephone Exhibit, New York
World's Fair (Operators #1-19), 1939;*

Arthur Mole
(b. England 1889 – died US 1983)
& **John D. Thomas** (American)
*The Human Statue of Liberty,
18,000 Officers and Men, at Camp
Dodge, Des Moines, Ia., Col. Wm.
Newman Commanding. Col. Rush
S. Wells, Directing. 1918;*

ACME (US Army Photo)
*Round the Clock Aircraft
Production, Somewhere
in America, 2-18-42;*

Mayhart Studio (Arthur Mole,
photographer b. England
1889 – died US 1983)
*Living Flag, photo taken by
Mayhart Studio, Chicago, US –
A living flag covering seven acres
composed of ten thousand Blue
Jackets, Great Lakes Recruits and
Navy Relief Distributors under
Command of Captain W.A.
Moffett, at the world's greatest
Naval Training Station, Great
Lakes, Illinois, November 1917;*

Arthur Siegel
(American 1913 – 1978)
The Right of Assembly, 1939;

Overleaf;

Margaret Bourke-White
(American 1904-1971)
*Hats in the Garment District,
New York City, 1930;*

These vintage photographic images, all made before 1950, present visual reports – histories of sorts. But for the most part, we can only guess at the circumstances that occasioned these scenes.

The *Huddled Masses* images offer very little real information as to the who, what, where, and when of the events captured. In only a few cases there are hints in the form of notations in the negative although can an inscription like *Mole & Thomas, 915 Medinah Bldg, Chicago, Ill, Human Statue of Liberty, 18,000 Officers and Men at Camp Dodge, Ill, Des Moines, IA, Col. Wm. Newman, Commanding, Col. Rush H. Wells, Directing* be more explicit?

But it doesn't really matter what prompted them. The pictures pulse with life. Their great strength is in their generosity, their limitless rambunctious spirit. Often there are so very many people in the frame, it seems too many to count.

These images are, I believe, uniquely American. Like jazz. And like jazz, they are musical – even visually, the faces in the crowds line up like notes in printed music.

The term 'huddled masses' is taken from the sonnet *The New Colossus*, by Emma Lazarus. The poem, which today can be read on a bronze plaque inside the base of the Statue of Liberty, celebrates the waves of immigrants coming into the United States, and does so in a rather loud and grand manner. The words are over the top, even highfalutin.

These photographs, though, are not at all overblown. They have great immediacy and suggest an infinite range of remarkable stories of America at work and at play, in war and in peace.

Americans know how to be in photographs – to crowd in, to hold still, and (if directed) to smile brightly.

Here they have arranged themselves sometimes in neat rows, at other times in tangled gangs or sprawls of people. Compare, for instance, the Tupper *Graduation* with the Arthur Siegel *Right of Assembly*.

Here are some synonyms that make for a revealing – how Americans think of themselves – word picture of 'huddled masses': hoi polloi, commons, rank and file, the many, riffraff, Joe Public, pleb, tag rag and bobtail, Main Street, great unwashed, vulgar herd, and plain folks.

Some of the pictures have a feeling of 'yearning to breathe free' (so Lazarus describes the huddled masses). Some are 'double enders'; panoramic photographs made with the Cirkut panoramic camera, which rotated and exposed film so slowly that individuals standing at the left of the frame could run around behind the camera, to be seen again on the right side before the final click of the shutter.

These are American originals. They are, for me, a unique genre of photography: spirited, distinctive and somewhat mad.

Lazarus wrote *The New Colossus* in 1883, around the time that my own great grandparents Harry Moseley Stevens and Mary Wragge Stevens emigrated from Derby to the United States although they may not have seen Lady Liberty until years after settling in Ohio. This show is dedicated to them.





MACDONALDSTRAND
MACDONALDSTRAND
MACDONALDSTRAND
MACDONALDSTRAND

No More Flags

In their new work *No More Flags*, presented for the first time at this edition of FORMAT, MacDonaldStrand have adjusted press photographs of far-right marches by removing the flags. Here Nicholas Mirzoeff contextualises this project.

After the January 6th 2021 insurgency at the US Capitol, the function of flags in resurgent far-right white supremacist politics needs no introduction. Massed ranks of flags could be seen as the march proceeded from outside the White House to the Capitol. Mysteriously few police were in attendance, so fences were easily breached. When the insurgents reached the building, the metal and wood flagpoles that they had used were converted into weapons.

In a signature moment, one insurgent repeatedly beat a police with the US flag. Think for a second, what if a Black Lives Matter or Occupy Wall Street protestor had done the same. But it would have been impossible because police never allow left protestors to carry wood or metal poles. Even cardboard gets confiscated by the NYPD.

Newspapers rushed to provide a concordance to the far-right flags from the 4Chan fantasy country Kekistan; to the pro-police state 'Back The Blue'; and all the various far-right factions.

No More Flags do better by deleting the flags altogether and refusing to enter into the paranoid world of infinite connection. For the conspiracy minded, 'do your research' is the guiding mantra. It means that if you can find anything at all on the Internet that confirms your views, you're right.

As with racism in general, it is futile to detail all the intricacies because the force of the flags is their assemblage. Unlike a crafted trade union banner, these flags are commercially made and are part of the far-right 'merch' (merchandise) market. Many such flags skirt the moral prohibition on the Nazi swastika flag, for example, either by getting close to it visually or by using other Third Reich flags that are less well-known.

No More Flags work instead in relation to the tactic that African American scholar Christina Sharpe has called 'Black redaction'. This redaction involves the use of visual and verbal editing to create an 'ethics of seeing'. In her essential book *In the Wake: On Blackness and Being*, Sharpe redacts all but the eyes of the enslaved women Delia and Drana, photographed by

J.T. Zealey for racist Harvard professor Louis Agassiz in 1850, in order 'to focus on their individual and collective looks out and past the white people who claimed power over them'.

The redaction done by *No More Flags* must take care and centre care. It must take care not to reproduce the power that whiteness claims. By deleting the flags, *No More Flags* redact the symbolic branding of white supremacy. It makes those persons identifying or identified as white take care when they physically and visibly encounter the resulting banners to engage instead with the claim to power from a specific set of bodies.

These bodies claim to be 'America', or 'England' or any colonial place whatever, redacting all other bodies, whether Indigenous, Black, brown, Jewish, immigrant and even what they consider to be subordinate varietals of white. It creates a hostile visual environment, to adapt the nasty supremacist phrase of then-Home Secretary Theresa May.

The original flags perform the white supremacist redaction of other bodies and abstract the violence of that process into a symbol. To delete those symbols is to confront what whiteness does. To redact their redaction is a tactic, not an end in itself. It aims to undo the detachment that characterizes seeing while white. To that end, *No More Flags'* redactions are blunt, deliberately visible, far from the seamless Photoshop edit of mainstream photography.

No More Flags is not 'art', if art is the production of beauty or the display of craft in a specific commodity form. It is visual activism, meaning here the active effort to make what whiteness does visible and to show how another (visual) world is not just possible but necessary.

MacDonaldStrand are the partnership of Clare Strand and Gordon MacDonald. They make work in response to photographic history, politics and practice.

Nicholas Mirzoeff is a visual activist, working at the intersection of politics, race and global/visual culture. In 2020-21 he is ACLS/Mellon Scholar and Society fellow in residence at the Magnum Foundation, New York. He is Professor of Media, Culture and Communication at NYU.

nomoreflags.org



FORMATS
OPEN CALL



River Claure
(Bolivia),
Warawar Wawa

FORMAT21 CONTROL
FORMAT21 CONTROL
FORMAT21 CONTROL
FORMAT21 CONTROL
FORMAT21 CONTROL

INTERNATIONAL OPEN CALL

Louise Fedotov-Clements

Running since 2004, the FORMAT Open Call is now in its tenth iteration and is at the heart of what we do. It reflects the pulse of international contemporary photography by presenting and recognising emergent and under-represented voices, while engaging audiences in a spirit of openness, discovery and debate. It is absolutely important to our festival ethos and vision to reach out, welcome, share and recognise outstanding individuals working with photography from around the world.

The theme for FORMAT21 is CONTROL, which as a concept can be rich, deep and wide. Throughout the programme we are open to featuring all kinds of photography and this edition of the festival looks at the idea of CONTROL represented in society, imaginations, relationships, lands and histories: ranging from the struggle for control in the personal and political spheres; the oppressive control of 24 hour surveillance; the liberation from control through self-expression to the lack of control that is a consequence of discrimination and deprivation.

FORMAT21 Open Call received proposals via an open submission which was overseen by an international jury panel. We were looking for excellent projects from photographers, curators, artists, performers and collectives working across the spectrum of image-based genres and practices. It has been a truly challenging

process to select the final submissions. The range and quality of work submitted was exceptional and included long-term researched documentary, archive based, participatory and conceptual approaches, interpreted using exhibition, multimedia, publication, web-based pieces, and installation.

This year our FORMAT21 Open Call received over 800 submissions from 66 countries. The 50 selected projects by artists, curators and collectives all share wonderfully diverse perspectives. With such a breadth of engaging ideas and subjects it has been an immense privilege and pleasure to view such a rich seam of inspirational ideas. It has also been a serious challenge and responsibility to come to our final selection, all of which articulate exceptional points of view.

FORMAT21 OPEN CALL JURY:

Gwen Lee (Singapore), **He Yining** (China), **Gemma Marmalade** (UK), **Brian Griffin** (UK), **Wang Peiquan & Isabella Xueke Wang** (China), **Azu Nwagbogu** (Nigeria), **Wang Baoguo** (China), **Tanvi Mishra** (India), **Emma Bowkett** (UK), **Anna Kucma and Stella Nantongo** (Uganda), **Louise Fedotov-Clements** (UK), **MacDonaldStrand** (Gordon MacDonald & Clare Strand) (UK), **Fiona Shields** (UK), **Tanya Habjouqa** (Jordan), **Skinder Hundal** (UK) and **Simon Bainbridge** (UK). **With the FORMAT Team Niamh Treacy, Peter Bonnell and Laura O’Leary.**



This page

Sofia Karim, *Turbine Bagh*
featuring photographs by
Shuchi Kapoor

Anna Ehrenstein,
Tools for Conviviality

Opposite page
Nida Mehboob,
Shadow Lives

Ashfika Rahman,
Files of the Disappeared



FORMAT21 Award

“Vincent breaks away from certain expectations and rules, providing mediums and aesthetics that listen, heal and create a future togetherness. All of which is essential and urgent in a fractured world controlled by silo lenses of separation.”
Skinder Hundal, Director of Art, British Council

COLLABORATION > CONTROL
Anna Ehrenstein (Germany/Albania), Ashfika Rahman (Bangladesh), Nida Mehboob (Pakistan), Sofia Karim and the #turbinebagh project (UK)
Curated by Vincent Hasselbach (UK), *COLLABORATION > CONTROL* is an open dialogue about artistic control and co-creation, the exhibition explores engaged collaboration as a strategy for solidarity and embodies what Stuart Hall has termed *photography as reconstruction work* (1984), drawing in the present on the past in order to imagine potential futures of togetherness. Through technosphere studio assemblages, staged street scenes, intimate portraits and paper samosa packets, these works focus on healing, allyship and imagining futures, via the making and displaying of images.
annaehrenstein.com ashfikarahman.com nidamehboob.com sofiakarim.co.uk

Genesis Imaging Award

“Surprising and visually striking...It is extremely important that we allow these diverse voices and visual traditions to be present and acknowledged.”
Anna Kućma, Director, Uganda Press Photo Award

River Claire (Bolivia) **Warawar Wawa**
Warawar Wawa means Son of the Stars in the Aymara language. This project transposes Antoine Saint Exupery's book *Le Petit Prince* within contemporary Andean culture. With a focus on Bolivia, River Claire challenges how different cultures have, throughout history, been controlled and reduced by foreign photography and othered through exoticisation. riverclaire.com





RPS Award

“Etinosa Yvonne approaches the people in her images with a genuine care and interest in the hybridity of existence in order to give the survivors of terrorism and violent conflict the space to share their own stories.”
 Louise Fedotov-Clements, Artistic Director, QUAD & Director, FORMAT

Etinosa Yvonne (Nigeria) **It's All in My Head**
 This project explores how survivors of terrorism in Nigeria struggle to rebuild their lives, alone and in silence. It considers moving on from trauma as a charade, behind which survivors are trapped in the past. Using layered portraits, Etinosa Yvonne presents individual approaches to finding solace and advocates for increased long-term psychosocial support. etinosayvonne.me

Spectrum Imaging Award

Tami Aftab (UK) **The Dog's in the Car**
 Tami Aftab playfully questions collaboration, consent, family and the hushed tones surrounding illness. She explores the space between documentary and performance after an operation permanently damaged her father's short-term memory. Ultimately, it is the story of a father-daughter relationship and how one family deals practically with their daily life challenges. tamiaftab.com



Lei Lei (USA) **A Moment**
 Which is more significant: artwork or archive? *A Moment* uses images taken at the point of visual transformation and dialectical form between the calm and energetic, exploring artistic nostalgia as a contemporary medium as well as the quest for certainty of history, family and personal identity. leilei-studio.com

Juan Orrantia (South Africa/Columbia) **Like Stains of Red Dirt**
 This series features photographs of everyday moments taken in the artist's home and immediate surroundings. Made after living in Johannesburg for more than 10 years, the artist focuses on everyday moments, gestures, objects and plants to suggest emotions and anxieties as much as the presence of historical and political undercurrents that traverse the context in which the photographs are made. Focussed on colour and shadow, the images invite us to see the surface as both seductive and illusory, questioning what we see and how we choose to see it. Juanorrantia.com



Anouchka Renaud-Eck (France) **Ardhanarishvara**

Since 2015 Anouchka Renaud-Eck has explored the contemporary realm of love in India. Ardhanarishvara is one of Shiva's forms in which he appears with his wife Parvati together as one body. This half-male and half-female form gathers their two cosmic forces. In India a quarter of marriages come from love; often the matrimonial quest for Hindus is a countdown to forget teenage love and honour their parents' choice. Both age and astral compatibility are important criteria in a mythology which tells of divine love stories, inseparable pairs, and these patterns are echoed throughout film culture. Anouchkarenaudeck.com

"Even on a purely visual level, there's something immediately intriguing about Wish You Were Here. And the backstory doesn't disappoint."
Simon Bainbridge, Arts Educator and Writer

Heather Agyepong (UK) **Wish You Were Here**

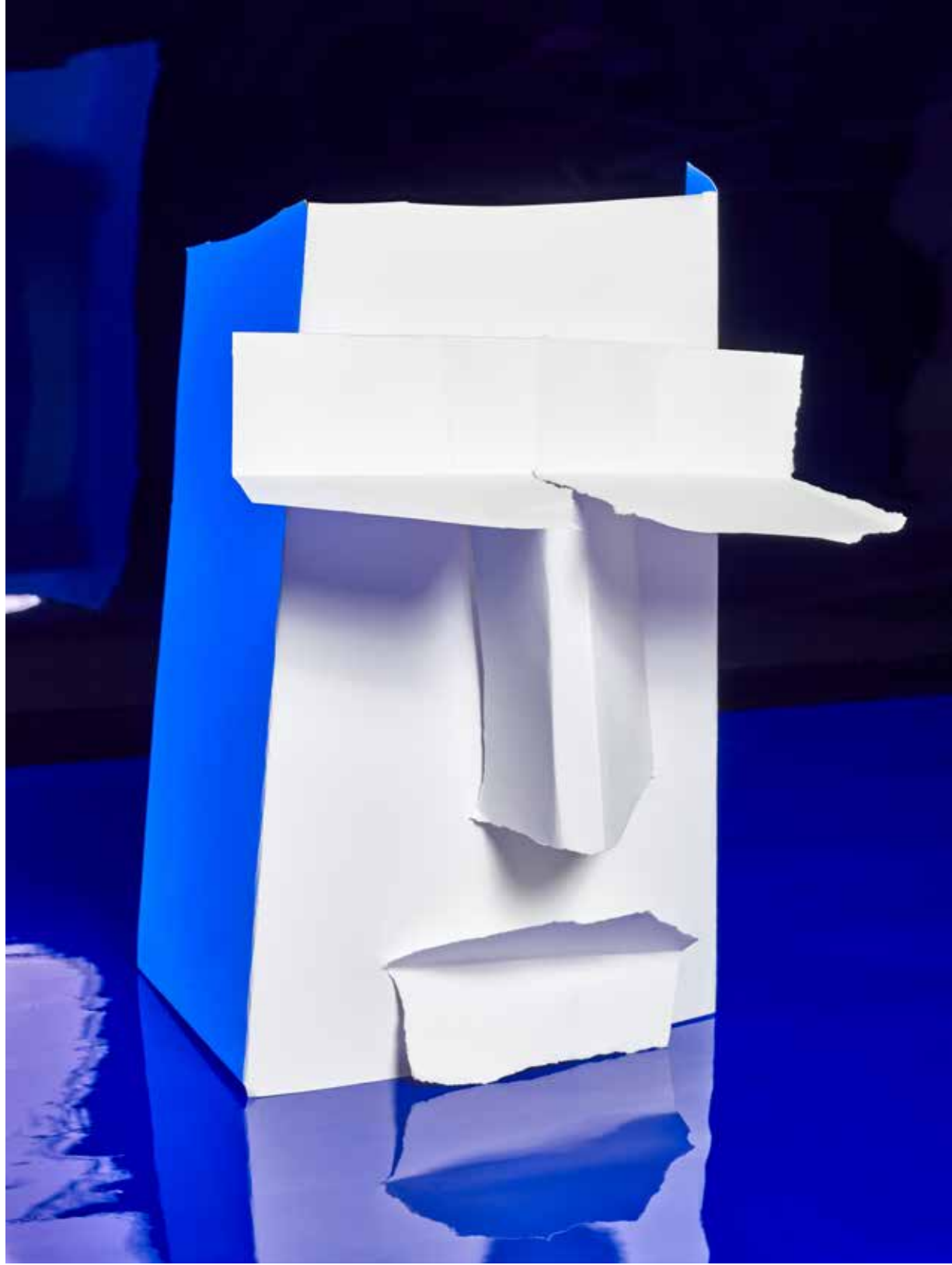
Using the figure of Aida Overton Walker, Heather Agyepong reimagines grotesque and racist postcards of the early 19th Century as images of self-care. Through satirical commentary and depictions of radical self-worth, these photographs explore concepts of ownership, entitlement and mental wellbeing with a mandate for those of Afro-Caribbean descent and disrupt the roadblocks affecting our collective mental health as guide, ancestor and advocate. heatheragyepong.com





Samuel Fordham (UK) **C-R92/BY**
In response to the UK Government's Hostile Environment policy and the consequent rise of Skype Families, C-R92/BY investigates how people maintain relationships with relatives who are reduced to two-dimensional images. It warns us of a possible future for many international families – and perhaps us all, as we are increasingly defined by our online presence. samuelwjfordham.com

Mitchell Moreno (UK) **PANDEMANIAC**
A playful and unsettling response to lockdown. This project navigates a space between autobiography and performance, born out of the artist's need to control their own mental health while isolating. Part-documentary, part-therapy and powered by anxiety, these photographs depict Mitchell Moreno's experience as seen through a heightened and distorted lens with reference to Freud's half mask theory. Mitchellmoreno.com



“Her unnerving and eerie black and white photographs depict allegoric family events that suggest actions and decisions that echo through time.”
 Peter Bonnell, QUAD Senior Curator

Dávid Biró (Hungary) **Do You Accept Cookies?**
 As the human face assumes the role of the fingerprint, Dávid Biró questions how far our duty to be identified extends and at what point human monitoring becomes authoritarian surveillance. By creating face-imitating installations, he tests the mechanisms of facial recognition systems against what the human eye can identify. Birodavid.com

Elena Helfrecht (Germany) **Plexus**
 An ongoing photographic case study using still life images from the artist's family estate in Bavaria to explore inherited trauma and post-memory. Permeating the imagery is a figurative search for apparent recurrences in history. This project suggests that acknowledging the past's influence on the present is a way of regaining control. elenahelfrecht.com



"A truly affecting document of the apparently dystopian experience we're living through."
Fiona Shields, Head of Photography, Guardian News & Media

Ingmar Björn Nolting (Germany) **Measure and Middle**
In this photographic essay, Ingmar Björn Nolting explores German society during an exceptional crisis. Taken on the frontlines and in the backyards of the Covid-19 pandemic, the photographs create a coherent, comprehensive and personal document of the response of a nation often associated with bureaucracy, control and order. ingmarnolting.de

"This ecosystem drew a smile upon my face."
Laura O'Leary, QUAD Assistant Curator

Tianxi Wang (China) **So Long and Thanks for all the Fish**
Some Buddhists pray before releasing fish. The fish are caught and sold to fishmongers, who sell them back to the Buddhists. A perfect circle. Titled after the fourth book in the *Hitchhiker's Guide to the Galaxy* series, Tianxi Wang's project pursues the calm found along the Hai River in Tianjin, China, capturing its swimmers and fishermen. timothywangart.com





Gao Shang (China) **Honesty and Disguise**
Gao Shang experiments with photography as a narrative, arranging images, or 'scenes', into the linear progression of a chapter. He contrasts the intangible and internal images of literature with physically present photographs in which the moment is captured and displayed. Voiceless and motionless, the images hang quietly, telling you their stories. gaoshangmx.com

Chase Barnes (US) **Wilderness of Mirrors**
A photographic survey of an emergent cybernetic landscape. The series visualises the contemporary mechanisms of control that employ technology, anxiety and images as a means to destabilise and restructure belief. These discrete social and technological systems are embedded into the fabric of everyday life, and serve to reinforce and advance dominant structures of capital and power. The work seeks to question default realities and reframe our relationship to this digital landscape, before it is completely determined for us. stateless.site





Jamie Tilley (UK) **Does a Cow Know When a Storm is Coming?**
 In our current era, inferences based on hearsay, stories and social media are ill-equipped to deal with more complex geopolitical, economic and heavily mined systems. Using performative and constructed scenes, landscape and studio photography; each image references the interdependent relationship between nature and technology, past and future and how this permeates contemporary lifestyles. jamietilleyphotographic.uk

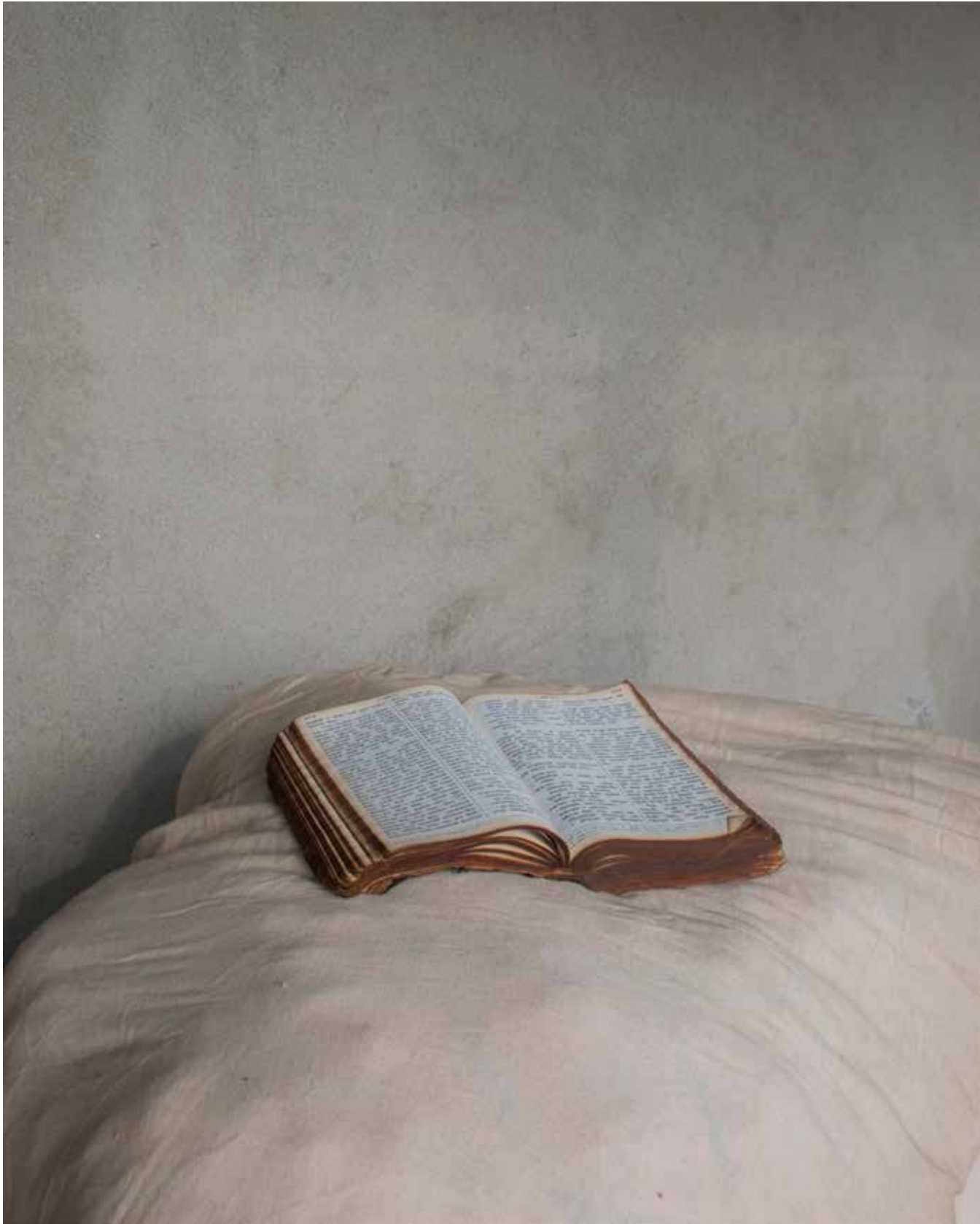


I. CONTROL - THE CAPACITY TO CAUSE OR CHANGE CERTAIN
TYPES OF HUMAN BEHAVIOR BY IMPLYING OR USING PHYSICAL
OR PSYCHOLOGICAL MEANS TO INDUCE COMPLIANCE.
COMPLIANCE MAY BE VOLUNTARY OR INVOLUNTARY.

George Selley (UK) **Human Exploitation**
Excerpts from *The Human Resource Exploitation Training Manual*, a standard textbook for students of the US Army School of the Americas, Panama: an institution which eleven dictators have attended. Alongside the texts are images from two 20th Century geographers documenting Latin America. This project deconstructs the language of imperialism and questions contemporary historical narratives. georgeselley.com

Michael Darough (US) **The Talk**
Photographs created in response to the Black Lives Matter movement. The faceless men represent individuals affected by this systemic issue. Images void of a figure symbolise stories untold by the media. Incarceration rates, racial profiling and fatalities from law enforcement disproportionately affect individuals of color. Police officers have a difficult task, I have nothing but respect for the people who risk their lives daily, but every black family still has to have the talk with their children: especially their sons. These problems are not new and we still have problems within our society that have yet to be properly addressed and fixed. michaeldarough.com





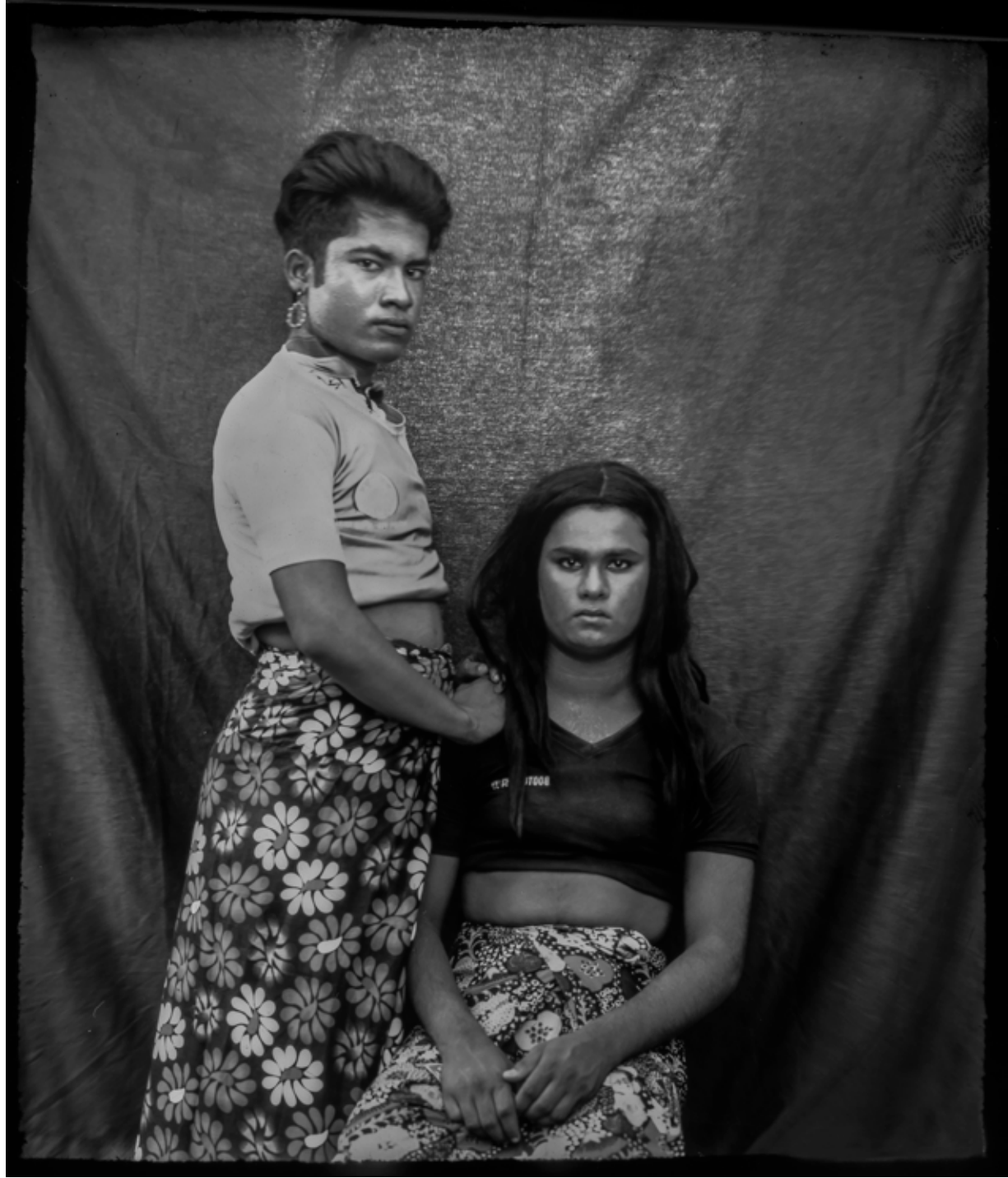
Satyadeep Singh (India) **Thy Kingdom Come**

The people of the small village Busapedha, located in a remote part of the Northern Himalayas in Nepal has a complex social system. Having around 20 families of mountain dwellers, the village comprises of Dalits and Tamangs. Generations of Inhabitants have suffered caste-based discrimination, segregation and conversion to Christianity – voluntary or through evangelisation. Then in 2018 the government officially banned religious conversions in the country for the next two centuries. Existing between documentary and staged narrative, *Thy Kingdom Come* is an ongoing work exploring identity through religion and caste based discrimination. Satyamakeri.in



Sergey Novikov and Max Sher (Russia) **Infrastructures**

Infrastructures is a research-based photo project exploring the Russian and post-Soviet political economy. Using documentary, staged photography and writing, it reflects on the political and cultural significance of physical infrastructure and the infrastructure of thinking, discourse and control that historically underpin the functioning of state and power. infrastructur.es/en



Shahria Sharmin (Bangladesh) *When home won't let you stay*
 Shahria Sharmin documents a community running from fire in search of a home. In August 2017, 723,000 Rohingyas fled from genocide in Myanmar to Bangladesh. Overnight, Cox's Bazaar became one of the largest refugee concentrations in the world. Today, Rohingyas are called 'Forcibly Displaced Myanmar Nationals', having lost both their home and their identity.
Shahriasharmin.com

Marisol Mendez (Bolivia) *Madre*
 By deconstructing family photos, Marisol Mendez subverts meaning and adds layers of symbolism. Women are depicted as multiple versions of Mary Magdalene and The Virgin Mary but repossessed to reflect Andean traditions. This project explores the influence of race and religion in shaping the perception and white-washed, phallocentric representation of Bolivian women.
marisol-mendez.com





Tim Franco (South Korea) **Unperson - Portraits of North Korean Defectors**
 In George Orwell's 1984, an unperson is someone who has been vaporized, whose record has been erased. Similarly, the North Korean defectors in this work have decided to disappear, fleeing for ideological reasons and often out of despair. The road to South Korea is dangerous and can take years, across the many different borders, with the fear of being arrested and sent to labour camps. On arrival in South Korea, defectors struggle to find a new identity, lost between their North Korean past and South Korean future. timfranco.com



Διάλογος - Diálogos,
Noemi Filetti, 2020

London Alternative Photography Collective (UK)
Noemi Filetti, Chloe Obermeyer, Hannah Fletcher, Melanie King, Diego Valente, Nettie Edwards, Ryan Moule **Unstable/Sustainable**
 Photography has a fixation on permanence unlike any other art form. The London Alternative Photography Collective asks if it is wiser to create recyclable yet impermanent work in an era of biodegradable materials. A reinvented exhibition originally staged at FORMAT15, *Unstable/Sustainable* in 2021 features works produced using only sustainable processes. londonaltphoto.com



“Zhao’s installations challenge us to forget our usual way of looking at the world around us, helping us to let go, while tapping into our unconscious and releasing the creative potential of our minds.”
Niamh Treacy, FORMAT Co-ordinator

Zhao Qian (China) **A Field Guide**
An exploration of spatial and cultural displacement using the long-haul airplane flight as a metaphor. Scale shifts, juxtaposition and aggressive colours translate the montage strategies of surrealism and postmodernism into the digital present. Zhao Qian maps the flatness of screen culture onto the dimensionality of an exhibition space, exploring contemporary image culture as our natural environment. zhaoqian.co

Jenny Matthews (UK) **Seven Patchwork Hangings Concerning Women and War**
A series of hanging patchworks made during lockdown featuring images from the photographer’s archive from the last twenty years. Concerned with the effects of war on women’s lives the making has been a slow process: organising memories and contemplating the experiences witnessed, which ranged from war, rape and violence across countries. The works are sewn together to create a series of patchworks honouring women and their lives, during and after conflict from all over the world. jennymatthews.photoshelter.com



SELF-EXAMINATION ISN'T ENOUGH

Bindi Vora (UK) **Mountain of Salt**
Bindi Vora's text-based collages encompass conversations around oppression, racism and witnessing trauma, with a focus on the provocative language used by politicians, journalists and individuals since March 2020 regarding the Coronavirus pandemic. Comprised of found images, appropriated text and digital shape collages speaking to the dissemination of language and its effect upon us. bindivora.co.uk

Daniel Szalai (Hungary) **Stadtluft**
Stadtluft compares Vienna's 2013 pigeon control programme with universal methods to oppress social groups, connecting the creation of human and nonhuman ontological differences in relation to the stigmatisation of communities through animalisation. Identifying the frameworks of segregation and hate speech, this project questions the role of bureaucracy and security policies as forms of social control. danielszalai.com

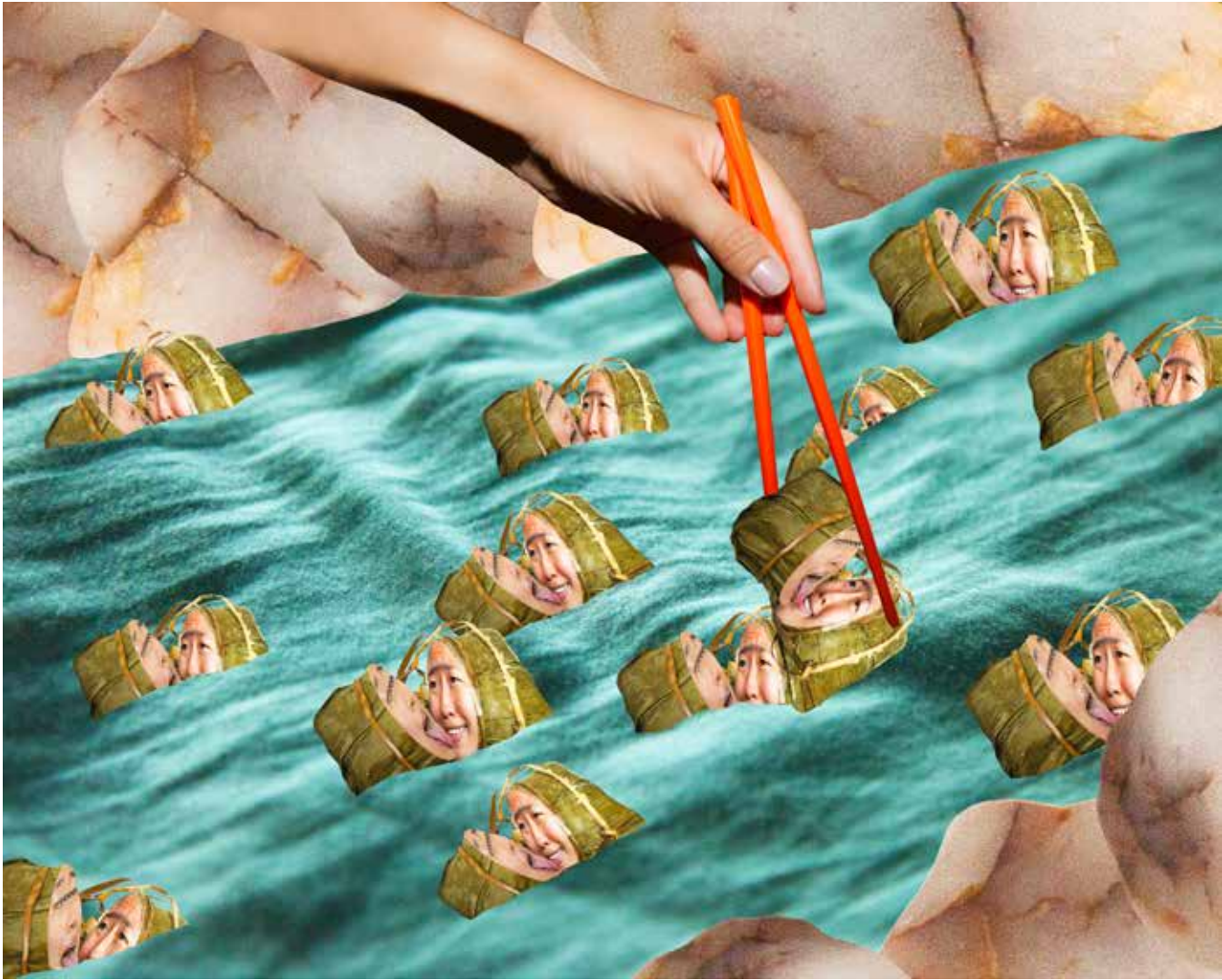




Philip Welding (UK) **Home Occupations**
 Working from home changes our relationship with the objects we own and the domestic spaces we inhabit. Through the production of photographs, moving images and texts Philip Welding will 'work from home', adding to the exhibition in real-time for the duration of the festival. A coming together of self-portraiture and sculpture, this performative project explores the changing relationship between homeworkers and the domestic spaces they inhabit, documenting the erosion of the work-life divide. philipwelding.co.uk

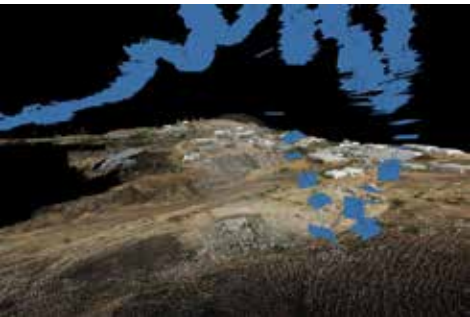
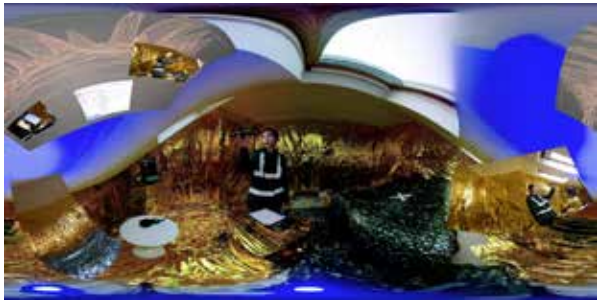


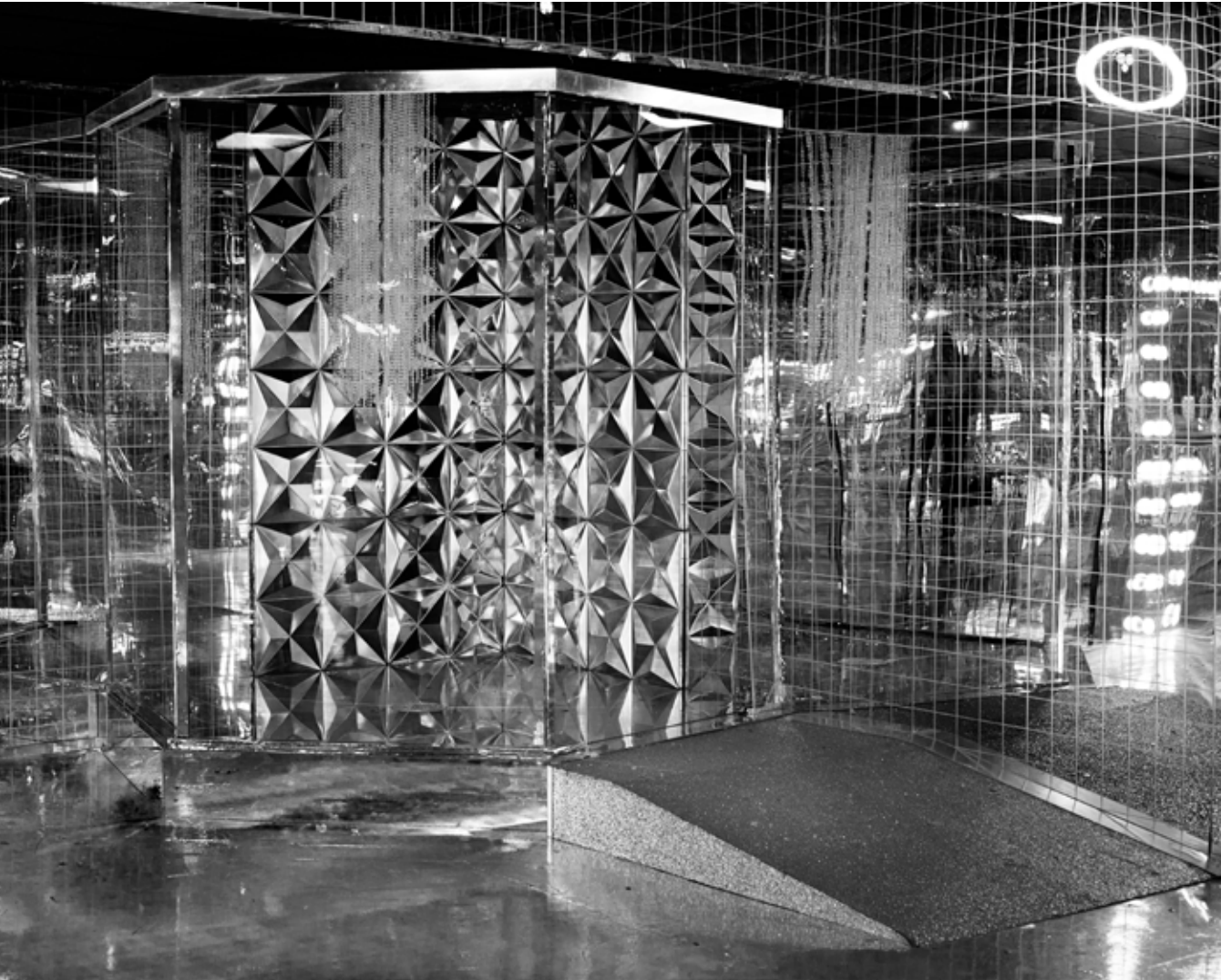
Felipe Romero Beltrán (Columbia/Spain) **Reducción**
 An exploration of the arrest procedures and violence used against undocumented migrants in Spain. Photographs depict two migrants implementing the techniques of the Police Defence Manual to subdue one another. Alongside these images are archive files taken from the manual. This project examines what it means to reduce and subdue. feliperomerobeltran.com



Fion Hung Ching-Yan (Hong Kong) *The Song of a Young Nutter*
Hung Ching-Yan presents weird and ridiculous childhood memories as visual metaphors for the complex feelings of being an outsider in her own home country. This project uses the artist's autobiographical humour to explore how a culture, she considers controlling and conservative can shape character and values despite her nonconformity. hungchingyan.com

The Preserving Machine (UK)
Anna Nazo, Ariel Caine, Agnes Mormirski, Georgia Kareola, Lucas Gabellini-Fava, Peter Ainsworth, Richard Kolker, Sam Plagerson, Theo Ellison, Tom Milnes, Yarli Allison
The Preserving Machine
A multi-media curated exhibition in response to Philip K. Dick's 1953 short story, *The Preserving Machine*. Through video installation, interactive performances, sculptural and wall-based works, eleven international artists explore the input of data into machines as a transformative act. The project suggests humans have little control over the results of the preservation process. 3dimage.space





“Marcin’s photographic language has a visual impact and critically challenges the way we look at the pain and suffering of others.”
 Yining He, Writer & Curator

Marcin Kruk (Poland) **How Much Will I be Able to go Through**
 Since 2017, Marcin Kruk has documented his wife’s myopathy, an incurable auto-aggressive disease that causes muscle weakness. The life expectancy after diagnosis is approximately ten years. These images construct a portrait of agony and everyday suffering. Waking stiff with pain, Malgorzata Kruk wonders how much more she can go through. marcinkruk.pl

“What are these images all about? Why can I not figure out what is being portrayed? This is when photography becomes fascinating. I personally like to be left mystified.”
 Brian Griffin, Photographer & FORMAT Patron

Shelli Weiler (US) **Enjoy House**
Enjoy House documents the rise and proliferation of made-for-Instagram selfie factories across New York and Los Angeles. By photographing moments of authenticity at the height of artifice. Shelli Weiler examines how people manufacture themselves to conform to the props that surround and confine them, suggesting that the construction of fantasy inevitably entails its own failure. shelliweiler.com



“This project impressed us for not only showing the massive protests in Hong Kong in the past two years, but also brings deep historical reasons to people, and both its images and story are really powerful.”
Wang Baoguo, Deputy Editor-in-Chief, Chinese Photographers Magazine

Marco Di Noia (Germany) **Hong Kong, Ga Yau**
A documentary project exploring the protest movement that shook Hong Kong in 2019 using images and videos from the demonstrations as well as audio interviews. Marco Di Noia aims to decrypt the landscape, social structure and geopolitics of a country that has quickly become a global power.
marcodinoia.squarespace.com

“A father’s love for his child can be conveyed through language, material or through artistic creation like this. Interpreting the concept of the work with love makes the work full of vitality.”
Isabella Wang Xueke, Director of International Department of Lishui Photography Festival

Jakub Stanek (Poland) **W oczekiwaniu na słońce**
(In Anticipation of the Sun)
A project arising from the artist’s need to explain air pollution to his son. These photographs present smog as a silent killer, destroying bodies from within, penetrating soil, water and air. It confronts the use of fuel and plastic while exploring the artist’s personal struggle with lung and bronchial diseases caused by air pollution.
stanekjakub.com





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“Unflinching and honest.”
Emma Bowkett, Director of Photography, FT Weekend Magazine

Cheryl Mukherji (US) **Ghoror Bairer Aalo**
In this series using photography, text, video, printmaking and embroidery, the artist combines her mother's images from family albums with personal writing, recollecting memories of their last day at home before moving to the US. It was the day that the artists' mother was overcome by a manic self-harming episode. After the incident, the artist began watching her mother through a live surveillance feed, originally installed to watch over a sick dog. The artist uses the surveillance of her mother as a medium to understand her role as a caregiver, watching her out of concern for her health and the artists own homesickness in a new country. It becomes a tool for intimacy, longing across 8,500 miles and subverts the oppressive nature of surveillance as a medium to track and control. cherylmukherji.com



“It is works like these that have shown me sunshine and hope.”
Mr Wang Peiquan, Director of Lishui Photography Festival

Sophia Evans (UK) **Radical 47**
At the start of the first UK lockdown my anxiety levels were high, I had panic attacks and took Prozac to calm my mind. I disinfected everything around me, my hands were red and scaly, I washed all the clothes in Dettol, I washed all the fruits and vegetables and eggs with soap...
In mid-May I took my restricted exercise in the Hackney marshes, only this time I walked further. The sun was shining, I walked to the overgrown field, where I spotted several people, curious – I walked through the trees to the river. It was as if I had entered another world, some kind of therapy river or river of life. I walked straight into the water fully clothed. Splashing, light, colour, salsa music all coming from the banks of the river, I saw people touching each other and couples dancing, drinking beer, hugging, I heard Spanish around me, the language of my childhood, I saw parakeets and elderflowers and Lombardy poplars, I caught myself not thinking about disinfectant and death. My body relaxed and some rusty Spanish started to escape from my tongue. sophiaevans.com



Sima Choubdarzadeh (Iran) **My Name is Fear**

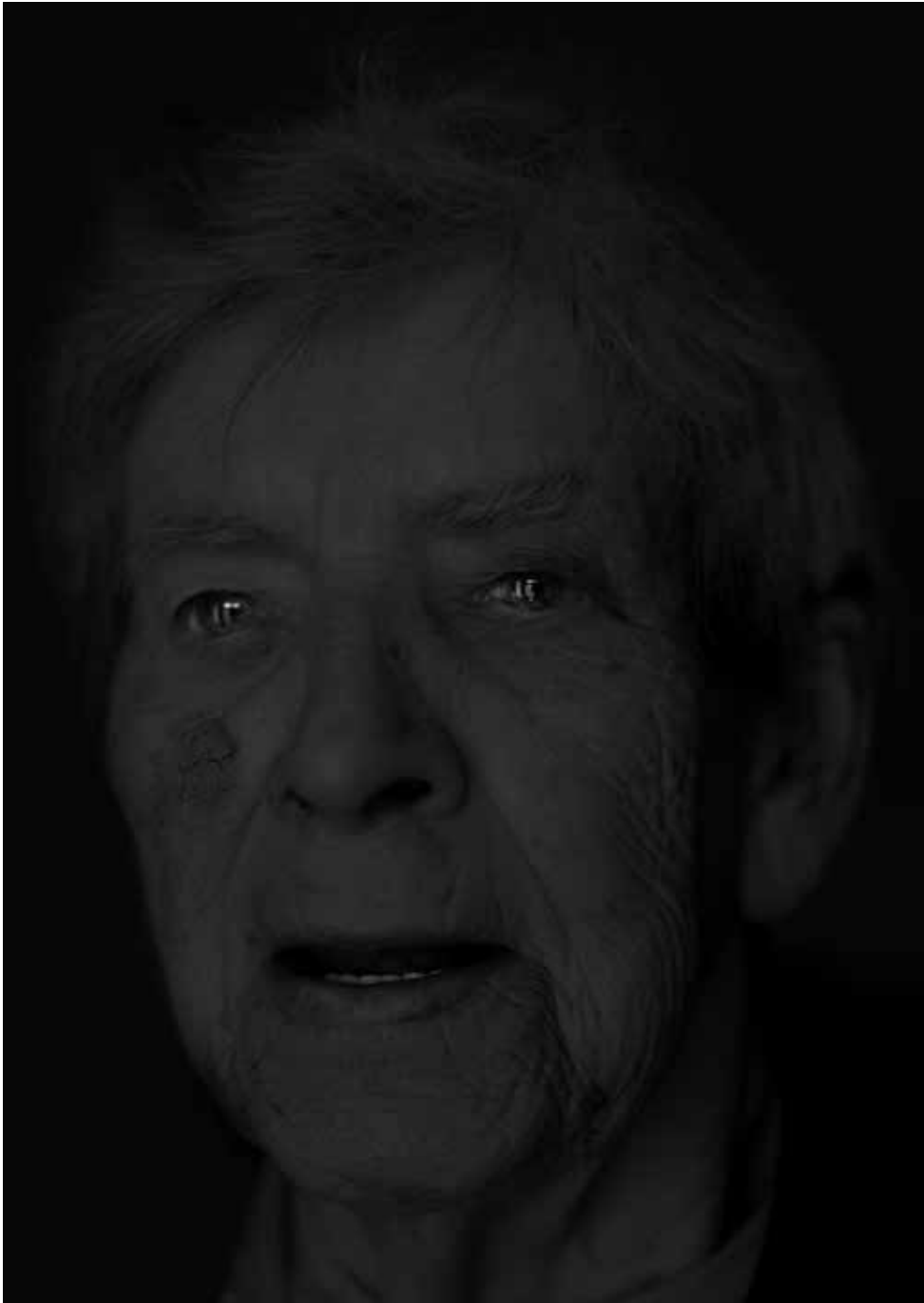
Drawing from personal experience, Sima Choubdarzadeh confronts the use of religion by the Iranian government to control their people. This project explores the female experience of the rules and traditions stemming from religious practices, particularly those that enforce gendered inequality. Many women are in government prisons guilty for not covering their heads, when 'all they wanted was to let the breeze dance with their hair'. Singing is forbidden for girls and women. Girls dream of going to college, but often find themselves in bridal gowns being forced into arranged marriages. In this climate there is no space to develop and grow. In this way, freedom is suffocated in the womb. A woman's identity is defined by men.

"His work transports me into the psyche of the young protagonists and their refusal to be 'stilled' in a society that values order, and comments on Indian society's obsession with valuing a child's worth by how well they do in academics, and visualises the possibility of children breaking free from this oppressive ideal." [Tanvi Mishra, Photo Editor & Curator](#)

Siva Sai Jeevantham (India) **Upside Down**

A collaboration with Indian schoolchildren, in which the artist shares control of the image-making process. This project explores the true nature of childhood as inquisitive and playful. It suggests these attributes are viewed as unlawful and uncontrollable by a faulty yet meticulous education system that values hyper-competitiveness and 'success' over individuality and curiosity. [sivasaijeeva.com](#)



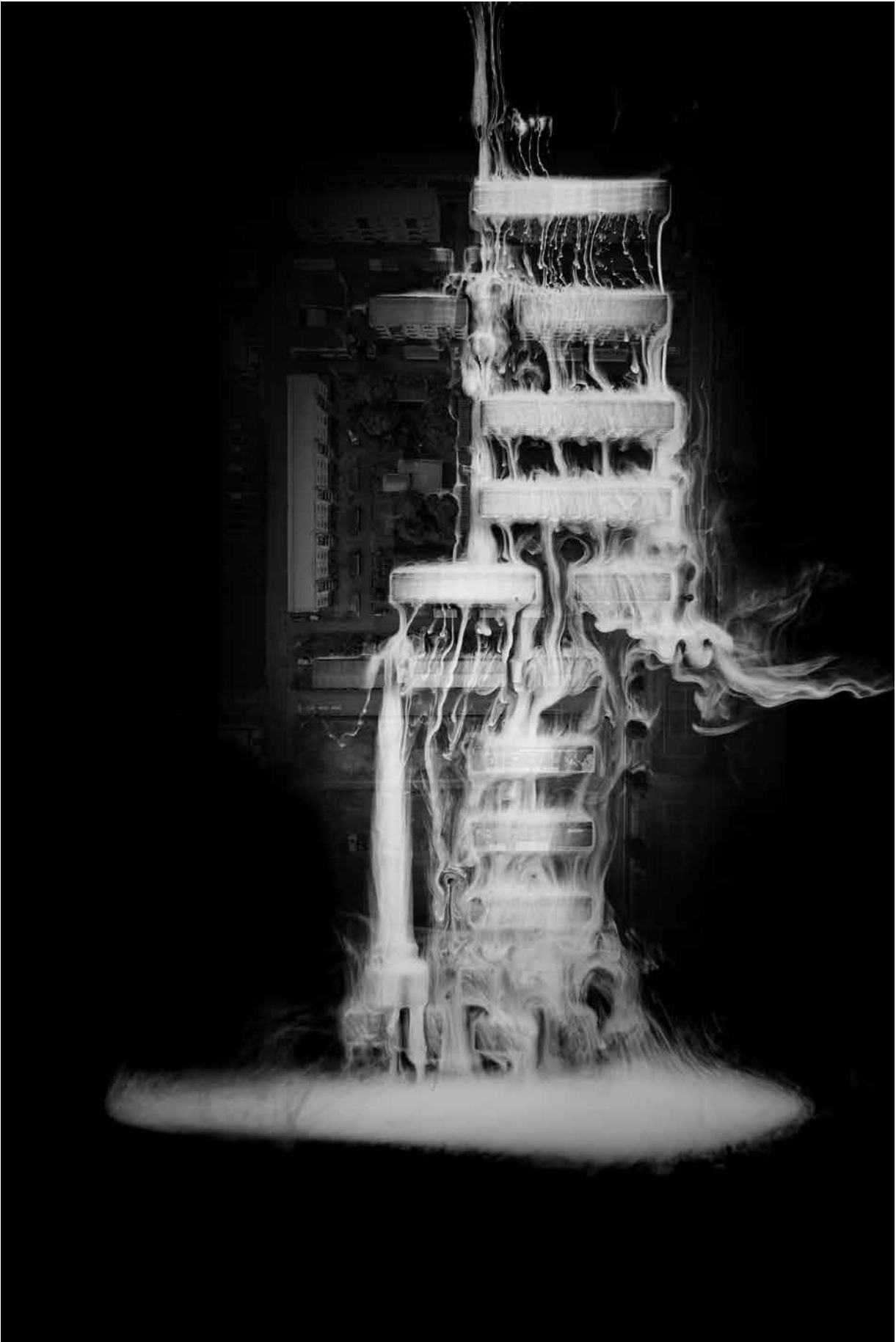


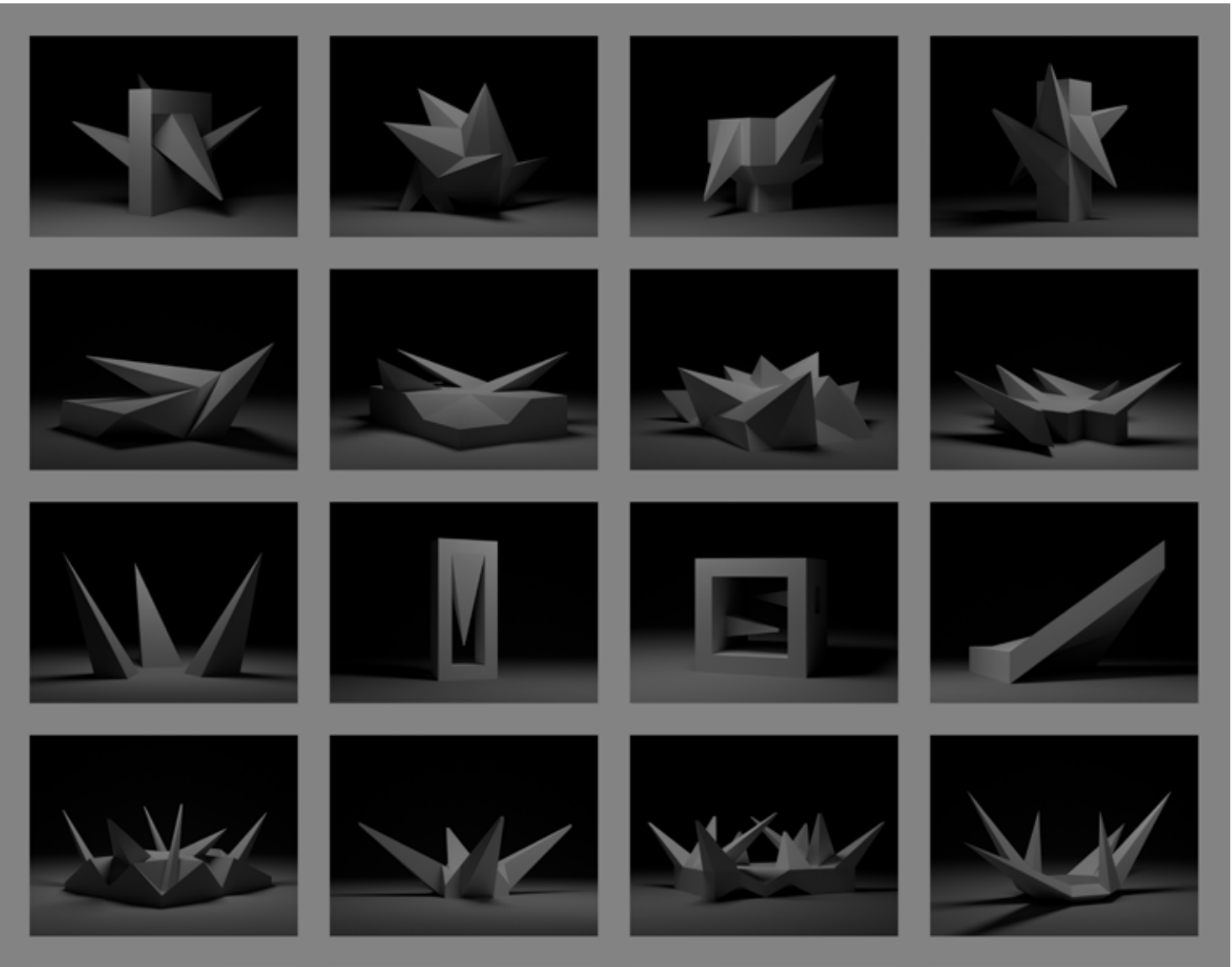
“An emotional yet distanced quest to retrieve her father from the Unseen world... O’Brien perfectly navigates the tricky line between pathos and bathos.”
Clare Strand, Artist

Kelly O’Brien (UK) ■■■■■ *Are You There?*
A collaboration with clairvoyants combining photography, psychic drawings and automatic writing as the artist attempts to trace an image of her deceased father and control an uncertain history. With findings rooted in both fact and fiction, these images present fractured and contradictory versions of the same story, exploring what forms in the absence of evidence. areyouthere.uk

“How refreshing to be intrigued, to try to negotiate clues rather than be given answers.”
Gordon MacDonald, Curator/Editor/Artist

Toyama Hiroto (Japan) ■■■■■ *Aizuwakamatsu-shi, Fukushima*
As humans, we control our world by imposing meaning upon nature, generating the unnatural. Photography resolves the misunderstanding that the world is filled with meanings. The camera is the unnatural machine, but photography is natural by its completeness. Toyama Hiroto posits photography as the natural resisting the unnatural, exploring its potential to control nature.





"Harris' work embraces an experimental media where its fragile and mercurial nature is expertly unified with its timely visual language."
 Gemma Marmalade, Artist & senior academic in Photography

Philip M Harris (UK) ████████████████████ *Stay at Home*
 A film of Conservative UK Prime Minister Boris Johnson ceaselessly and silently chanting the political mantra *Stay at Home*, projected onto the side of the artist's house. Silence emphasises the act of speech and the authority of this three-word chant, as Britain entered a mass social isolation unprecedented in modern history. philipmharris.com

Marcel Rickli (Switzerland) ████████████████████ *AEON*
 A visual research project exploring the territory between documentary and art that contrasts the symbolic nature of nuclear semiotics with the factuality of repositories built today. It illustrates the difficulty of defining signs that must endure physically and in meaning across immense stretches of time to protect future civilisations against sites of radioactive waste. marcelrickli.com



Heja Rahiminia (Iran) **Cleaned Books**
 This series is the result of research into the censorship of art books in Iran undertaken during the artist's university study. Heja Rahiminia examines the censorship of images, by the Book Control Department: that are deemed to break the norm, sexually incite students or contradict Islamic Sharia. In the work the artist suggests that the marks made by the censors create the artwork by destruction. hejarahiminia.com

Pietro Lo Casto (Thailand) **To Search the Secret of the Forest**
 An exploration of the complex relationship between man and nature that defines the village of Tangia Basti, South Eastern Nepal. This project protests against the proposed construction of the Nijgadh International Airport, confronting the potential destruction of the forest and its inhabitants' uncertain in favour of economic and social growth. pietrolocasto.com





“Quiet gruesomeness of humanity.”
Stella Nantongo, Programme Coordinator, Uganda Press Photo Award

Cemre Yeşil Gönenli (Turkey) ***Hayal and HaKitat: A Handbook of Forgiveness & a Handbook of Punishment***
Hayal and HaKitat, translated means *dream and fact*. It features photographs of the hands of early 20th century prisoners. Abdul Hamid II, the 34th Sultan of the Ottoman Empire, utilised photography as a tool for documenting the modernisation of the Ottoman Empire at the start of the 20th Century. A photography studio was built inside the Yildiz Palace and albums were sent across the world as a testament to the progress of the Ottoman Empire. In the 25th year of his reign Abdul Hamid II ordered all murder convicts to be photographed with their hands visible, in preparation for a planned amnesty. A fan of crime fiction and moved by some pseudo-scientific theory he had read in a crime novel that *any criminal with a thumb joint longer than the index finger joint, is inclined to murder*, he ordered that the photographs in the series show the subjects’ hands for this purpose of classification. The ultimate fate is of the prisoners unknown. cemreyesil.com

Simon Lehner (Austria) ***The Mind is a Voice, the Voice is Blind***
Simon Lehner examines the cognitive dialogue between memories and the conscious as well as the control that trauma exerts over self-perception. This project uses lens-based animated videos and sculptures to make the memory of trauma tangible. It reflects a search for a visual language that aims to deconstruct lived experiences. simon-lehner.com



Federico Estol (Uruguay) **Shine Heroes**
A collaboration with sixty shoe shiners associated with the NGO *Hormigón Armado* in Bolivia. Federico Estol presents a photo essay in protest at the social discrimination they face in their profession. Images depict the shoe shiners wearing masks. To protect their identities, this collective anonymity is their resistance against exclusion. federicoestol.com

FORMATION EXHIBITIONS

CONTINUED

Covid Commissions

The Travelling World Is Not Arriving

ReFramed is a Midlands-based network for Black, Asian and other racialised communities interested in producing photographic visual art.

Set up by a team of award-winning photographers and curators from these above communities, who believe that visual arts can play a critical role in shaping civic and contemporary attitudes, starting collaborative conversations and changing prevailing thoughts about race, the local environment and our communities.

As the first wave of Covid-19 approached, we were conscious of how our communities were being disproportionately affected and yet under-represented, both in terms of who was being interviewed about it and also regarding who was asking the questions. The lack of inclusion and diversity in the media and the arts, whilst long-term and historical, seemed to be most apparent to us. Regrettably even after many arts organisations, in the wake of the global Black Lives Matter movement, had pledged to be more inclusive.

As a result we undertook, with collaboration from Black Country Visual Arts and funding from the Arts Council, to create a range of opportunities for artists, from a cross-section of backgrounds, to respond directly to Covid-19 and the multiple ways it had affected their lives. The funding enabled us to support two artists, a number which later grew to five with the support of Kala Phool, Slanguages, New Art Exchange and Birmingham City University.

Alongside these established artists we also, through workshop-based training opportunities, worked with several artists across the Midlands to help them produce bodies of photographic work. We believe that it is fundamental that those involved in commissioning and making work that is directly about our communities, have the lived experiences, knowledge and consent of those communities in order to reflect them in honest and recognisable ways.

In this light, it has been a great pleasure for all of us at ReFramed to be able to have this platform at FORMAT21 so that we can share this work. The images in this exhibition reflect the approaches of both our Bursary Artists and photographic workshop participants. Through their eyes we get to see their lives, thoughts and feelings reflected back to us during this difficult time.

Amrit Doll, Ashwin Patel, Bharti Parmar, De'Anne Crooks, Ismail Khokon, Justin Carey, Krishan Patel, Nilupa Yasmin, Pritt Kalsi, Raúl Valdivia Murgueytio, Rebecca Orleans, Sanah Iqbal (UK)

The ReFramed Team: Sebah Chaudhry, Andrew Jackson, Jagdish Patel and Anand Chhabra

reframed.uk

Top left to right;

Ismail Khokon, Raúl Valdivia Murgueytio, Rebecca Orleans, Ashwin Patel, Pritt Kalsi, Nilupa Yasmin, Krishan Patel, Bharti Parmar, Amrit Doll, De'Anne Crooks, Sanah Iqbal, Justin Carey





GRAIN PROJECTS
GRAIN PROJECTS
GRAIN PROJECTS
GRAIN PROJECTS
GRAIN PROJECTS

COVID 19: A YEAR LIVED



Top left to right;

Barnaby Kent, *All People Are Like Grass*; Chris Hoare, *Street Cleaners*; Andrea G Artz, *Pandemia to Pandemia*; Jaskirt Boora, *Birmingham Lockdown Stories*; Chris Neophytou, *The Planting of a Fig Tree*; Lydia Goldblatt, *Fugue*; Shaista Chishty, *Playing Their Part*; Jemima Yong, *Field*.



During 2020 GRAIN Projects awarded commissions and bursaries as part of their national programme of 22 new bodies of work responding to Covid-19. Photographers, artists and writers created series', text and imagery responding to and documenting unprecedented times.

Work by eight artists from this programme feature in this exhibition. They show us the impact on individuals, families and communities, on our health and wellbeing, the inequalities of the pandemic, new ways of working and new closer connections with nature and each other. Their work focuses on the private, the overlooked and the unfamiliar tropes and imagery of Covid.

This is a significant record of life during Covid and the major changes to our way of living and working. Reflecting on and responding to these times as the familiar became unfamiliar, the work is an important document of a year lived as never before.

Andrea G Artz *Pandemia to Pandemia*
Artz's commissioned work features sculptural forms made from her photographs, created as moving image works. The artist travelled on public transport throughout the pandemic to make photographs and interview people capturing their emotions and vulnerabilities.

Barnaby Kent *All People Are Like Grass*
Kent's work looks at the experience of Covid and the onset of 'lockdown' as it coincided with the start of spring. Throughout the pandemic we witness the annual seasonal cycle and become aware of the essential need for access to nature.

Chris Hoare *Street Cleaners*
Hoare photographed an undervalued workforce that helped keep our society going: the street cleaners who kept our environments, cities and streets clean during the pandemic.

Chris Neophytou *The Planting of a Fig Tree*
Neophytou made work with the Greek Cypriot community in north Birmingham, focusing on how Covid-19 affected this community as people adapted to the challenges of practicing their faiths and at the distance felt between the UK and family and heritage in Cyprus.

Jaskirt Boora *Birmingham Lockdown Stories*
Boora is a British Indian photographer: her work documents the community around her, focusing on how people have come together to offer support and care for each other. Her motivation was to extend the feeling of good will and togetherness she experienced.

Jemima Yong *Field*
Yong photographed the view from her bedroom window in London during lockdown, witnessing how the same public space was being used and shared throughout 2020. Social distancing, face covering, exercise, team sports and family events feature in a typology of 76 black and white photographs exhibited as a performative work.

Lydia Goldblatt *Fugue*
In Goldblatt's series *Fugue*, intimacy and distance are key. The works meander, moving back and forth through the signs of routine, love and care that bear witness to family life. Chronological time, normally linear and clear, is suspended.

Shaista Chishty *Playing Their Part*
Chishty looks at mainstream representations of people of colour during Covid: exploring the visual culture and tropes and the racialised press and media coverage, and drawing comparisons with the propaganda of the British Empire and World War II.

To view all the work and the new writing by Anna Souter, Anneka French, Jamila Prowse, and Lewis Bush see Projects | GRAIN (grainphotographyhub.co.uk)
Supported by Arts Council England, the National Lottery Players & Birmingham City University.

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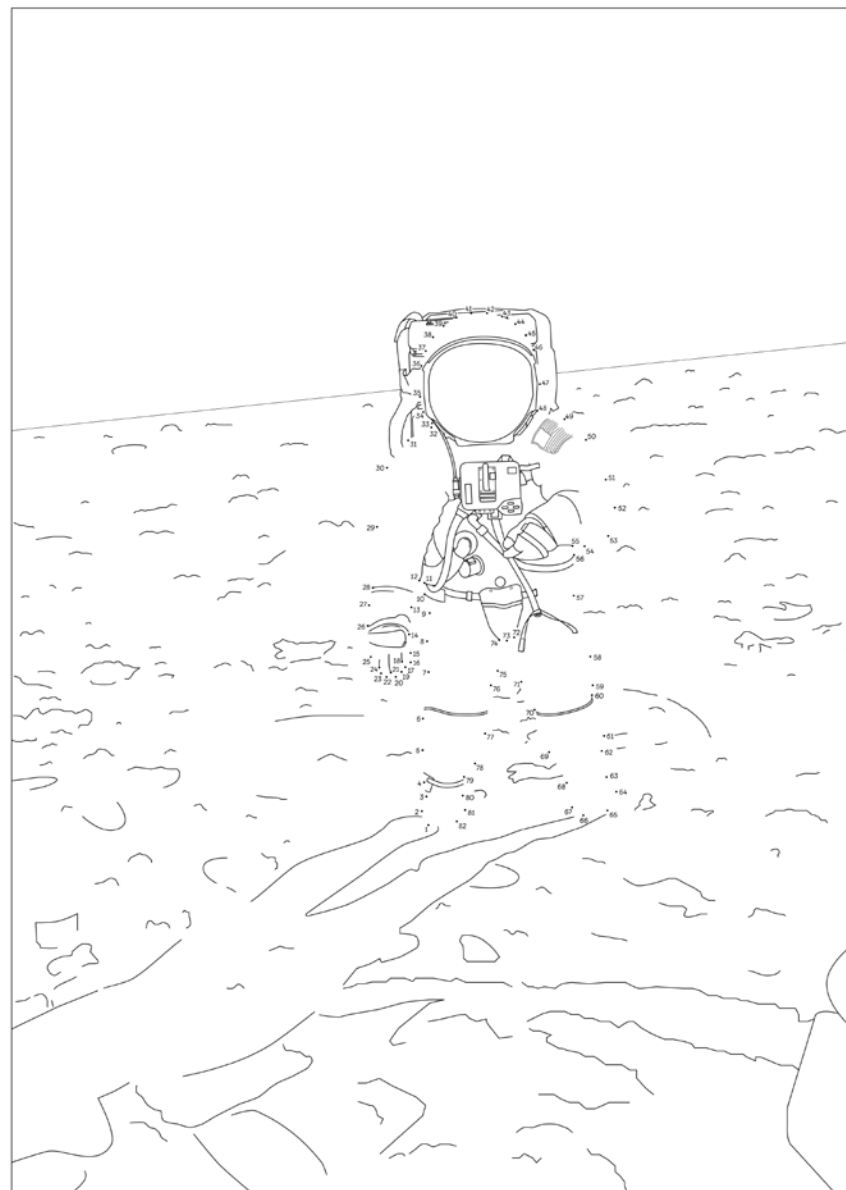
Most Popular of All Time

MacDonaldStrand

Most Popular of All Time is the result of a 2012 survey of the many online lists of the most popular photographs of all time.

These photographs have become so ubiquitous that it is hard to see their content and they have become detached from their context. Here MacDonaldStrand have reduced them to a series of lines and numbered dots and turned them into dot-to-dot drawings to re-engage with the images and to reconsider their content and context. The photographs redrawn in the dot-to-dot pictures that make up this project are the iconic images of 20th century documentary practice, and often depict violence, war, poverty and revolution. They draw focus to the preoccupations of photographic practice: collecting and viewing as, most often, spectacle and entertainment. Through this, MacDonaldStrand offer an opportunity to revisit and reconsider this tendency, and to respond. The images are shown in gallery contexts as 'artworks' but it is more important for the success of the work that the visitors to the exhibition to fill in, colour and hang their interpretations and reworking as part of the exhibition.

macdonaldstrand.co.uk



Neil Armstrong, The Moon, 1969

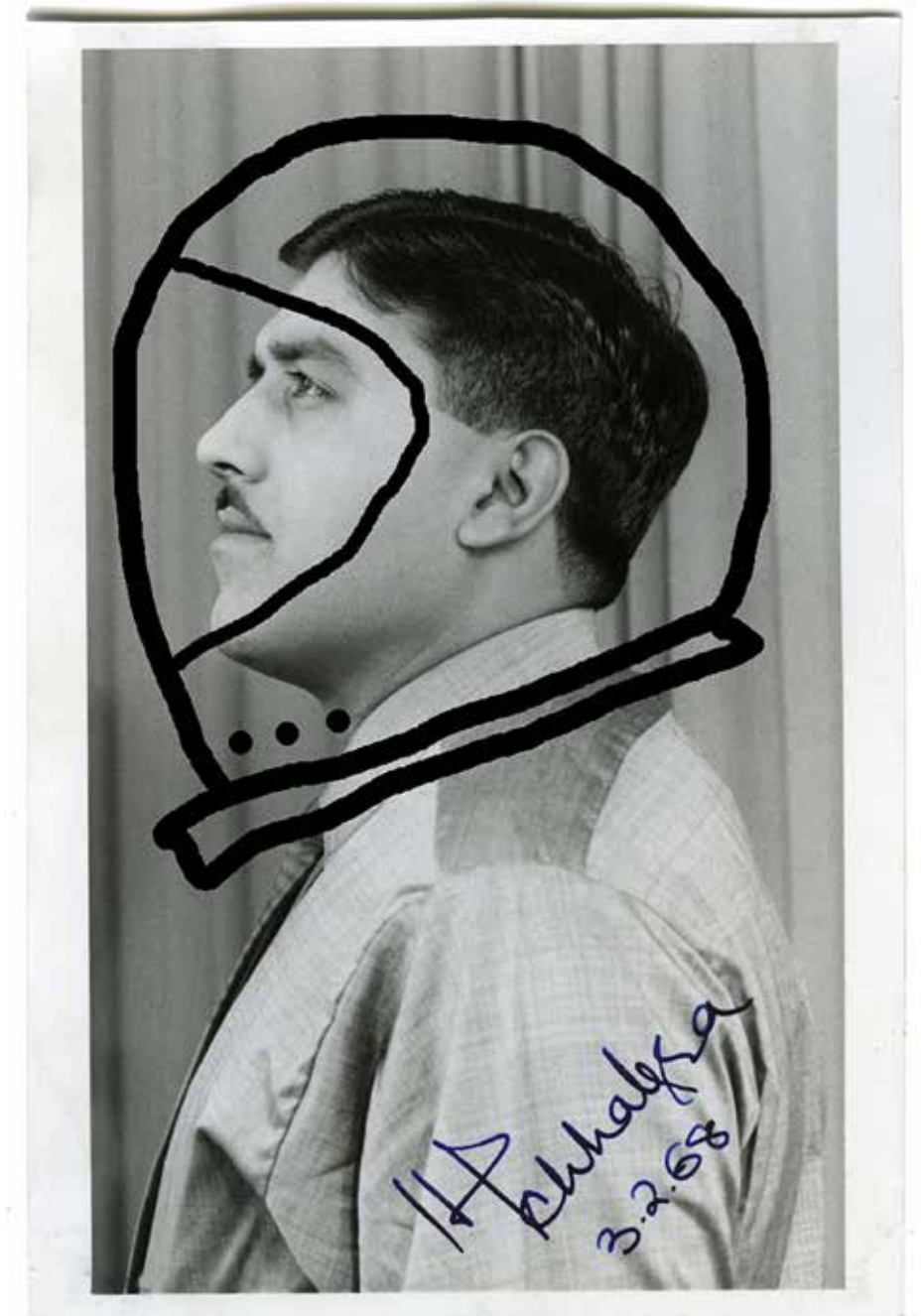
SUPNAA: Dreams of our Fathers

Anand Chhabra

How do you tell the story of those who gave you life?

My series attempts to tell my parents' story from the 1960s to present day. It tells of their migration from India to the UK, and of their hopes for a 'new life' together with early Punjabi migrants who arrived 'en masse' to the UK. This is a subject that remains largely untold photographically. Their formative years in the Black Country & the Midlands are my particular focus, as they arrived during tensions and protests around mass migration which by the largely white working classes who were encouraged by infamous MPs such as Enoch Powell (Wolverhampton) & Pete Griffiths (Smethwick). The series comprises images that are connected specifically to my parents' story and sit in four categories: family photos, portraits (people connected to them), ephemera and conceptual images that aren't always instantly recognisable but nevertheless are laden with meaning (I describe them as dreamscapes). Together these photographs attempt to describe the people, family, their desire to work hard, the changing culture of the various decades and their personal hopes, dreams and faith. When I look at what I have done up to now, I realise that our identity and who we are hasn't mattered. There is almost nothing recorded and said about a community of Punjabi's that makes up 15% of a whole city. So I will continue on this photographic project further and deeper.

bcva.info



Feature Shoot's 6th Annual Emerging Photography Awards

Selected by Louise Fedotov-Clements & Niamh Treacy

The Feature Shoot Emerging Photography Awards is an international photography call for up-and-coming image makers of all ages and backgrounds working across all genres.

The selected photographers are provided with the resources they need to get their career off to a strong start, with awards and two different international group exhibitions including one at FORMAT21 and a week-long poster exhibition on the streets of East London.

Founded in 2008 by Alison Zavos, Editor-in-Chief, and based in Sydney Australia; Feature Shoot showcases the work of international emerging and established photographers alongside work from contributing writers from all over the world. The platform features contemporary work from all genres of photography. Feature Shoot believe that photography is a powerful mode of storytelling, and shares works that have a strong narrative vision.

featureshoot.com

FORMAT21 x Feature Shoot Winners

Christopher Sims (US) *Theater of War: The Pretend Villages of Iraq and Afghanistan*; Felix Schöppner (Germany) *Cognition*; Florence Goupil (Peru) *The Healing Plants*

Felix Schöppner
(Germany)
Cognition





This page;

Christopher Sims (US)
*Theater of War: The Pretend
 Villages of Iraq and Afghanistan*

Opposite page;

Florence Goupil (Peru)
The Healing Plants



DMARC
DMAPC
DMAPC
DMARC
DMAPC

Digital and Material Artistic Research Centre (DMARC), University of Derby

Curated by Philip M Harris



Gemma Marmalade,
Dream Operator;

Rushton Mallinson
Artists: **Stephanie Rushton**
and **Mally Mallinson,**
You Listen: You Repeat:
You Understand;

Huw Davies, Xiong'an –
'Advocacy of Perfection –
Endeavour for Distinction';

Craig Fisher,
Ineffectual Barriers.



The Digital and Material Artistic Research Centre at the University of Derby is the academic research centre for the School of Arts.

DMARC is the home to artistic research disseminated as practice, exhibition and published text from the disciplines of Performing Arts, Music, Media, Art and Design. The focus for DMARC is to increase understanding of the shifting boundaries and new relationships within artistic research practice and theory. Amongst other things, DMARC researchers explore the potential of hybrid forms made possible by digitalisation, traditional art disciplines, collaboration and interdisciplinarity.

DMARC Research Groups: Commercial Cultures; Lovability; Civic Lab; Spaces/ Places; A/r/tography; Research Arts and Wellbeing (RAW); Animal.

DMARC is active in many national and international research events and activities. Examples include FORMAT International Photography Festival, Exposure Photography Festival 2020 (Calgary), and the Heritage Lottery-funded DerwentWISE project.

Our Objectives

The objectives of DMARC are to:

Engage ██████████ with and advance knowledge in artistic research practice and theory

Work ████████ in partnership with the creative and cultural industries, regionally, nationally and internationally

Create ████████ an engaged and supportive research environment and community to develop the concept of the 'Cultural Campus'

██████████ Collaborate across disciplines and be highly visible in practical and theoretical research dissemination

Be ████████ a key contributor to the developing international artistic research agenda

Kelly + Jones
Artists **Dr Rhiannon Jones**
and **Dr Traci Kelly**, *Cursive*

Philip M Harris,
Lockdown Apple Blossom

Craig Fisher (UK) **Ineffectual Barriers**
Ineffectual Barriers (2015 – 2020) is an ongoing series of photographs that document and capture chance encounters with temporary structures/barriers that don’t seem to have the desired effect or, in fact, to be doing a very good job. Ordinarily barriers are employed to control and flow and prevent people from moving easily from one area to another, usually in an effort to keep them safe and away from danger. The images enable us to revel in the beauty of uselessness. In capturing what I consider to be ‘found sculptures’ encountered within the urban environment, the series of photographs expand on my research and inform my sculptural practice.

Gemma Marmalade (UK) **Dream Operator**
Dream Operator was an experimental performance project made during an international residency with Rogers Art Loft, Las Vegas, provided a freephone telephone service to the American public during the last 12 hours of voting in the 2020 US Presidential Election. *Dream Operator’s* purpose was to present its callers with time tested affirmations to contrast the contemporary culture of misinformation and divisive rhetoric. The service was advertised to the American public across national social media and featured on multiple billboards in the US. *Dream Operator* received hundreds of calls, a sample of which is represented within the video work.

Huw Davies (UK) **Xiong'an – ‘Advocacy of Perfection – Endeavour for Distinction’**
Sited between the rapidly expanding Chinese urban centres of Baoding, Tanjin and Beijing and enclosing the wetland communities of Baiyang Lake; *Xiong’an (New Area)* is destined to become the world’s largest economic development zone and new model city. This major legacy project, personally initiated by President Xi Jinping in 2017, provides the blueprint for China’s future ‘inland metropolitan areas’. These photographs reflect on the transformation of that urban landscape coupled with the simultaneous reclaiming of the surrounding rural spaces as cultural and leisure playgrounds: taking a look at a society that is very much contained and controlled.

Kelly + Jones
Artists **Dr Rhiannon Jones** (UK) and **Dr Traci Kelly** (DE/UK)
Kelly + Jones explore the cultural inflections of writing, including the materiality of writing and the politics of writing a subject into being. They position themselves as active agents within inter-related geographical and cultural sites that cohere around the scene of writing. They approach writing as a lived encounter and a locus of resistance with gestures that comment on and undercut the production of text. Attention is paid to the physical qualities of the artefacts that they produce, the scroll of the photographic image, the grain of the projected gesture, the dustings and fraying edges of material.

Philip M Harris (UK) **Lockdown Apple Blossom**
This work was initiated towards the end of February 2020, when the impact of Covid-19 was making itself felt across the world. A clockwork cine camera was trained on a single bud on an old apple tree in my garden. Filming ended when the ovary heads unexpectedly dropped in May. A combination of continuous filming is interspersed with stopped frames to disrupt the conventionally smooth representation of the flow of time and impose a sense of trauma to the natural process. The edited footage was projected and digitally filmed in my garden during the second period of lockdown in the UK, at the start of 2021.

Rushton Mallinson
Artists: **Stephanie Rushton** (UK) and **Mally Mallinson** (UK)
You Listen: You Repeat: You Understand
You Listen: You Repeat: You Understand fuses the sculptural with the photographic in a series of work that explores critical discourses in Posthuman studies challenging established paradigms of human supremacy. The triptych includes bunker-like constructions reminiscent of modernist architecture, based on fire control towers of the Atlantic Wall; a recurring motif in the series symbolising increasing levels of border control occurring both nationally in the post Brexit landscape and beyond. The still life landscape images depict humankind’s attempt to control nature, and nature’s retaliation as a recurring Sisyphean nightmare. The landscapes are intersected by a memento mori text piece referencing the paintings of Christopher Wool and the Agitprop/ Antifascist works of John Heartfield and Peter Kennard.



GRADUATE AWARD GRADUATE AWARD GRADUATE AWARD GRADUATE AWARD GRADUATE AWARD

BA (Hons) Photography Graduate Award University of Derby

From the talented artists in BA (Hons) Photography Elin Davies, Jenna Eady and Rosie Lawrence were selected by a panel of judges for a FORMAT Graduate Award due to their distinct work. This continues a legacy of outstanding Graduates exhibiting in FORMAT from this course at the University of Derby.

The Graduates Award aims to give these determined recent graduates further professional experience by exhibiting their work at one of Europe's most prestigious photography festivals and by creating a long-standing relationship with QUAD/FORMAT staff who support these artists at the beginning of their career. Elin, Jenna and Rosie are each presenting a video of their University final work in FORMAT21. The Graduating Art Classes of 2020 faced a challenge by adapting their work to a digital presentation, due to Covid-19. The artists added intricate detail to their final piece video presentations, to nuance the narrative of their work.

In Elin Davies work, *I need a tutorial*, we see a performance unfold that focuses on demonstrating body language and non-verbal communication used to replace words in conversation. These gestures reflect the weight of world-less exchanges, further expressed by the ropes used that indicate when words get tangled within a conversation. In Jenna Eady's *A James House* gender constructions are critiqued through a presentation of a 'families' watching the action movie xXx. The families are formed by Jenna's personal network, each family member performed as James; a character created by Jenna, challenging the construction and ambiguity in masculinity. Rose Lawrence's *The Pink Cottage* derived from the artist finding a hidden archive of photographs at a property that belongs to her parents in Suffolk, offering a gateway into someone else's life and equally questioning the value of these personal photographs and why they were left behind.

From top;

Jenna Eady
A James House,
2020

Rosie Lawrence
The Pink Cottage,
2020

Elin Davies
I need a tutorial,
2020





52 Cameras in 52 Weeks

Tony Kemplen (UK)

Tony Kemplen has been collecting cameras for over 50 years and in 2010 he decided to start using them. For a decade, he used a different film camera each week of the year – 522 cameras in 10 years. Since 2011 he has written a monthly column about the project for Amateur Photographer Magazine, so the exhibition straddles the worlds of contemporary art and amateur photography.

The exhibition of *52 Cameras in 52 Weeks* will be shown at Artcore Gallery in 2021 and will comprise a selection of photographs and the corresponding cameras used to make them. The cameras and the photos represent a wide range of cameras, techniques & subjects, and Tony's approach to image making is every bit as important as the technical aspects of the project.

The cameras range in age from 10 to 100 years and in size from a large format Thornton Pickard Reflex down to a Minox sub-miniature spy camera. There are well known models which many visitors will have used and some esoteric cameras which they are unlikely to have seen before.

Tony Kemplen has exhibited work in *Babel* at Ikon Gallery in 1999; *Encyclopaedia Mundi* in 2003 – an ambitious touring project shown in Leeds, Derby and Lancaster, which came to QUAD's predecessor Q Arts; created work for *Futuresonic*, the Sheffield Pavilion at Istanbul Biennale in 2009 and for other festivals; and created and exhibited work as part of 'utk', a collaborative

with three other artists. He has also made a large number of artists books, many of them now in national collections.

Artcore is a dynamic contemporary visual arts organisation based in Derby. Artcore Gallery, on Albert Street in Derby City Centre, will host *52 Cameras in 52 Weeks* after lockdown.

Artcore is an international centre for contemporary art and creativity and is home to a gallery, studios, workspaces, shop and café. A vibrant hub for artists' residencies, commissioning, exhibition and critical debate, we offer opportunities for diverse audiences to engage directly with artists and their creative practices through participation and discussion. We are a strategic organisation working with a broad range of communities and the cultural, creative industries, community, education, health and regeneration sectors to deliver our programme.

kemplen.co.uk
52cameras52weeks.artcoregallery.org.uk



Top;

Tony Kemplen,
Week 120

Bottom;

Tony Kemplen,
Week 35

EAST MEETS WEST

FORMAT Festival, QUAD and GRAIN Projects collaboration

East Meets West is a FORMAT Festival, QUAD and GRAIN Projects collaboration made up of a series of masterclasses for emerging photographers from across the UK. The professional development programme offers photographers a unique opportunity to take part in presentations, portfolio reviews and advice sessions with leading professionals. The experience is immersive and provides an opportunity for practitioners to take the next step in their careers.

Fourteen participants from the 2019/2020 cohort are showcased here at FORMAT 2021. Throughout the masterclass they have developed a body or bodies of work and refined existing works and series. It has been an enjoyable experience to see how each participant's work and criticality has developed over this time, and to see how the group have come together to form a supportive network. Due to Covid-19 and the inability to have a physical exhibition the group ambitiously created a publication, an online platform eastmeetswestphoto.co.uk and conducted a series of Instagram Live conversations about their practice, all archived on their website, in addition to sharing their work at GRAIN PhotoCafé.

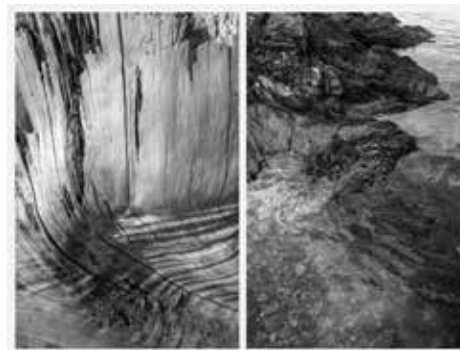
We would like to thank the reviewers and presenters: Abbas Zahedi, Clare Strand, Colin Pantall, Mahtab Hussain, Max Barnett, Monica Allende, Natasha Caruana, and Tom Seymour, who have pushed the boundaries of each participant's personal development through portfolio reviews and by offering magnificent advice.

For FORMAT21 the participants' work is exhibited as a digital showcase. We would like to thank this year's exhibiting photographers for sharing their work with us and for being part of this year's festival: Andy Pilsbury, Emily Jones, Fraser McGee, Jacqui Booth, Joseph Allen Keys, Laura Dicken, Lucy Turner, Mark Hobbs, Marley Starskey Butler, Maryam Wahid, Mitchell Moreno, Sammie Masters Hopkins, Nicola Morley, and Tamsin Green.

East Meets West is a professional development programme open to practitioners based nationally. It is supported by Arts Council England, Birmingham City University and the University of Derby.

From top, left to right;

Laura Dicken, *Lacuna*; Marley Starskey Butler, *AnnaAnd*; Andy Pilsbury, *The Flesh The Fantasy*; Lucy Turner, *Southern Gas*; Fraser McGee, *HI-TRANS*; Nicola Morley, *If I Cry My Tears Will Be Solid Morphine*; Tamsin Green, *This Is How The Earth Must See Itself*; Jacqui Booth, *Impediment*; Mark Hobbs, *Alex and Roanne*; Mitchell Moreno, *ABIDE*; Emily Jones, *A Place Of Familiarity*; Joseph Allen-Keys, *Dark Corners*; Maryam Wahid, *Untitled*; Sammie Masters-Hopkins, *The Enigma of Experience*.





Ailbhe Greaney
Oisín from Land Of The Young,
 Spring 2020.
 Taken from a series photographed
 at the window at intervals since
 Oisín's birth and on each day of
 Covid-19 lockdown.

AKBHE GREANEY
 AILBHE GREANEY
 AKBHE GREANEY
 AILBHE GREANEY
 AKBHE GREANEY

Room Without A View

Notes On Distance

‘The view from the roof deck,
 over mountains and the sea,
 over the passage tombs and
 shanty towns, over things which
 should have been impossible to
 have brought together in the
 span of just one gaze, but which
 had become more than possible;
 which had become ours’

Belinda McKeon, Party Party, 2016

The idea of the view from a window is nothing new within art or photographic history. In fact, within photographic history, it serves as a particular foundation. The very first image to be to be permanently rendered – to be fixed – was entitled ‘View from the Window at Le Gras’, taken in 1826 by Niecephore Niepce. The term ‘fixed’ is used here because the mechanism for capturing an image existed long before the fixing of Niepce’s view. The first reference to the Camera Obscura was by Giovanni Battista della Porta in his book Natural Magic in 1558. As such, it was possible to conceive of the view that the contemporary camera would provide long before the fixed photograph actually existed. The Camera Obscura was first used during a time when such an apparatus would have been considered to be a thing of magic. The view that this camera afforded was a secretive glimpse onto the world outside the box. Those inside were concealed from view and as such this action operated as a kind of magic. This history reveals the power of the view, especially the view from a window. While the window does not operate technically in the same way as the Camera Obscura, conceptually however, it acts as a similar link between inside and outside; providing a private view on to the world outside. In the book

Photography Is Magic (2015) Charlotte Cotton tells us that magic, in both the realm of close-up magic and photographic magic: ‘is a multisensory experience that calls – instantaneously and without our consciously knowing it – upon our capacity to script our own sense of visual reality’.

For myself, moving to New York in 2000 as a student of photography – with 9/11 striking the city a year later – my own photographic work had at its origin a desire to both see and replicate or duplicate the world as I once knew it or wished it to be. In this way photographs have, to reference John Szarkowski, served as windows, offering a view onto both the known and the unknown; often taken with eyes closed as much as open. Originally from Galway I moved to New York when I was 21, leaving my family behind, and if my work has been an attempt to fill a gap, it has also operated to create a gap within the image plane. During my first year in the city the only person I knew died of cancer. Years later it was such Illness that took me away again, leaving for Belfast, meeting my husband in France, and engaging in a long-distance relationship before his ultimate relocation. Now, however, he commutes to work in England and is separated for several days of the week from myself and our small son. Living close to the airport on Belfast Lough, the window in our home has measured degrees of separation, as it is possible on occasion to see his plane fly overhead and away from us. We are also both set apart by several hours of sea and land from our parents and grandparents. As such distance and separation are significant in my own life, now eased and accentuated, at one

and the same time, in the time of Covid-19. My husband can now, at least in part, work from home but my parents and sister are out of reach.

In the time of Covid many people are reliant on the view from their window for relief from isolation and confinement. What happens when the view that is offered is the opposite of relief? The window now acts as a frame on a world that has been closed in, shrunk to the parameters of our own home, our own view. What happens when there is no view? For without a home there is no such prospect, no perspective; no blanket of repetition, of the security of one day being the same as the next. Racial and ethnic minority communities, migrant workers, low income, homeless and refugee populations have been disproportionately affected by the virus – with the poor also being more likely to suffer from underlying health conditions, often, conversely, essentially more compelled to leave the safety of their home to work. In the opening pages of W.G Sebald’s *The Rings or Saturn* (1995) the narrator tells us of his admittance to hospital in Norwich in a state of almost total immobility. He describes the sensation of becoming: ‘overwhelmed by the feeling that the Suffolk expanses I had walked the previous summer had now shrunk once and for all to a single, blind, insenate spot. Indeed, all that could be seen of the world from my bed was the colourless patch of sky framed in the window. Several times during the day I felt a desire to assure myself of a reality I feared had vanished forever by looking out of that hospital window, which, for some strange reason, was draped with black netting...’

The drive to “fix” an object, view, perspective, the unfixable – as an image – exists in the drawings and sculpture of Vija Celmins. The way in which the artist draws on the photograph of the thing, often returning again and again to reproduce the reproduction, reveals a kind of vastness in the particular, similar to the qualities perceived in photographic work that is indexical. In the work of Stephen Shore, when viewed over a long period of time, it is possible to find his photographs ‘in’ the world, as well as the world in his photographs; framing reality in one’s mind’s eye as if it were such a photograph, as well as seeing the vast expansive possibilities of the world within a single framed photograph. His philosophy, articulated within his 2018 retrospective at the Museum of Modern Art, positions the medium within a context whereby non photographic professionals might benefit from taking pictures which feel like seeing; within a state of heightened awareness, whereby relationships begin to stand out. The same experience applies the multiple marks made over time by Celmins. Her series *Ocean* or *Ocean Surface* (1968 – 2000) is made up of the detail of such, drawn over and over again with a precision that almost makes the ocean surface swim before the viewer’s eyes. Within children’s literature there is a tradition of lyrical stories going back to the 19th Century, which depend upon repetition and

rhythmic text to progress, known as ‘Cumulative’ or ‘Chain’ tales. The effect of these stories seems to connect quite strongly with art works, especially photographic works, which build one upon the other to draw out understanding and a sense of complexity within simplicity. The inherent contradictions, which have existed within photography since its invention, mean that it is a medium permanently at odds with its own state; continually attempting to fix the world within a representation whose form is unfixed, fluid, and in constant progression. To survive time photography’s technology must constantly evolve. In French the words for Weather and Time are the same, *Temps*. Photography as a medium is both as changeable and as constant as the weather itself.

For myself, repeatedly traveling by train to work as it curves around the bend in the water that is Belfast Lough, walking along the Salthill promenade of my homeplace in Galway, I see the repetitive drawings of Vija Celmins in the triangular formations of the water. Engaging in physical distancing at one home in Belfast, far from another in Galway, I have looked to the drawings of Celmins, the photographs of Shore, to recall a reality I sometimes fear has vanished forever. In mid-June 2020, the week before the very first lockdown restrictions began to lift in Ireland, mid-morning radio identified Electric Light Orchestra’s *Mr. Blue Sky* (1977) as its most requested piece of music. During an unprecedented blue skied spring the lyrics ask Mr. Blue Sky why he has had to hide away for so long, so long? Where did we go wrong? Within this current crisis the sense of repetition, of static immobilisation, of each day as a counterpart for the next prevails. Art, the word and the image, the idea of a continuous, stable, yet ever changing view from a window; the existence of contemporary technology, social media – portals all, but not all Facebook; might offer some respite from such a sense of paralyses, some opportunity to reproduce, to duplicate the world as we once knew it, or wished it to be. Across every continent we have heard stories of people connecting through the panes of their windows, physical and virtual. Waving hello to the living; goodbye to the dead. The window has become a portal through which we render ourselves present, through which we make our daily and final connections. Our ability to maintain connections with loved ones via digital apertures focused on thumbs or the ceiling is reminiscent of days when we used film in our cameras and could not control the exact outcome of each frame. Knowing what is behind the thumb, below the ceiling, allows us to continue the conversation, to fill in the gaps and to be together whilst apart. The current crises within which we now find ourselves has resulted in neighbourhood film screenings on the gable walls of houses, painted rainbows in windows and the resounding soundwaves of hands clapping for our healthcare workers at dusk. Plexiglass screens have conversely divided us whilst

The ratio of daylight to handwriting
Was the same as lacemaking to eyesight.
The paper was so thin it skinned air.

The hand was fire and the page tinder.
Everything burned away except the one
Place they singled out between fingers

Extract from *The Lost Art of Letter Writing*
by Eavan Boland

allowing us to exist within the same space. The physical nature of these acts reveals the fact that the virtual cannot and does not replace the physical, rather it serves – especially in times of crises – to remind us that we are here, that we are real; we are not weightless or without substance, without a perspective or a view of our own. As in art practice, the view from our own window is what drives a desire to go beyond this; to engage with worlds within worlds, with a world, with worlds, that are not within reach, or indeed within view. It encourages us to use our powerful technologies to take control over the framing of our perspectives so that where we are can now be the view: ‘And what is a view? A view is where we are not. Where we are is never a view’ (Brennan, 1966).

The work of Kara Walker – best known for her hand-drawn black silhouettes, returning us to pre-photographic days when the magical camera-like apparatus was used as an aid in the drawing of silhouettes – reminds us that the advent of the fixed photographic image coincided with the abolition of slavery in the United States and projects the proper Victorian medium of the silhouette onto the subjects of race, gender and sexuality. In many respects the photograph’s dual and contrary ability to both identify sameness and propagate difference has at one and the same time unleashed as much harm as good, depending upon who has been engaged in the capture. Within her work Walker speaks about eviscerating the body of a collective experience, to the point of leaving nothing intact. The poet Eavan Boland died on April 27th, 2020, not of, but in the time of Covid-19. In a poem, published as part of the collection *A Woman Without a Country* (2014), she writes of *The Lost Art of Letter*

Writing. This draws us back to a time when the mark we make was sent through an envelope, becoming the portal through which, we made ourselves present in the lives of others. In the time of Covid-19 we are immersed within a feeling of both extreme weight and a sensation of weightlessness, of invisibility and paralyses; countered and accentuated only by the extreme visibility of our ability to look through, beyond and back onto ourselves, via the portal that is the actual window and especially the portal that is the window of contemporary technology. The sensation is that of moving through time without a ticket, with the ever-present anxiety that the reality we once knew will have vanished upon our arrival. In the end Boland puts into words that with which we now struggle, ‘How to ask: is it still there?’ While the world that we know, the world as we wish it to be, is not within view and, as yet, may not even exist.

Extract from the Essay ‘Room Without A View’, written during the first lockdown period of Covid-19.

ailbhегreaney.com

With Love. From An Invader.

A performative photo-audio piece, work in progress, 36 minutes 36 seconds. Photographs taken of one love-heart-shaped rhododendron tree, every other day, at half an hour before sunset, for a year 17.03.2020 – 16.03.2021, soundscape, Monty Adkins

On the 17th March 2020, one week before the UK national lockdown, I decided to photograph a single rhododendron tree every other day at half an hour before sunset, for a year. Anticipating a long disturbance of our life caused by Covid-19, I wanted to make this walking and photographing piece as the centre of my artistic enquiry for the foreseeable future.

Rhododendron was chosen for many reasons. Introduced to the UK by colonial botanists in the late 19th century as an ornamental plant, it is now seen as a highly invasive species by ecologists. Although most rhododendron species here are from southern Europe, they are also a much-loved plant in China – my motherland. ‘Nature and nation are very closely intertwined’ (Morton, 2007-15). Living as an immigrant in a country going through Brexit, I feel a strong personal connection with such invasive plants. They remind me of my homeland as well as the complex perceptions around nature, national identities, landscapes and migration.

The area, Shedden Clough at the outskirt of Burnley, was an open-cast limestone mine 400 years ago. Nearly 200 years ago the local landowners planted rhododendron and beech here, in an effort to change it to a hunting estate. Now it is an ‘ecological wasteland’, colonised by these non-native plants and by sheep-grazing farms. Hidden in the heartland of the South Pennines, the local landscape is simultaneously post-industrial and post-colonial. Yet the ecology can

also be said as being cosmopolitan. This particular rhododendron tree happens to have a natural shape of a love heart. An alien species sending out love – it can be a rich metaphor to anchor my investigation towards the above-mentioned issues around landscape and identity.

The repetitive photographic act over a year allows nature to run its own course. And this has been the year of the global crisis caused by Covid-19. To date, over two million people have died from the virus. A natural disaster has also become a political issue, in which racial tensions re-surface over and over again. Yet the rhododendron carries on with its own rhythm of growing, flowering, seeding, and growing again. The art piece is therefore becoming a space – a context for us to consider such political issues within the context of nature. The fact that this nature is made of unwanted species further complicates the issues at hand.

While the photographic visits to the rhododendron are the centre of my embodied investigation, I am working with a sound artist, Monty Adkins, to compose a soundscape for the piece. Meanwhile, I have developed a group of core collaborators, particularly non-native British residents, to explore our complex sense of belonging and our shared experience of racial discrimination. Experiments are being made to incorporate materials generated from the conversations into the art piece. The work is expected to be completed towards the end of 2021.

yanwangpreston.com



58,704,217 cases; 1,388,926 deaths.

With Love. From an Invader.

I rhododendron tree
365 days
182 visits
17.03.20-16.03.21

Moving Shadows



Part of the Derby City Council ESOL for Integration project, supported by the Ministry of Housing, Communities & Local Government, Moving Shadows is a participatory storytelling project involving those who have recently migrated into Derby.

Created under UK Covid lockdown conditions, participants have learned English while engaging in cooking and storytelling activities. Using socially engaged processes, participants have produced a series of short films about their past and present lives and future ambitions. QUAD's ESOL project engages with communities where English is a second language through creative activities.

Image:
Amir Ali

YOUNG FORWARD

Open Call for ages 25 and under

Curated by QUAD's Young Advocates



QUAD's Young Advocates are a group of creative producers, decision makers and reviewers, aged 16-25, who work with QUAD staff and artists to shape and influence QUAD's programme.

We asked young people, aged 25 and under, to submit their photos of:

- Places where decisions are made ■
- People who make decisions ■
- Spaces and places that young people have control over
- Moments where children are able to make their own decisions

The resulting exhibition has been selected and curated by QUAD's Young Advocates.

Image;

Chloe Bates,
age 16

Working throughout the coronavirus lockdowns, QClubbers have been responding to the theme CONTROL.

The images communicate the young people's experience of lockdown and the emotions and frustrations felt through their spiralling sense of flux and loss of control over their daily lives and established routines.

QClub is a BBC Children In Need funded project for children and young people on the autistic spectrum, with additional support needs, disabilities, children who are looked after or socially isolated. QClubbers have the opportunity to work with a variety of artists to explore digital technologies in a visual art context.

Inside Outside

In response to the lack of control over their own lives prompted by the Covid-19 pandemic, QClub girls group worked with Art Therapist Amanda Wray and artist Abbie Canning to explore notions of inside and outside of selves – our inner feelings and what we present to the world. The group worked using mixed media to produce sculptural houses layered with photography, to convey their thoughts and ideas.



From left;

A. Cutting
A. Oldroyd



END NOTES

PORTFOLIO REVIEW
PORTFOLIO REVIEW
PORTFOLIO REVIEW
PORTFOLIO REVIEW

Dates: Friday 19 – Saturday 20 March 2021
Venue: Online

Organised by: QUAD/Sebah Chaudhry

Portfolio Reviewers:

Alexa Becker (DE), Angela Ferreira (BR), Anna Kućma (UG), Anna Sparham (UK), Anna-Kaisa Rastenberger (FI), Anne Bourgeois-Vignon (UK), Anne Braybon (UK), Arianna Rinaldo (IT), Azu Nwagbogou (NG), Beate Cegielska (DK), Ben Harman(UK), Bindi Vora (UK), Bridget Coaker (UK), Camilla Brown (UK), Caroline Warhurst (UK), Charlie Booth (UK), Cheryl Newman (UK), Christiane Monarchi (UK), Cindy Sissokho (UK), Claire Wearn (UK), Clare Strand (UK), Dagmar Seeland (UK), Daniel Boetker-Smith (AU), Daria Bonera (IT), David Drake (UK), Deborah Robinson (UK), Dewi Lewis (UK), Duncan Wooldridge (UK), Elina Heikka (FI), Erik Vroons (NL), Federica Chiocchetti (FR), Gordon MacDonald (UK), Gwen Lee (SG), Helen Starr (UK), Holly Roussell (CN), Jae-Hyun Seok (SK), James Estrin (USA), Jean-Christophe Godet (GSY), Jennie Anderson (UK), Jeong Kim (SK), John Duncan (NI), Julia Bunnemann (UK), Julia Durkin (NZ), Karen Harvey (UK), Karen McQuaid (UK), Malcolm Dickson (UK), Marina Paulenka (CRO), Marketa Kinterova (CZ), Michael Itkoff (USA), Michael Sargeant (UK), Mirjam Kooiman (NE), Monica Allende (UK), Nicola Shipley (UK), Nina Heydemann (UAE), Nuno Ricou Salgado (PT), Peggy Sue Amison (DE), Pippa Oldfield (UK), Raquel Villar-Pérez (UK), Sarah Gilbert (UK), Sean Burns (UK), Sian Bonnell (UK), Skinder Hundal (UK), Sophie Wright (UK), Stella Nantongo (UG), Steven Evans (USA), Steven Lee (UK), Tanvi Mishra (IN), Ute Noll (DE), Wang Baoguo (CN), Yining He (CN), Yumi Goto (JP), Zelda Cheatle (UK).

Date: Friday 12 March 2021
Venue: Online

Organised by: **D-MARC** (Digital and Material Artistic Research Centre, University of Derby) in partnership with **QUAD** and **FORMAT**

The Conference for FORMAT21 will explore ideas, creative positions and counter-arguments in response to the theme of Control. The range of speakers is diverse with a focus on research as a pivotal aspect of photographic practice.

Speakers:

Cemre Yeşil Gönenli (TR)	Brigitte Lardinois (UK)	Max Sher (RU)
Robert Good (UK)	Paul Lowe (UK/BiH)	James Stanford (US)
Joy Gregory (UK)	Gemma Marmalade (UK)	Clare Strand (UK)
Philip Harris (UK)	Mitchell Moreno (UK)	Azu Nwagbogou (NI)
Skinder Hundal MBE (UK)	Sergey Novikov (RU)	
Melanie King (UK)	Annebella Pollen (UK)	

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Anouchka Renaud-Eck,
Ardhanarishvara



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British Journal of Photography



1854



IMAGE © MARISOL MENDEZ

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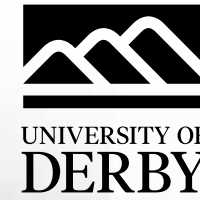


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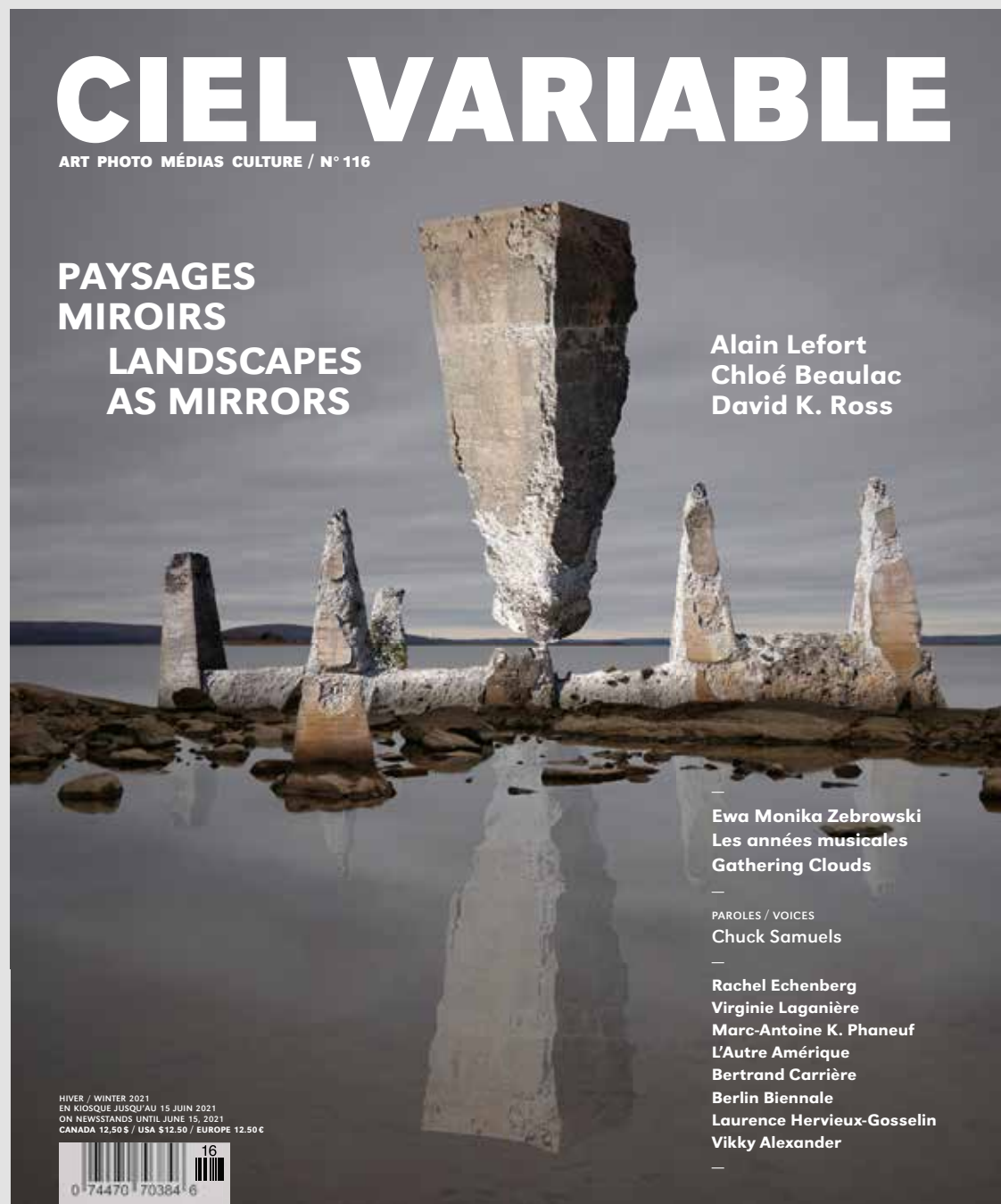


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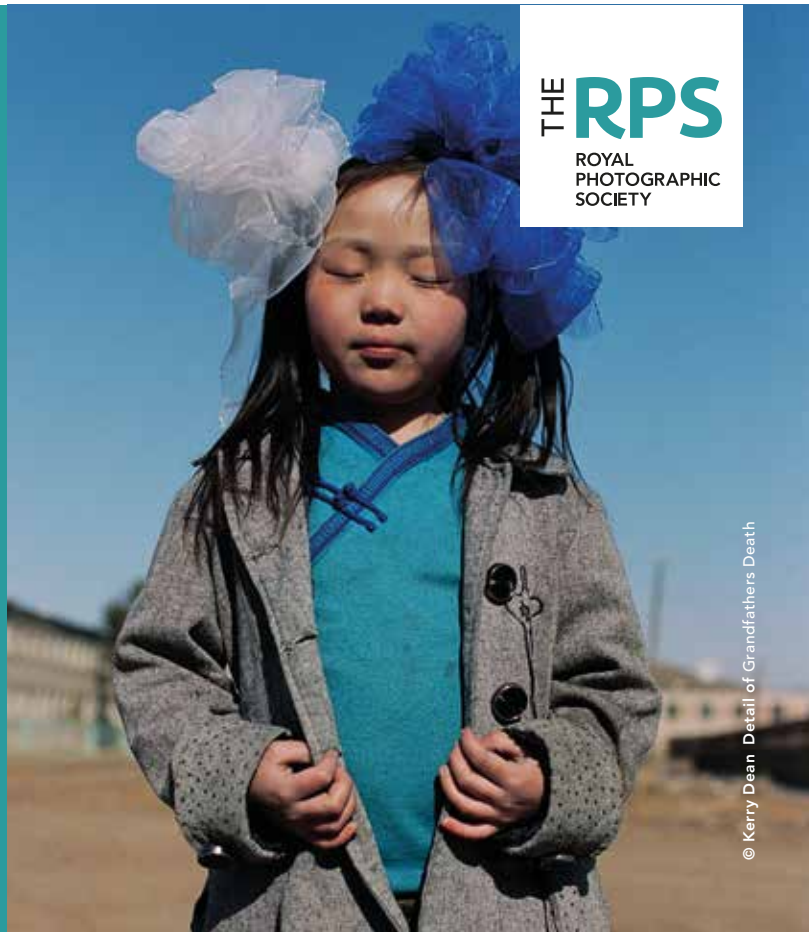
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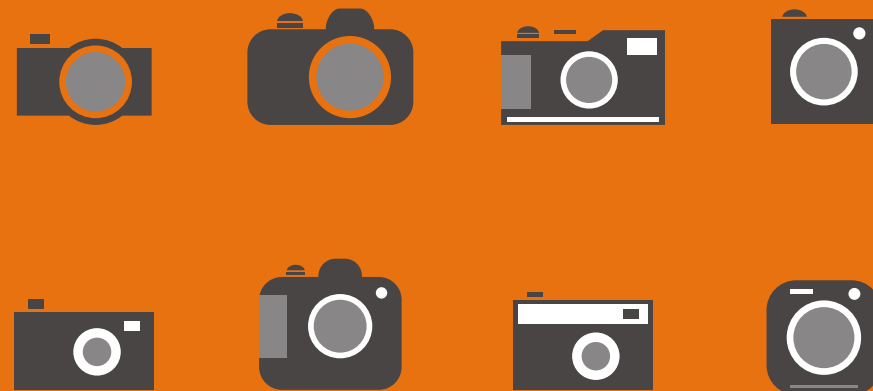
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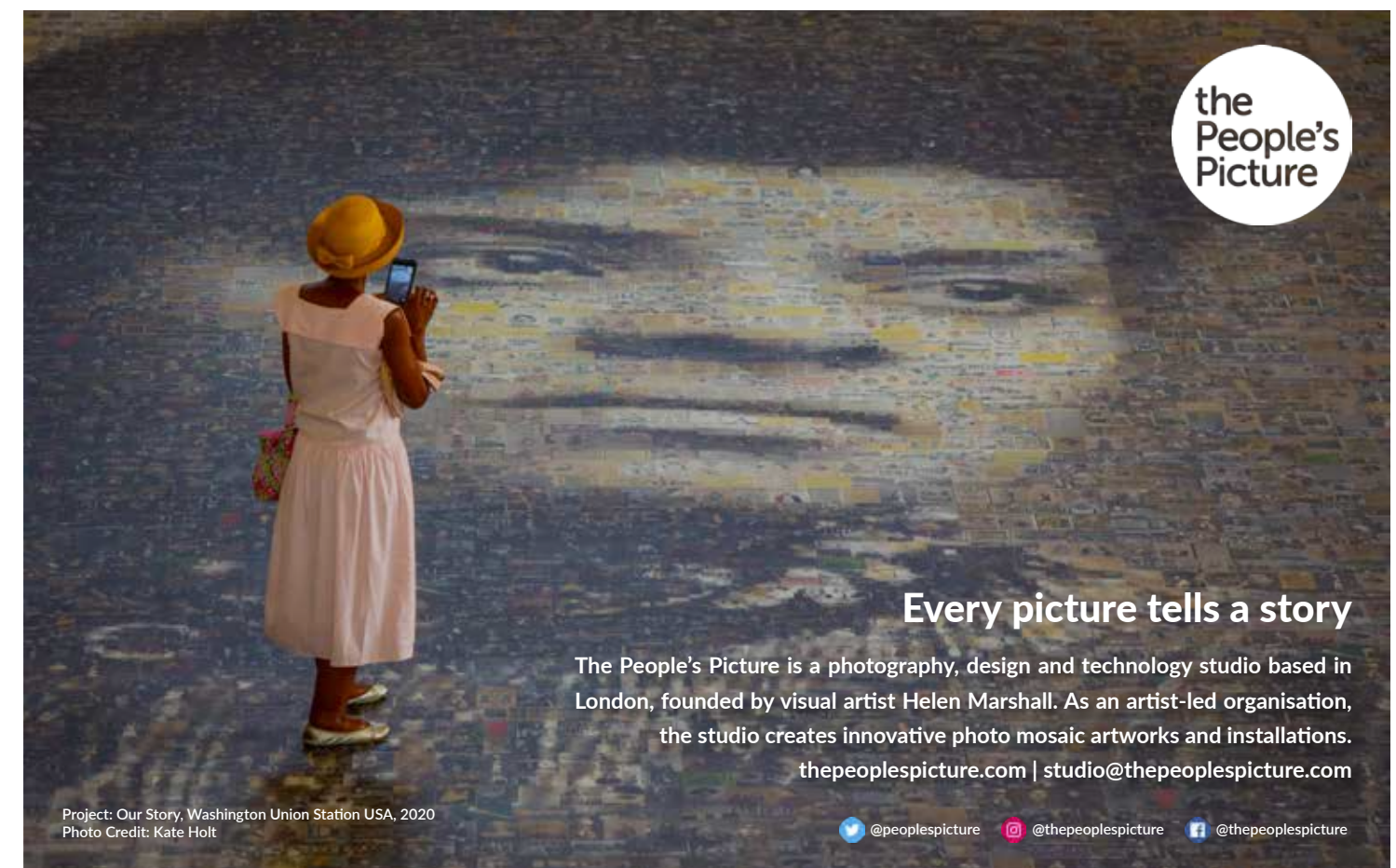


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