

HAVE YOU SEEN LOOK/15?

15-31 MAY
2015 AT
VENUES
ACROSS
LIVERPOOL

Julia Fullerton-Batten, *Octavia*, 2014 © J Fullerton-Batten from
the 31st AOP Photography Awards on show at St. Georges Hall

Advert

INTRODUCTION & WELCOME

LOOK/15: Exchange is a festival that celebrates the dialogue between three subjects often overlooked in photography: women, migration and memory. The festival has developed from conversations and partnerships that link these subjects. When I joined in 2014, the Board and I reviewed feedback and successes, anecdotes and friendships and started exchanging ideas about what we would like to see in 2015. We decided to act with generosity, build our relationships and find ways of deepening connections. Three key ideas – often recognisable by their absence – kept arising: women, migration and memory, but more importantly, the exchanges between the three. Thus a set of dialogues was born and a festival unfolded. 12 months on and layers of the programme are still revealing themselves; their conversations still being explored, coalescing to create a set of thought provoking exhibits and events.

There are local shows that demonstrate international migration stories and international shows that demonstrate local likenesses; exhibits documenting how materials pass around the world affecting lives, loves and environments, providing cultural philosophies and ethics; affecting work forces, economies and cultures. The exhibitions interlock, dovetail and converse, inviting you to join the conversation. Thus we have a rich programme of in-conversation events, talks, tours, skill building sessions and more to help people interrogate the exhibitions, alongside works open to all.

The connection with the city and the Cunard celebrations offer us three, well-heeled female travellers in the form of Queens Mary II, Victoria and Elizabeth taking holiday makers, workers and goods around the world, building rich experiences for people, no matter their role and epitomising the exchanges between women, migration and memory.

Despite a long history behind the camera, women remain the minority in industry. Though notable exceptions exist, women have long suffered 'domestic maintainer' branding rather than 'artistic creator'. *LOOK/15* has provided a strong platform for women to shine, featuring several solo and first time shows amidst the pack. Travel – often eliciting photography (think National Geographic or slideshows from

friends/parents) – often tells of alternative journeys brought about for fascinating reasons. Why did someone move their home? What and who did they leave, join or escape? These images speak of much more than their subject matter suggests. *LOOK/15* brings such work to the fore, offering opportunities to connect with other exhibitions through shared or opposed experiences. As a medium, photography is arguably the most self-reflective. For many, its ease of use can be employed to galvanise memory, eulogise the past and generate nostalgia. Often overlooked is the idea that it can generate experience, provide fuel for future memory and fictionalise (not necessarily document) the moment.

The key to *LOOK/15: Exchange* is that we encourage you to create exchanges of your own. We'd like you to enjoy the quality of the photography, visit multiple shows and consider how the shows speak to one another. None of the work is here by mistake – it is provided by artists to tell you a story that has a profound interest to them and/or resonates with Liverpool. It has led them on a migratory path, delivering them to *LOOK/15*. We want you to take away a memory, build on it, discuss and explore the exchanges they have brought you and come back to see us for *LOOK/17*. We hope you enjoy it.



Emma Smith

Executive Director

LOOK, Liverpool International Photography Festival

With additional wishes from the *LOOK* Festival Team

Anna Plant Festival Coordinator

Adam Lee Chair of the Board of Directors

and *LOOK*'s Board of Directors: **Tony Cearn**s, **Tadhg Devlin**, **Lorenzo Fusi**, **Lawrence Giles**, **Colin Hughes**, **Angela Samata**, **John Sutcliffe** and **Anna Taylor**

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GET INVOLVED

Join the conversation:



@LookPhotoFest #LOOK15 #itsliverpool #photography



/Look-Liverpool-International-Photography-Festival



@lookphotofestival #LOOK15 #itsliverpool #photography



lookphotofestivalblog.wordpress.com

ZEEMAPS AND FINDING YOUR WAY

With over 30 venues providing directional details is difficult. Use the map on pages 38 & 39 or visit our interactive festival map at zeemaps.com/LOOK15, which allows you to navigate between venues, find out what's on and takes you to some of the more remote venues of the festival. ③ indicates venue number on printed and interactive map zeemaps.com/LOOK15

ACCOMMODATION

Liverpool is bursting with places to stay.
Our hotel of choice is ALOFT Liverpool.
Kind supporters of *LOOK15* aloftliverpool.com



EXHIBITIONS

All exhibitions are free to enter. Donations made to galleries stay with them. Please check with venues for accessibility provisions, standard opening hours and bank holiday details. *LOOK/15: Exchange* focuses on three core components:

● Women ● Migration ● Memory
and often contains:
● Local ● International interest.

For those wishing to follow strands of work, use this key.

③ indicates venue number on printed and interactive map zeemaps.com/LOOK15

All information checked and verified, but remains subject to change.

See lookfestival.com for updates.

③ The Bluecoat, 10am-6pm

The Vide, 4 Apr-5 Jul

TRICIA PORTER: LIVERPOOL PHOTOGRAPHS

1972-74 ● ● ● ● ●

porterfolio.com

Tricia Porter's first outing as a professional photographer took her to the streets of Liverpool, creating a picture of the city. Shown originally in a shop on Renshaw Street, but virtually unseen for 40 years, these black and white photographs paint a vivid picture of everyday life in Toxteth/Liverpool 8

Financially supported by L8 Legacy Projects. With thanks to National Museums Liverpool

Galleries 1-3 11 Apr-5 Jul

NITRATE: XAVIER RIBAS ● ● ● ● ●

xavierribas.com

Nitrate is the first major solo exhibition in the UK by Barcelona born photographer Xavier Ribas. This extensive collection of photographic and moving image works (2009-14) charts the history of nitrate extraction in the Atacama Desert (Chile) under a system of colonial exploitation led by British companies, hitting its peak between 1870 and 1920

Exhibition organised by the Museu d'Art Contemporani de Barcelona (MACBA); co-produced with the Museo Universidad de Navarra (MUA), Pamplona, in collaboration with the Bluecoat and support from The Arts & Humanities Research Council and Acción Cultural Española

Gallery 4 11 Apr-5 Jul

MEMORANDUM OF UNDERSTANDING

● ● ● ● ●

san-guine.com

Tabitha Jussa, Liverpool Art Prize winner, works with photography and has a particular interest in the relationship between people and place. Here she contrasts Liverpool's skylines with the burgeoning dockside developments of its twin city Shanghai, which she visited in 2012
The Liverpool Art Prize is organised and awarded by Metal

④ The Brindley

25 Apr-31 May / Mon-Fri, 10am-5pm
/ Sat, 10am-3pm / closed Sun and bank holidays

BLACK GLASS STUDIOS: HISTORIC PHOTOGRAPHIC PROCESSES ● ● ● ● ●

thebrindley.org.uk/exhibitions

To complement the Karl Blossfeldt exhibition, Niki Carlin of Black Glass Studios Runcorn presents a display of unique works detailing the historic techniques of wet plate collodion and cyanotype photography being revived in the 21st century. The delicate and beautiful images are created in the darkroom without the use of a camera!

KARL BLOSSFELDT: ART FORMS IN NATURE ● ● ● ● ●

A Hayward Touring exhibition from Southbank Centre, London

thebrindley.org.uk/exhibitions

A Haywood Touring exhibition, which presents an original portfolio of 40 photogravures from 1932, entitled *Wundergarten der Natur*, edited by the artist and published in the year of his death. The exhibition presents an opportunity to witness an exemplary set of Blossfeldt's signature close up images and plants and flora
A Hayward Touring exhibition from Southbank Centre, London

⑤ Camp and Furnace

15-31 May / Mon-Sun, 10am-11pm

AB BADWI: LIFE THROUGH THE LENS OF ANOTHER

● ● ● ● ●

vimeo.com/105675907

Ab Badwi is a Liverpool born and based artist who has focused on the internationalism of the city for many years. Concerned with the individual story behind the face, his work unlocks the lives of others and presents their warmth, fragility and struggle with sensitivity, loyalty and care

6 Central Library

15-31 May / Mon-Fri, 9am-8pm /
Sat, 9am-5pm / Sun, 10am-5pm

**KASSEL DUMMY
FOTOBOOK AWARDS**

fotobookfestival.org/dummy-award-2014/#du2014

Travelling direct from the prestigious *Format* photo festival, the internationally acclaimed *Kassel Dummy Fotobook Award* shows what is happening at the cutting edge of hand building, self-publishing, book production and manufacture. Representing 50+ artists this is a must-see/feel opportunity to get close up and personal with people's original compositions, compilations and projects

**KASSEL FOTOBOOK
AWARDS**

fotobookfestival.org/photobook-award-2014

Shown for the first time ever in the UK, the *Kassel Fotobook Awards* are fast becoming internationally recognised by publishers and self-printers as the go-to competition for book appraisal. Approximately 30 artists are represented in the Fotobook category and are well worth watching out for

**7 Constellations
& the public realm**

15-31 May / Mon-Sat, 12pm-5pm

GIRLFRIEND

michaeljamesobrien.com

Girlfriend is a 30+ year project, during which time Michael James O'Brien has photographed hundreds of people. His stunning images are theatrical, amusing, sensual and menacing in equal measure. Presented here and in other secret locations, make sure you see this impressive show

10 Domino Gallery

8 May-20 Jun / Wed-Sat, 12pm-5pm

HELD

susanbutterworth.co.uk

Held contends with the challenges and expectations of life, whilst simultaneously poking fun at notions of pressure and perfection. Each image is the manifestation of a dialogue between the two photographers, with an initial reaction to object or landscape provoking a continued exchange and re-interpretation of ideas

Private viewings, subject to availability, may be arranged on 07775 605 326

11 dot-art at Rex

15 May-30 Aug / Mon-Sat, 9.30am-5.30pm / Sun, 11am-5pm

**PORTRAITS OF
NATURE: STEWARD
ELLETT**

dot-art.co.uk

Portraits of Nature brings together a selection of wildlife photographs captured around the globe by St Helen's based Steward Ellett. The images show the character, fun and charm demonstrated by wildlife, capturing the vast variety of nature and its habitats

**12 Exhibition Research
Centre LJMU**

15 Apr-19 Jun / Mon-Fri, 10am-6pm

**GYÖRGY KEPES:
THE NEW LANDSCAPE**

erc-ljmu.org/opening-hours

Focusing on his work as an exhibition designer and organiser, the centrepiece of 'György Kepes: The New Landscape' is a re-construction of the modular exhibition structure designed by Kepes for the 1951 show *The New Landscape* at MIT. As well as the modular structure and archival material, we have invited artist Tadej Poga ar to create a printed intervention *Supported by the Institute of Cultural Capital*

**13 FACT (Part of Group
Therapy)**

6 Mar-31 May / Mon-Sat, 10am-9pm /
Sun 11am-9pm from 15 May at

14 The Futurist on Lime Street**TONY MALLON:
IF ONLY IT COULD
SPEAK**

digitintherib.viewbook.com/about

In this series of work, we explore homeless shelters and their artificial 'homeliness'. Guided by his work with the homeless, these images bring in to sharp focus the 'institutional lives' some homeless people are 'lucky' to have, asking us to question: how do we/you/I treat the issue of homelessness?

**15 The Gallery, Stanhope
Street**

15-27 May / Mon-Fri, 10am-4pm /
Sat-Sun, 12pm-4pm

**SHEILA ROCK:
TOUGH & TENDER**

sheilarock.com

Former punk documenter, Sheila Rock, focuses on the quieter, sombre seascapes of the UK to unveil another side of British otherness, thus creating a portrait of a coast line and a capsule of a time, possibly memorialising environments on the edge of eternal decay *In partnership with DuoVision*



B

29 May-11 June / Mon-Fri, 10am-4pm / Sat-Sun, 12pm-4pm

LORENA LOHR: OCEAN SANDS



thegalleryliverpool.co.uk

Lorena Lohr's work offers an insight into the underside of American travel culture, presenting a world laced in trashy luxe and motifs of lonesomeness, desire and intoxication. Travelling extensively in the American South West by Greyhound bus, train and on foot, she draws on connotations of what the American road really means in a modern world

In partnership with DuoVision

16 The Hardman's House

From Feb-31 Oct / Wed-Sat only,
11am-3.30pm

FROM STREET TO STUDIO and A PHOTOGRAPHER'S WAR



nationaltrust.org.uk/hardmans-house

Children's tickets from £3.25, Adults from £6.50, booking recommended. Explore the contrasting neat, professional, spacious business rooms and cluttered, cramped living quarters of renowned portrait photographers, Edward and Margaret Chambré Hardman, Commemorating 50 years since his business retirement, *From Street to Studio* showcases Hardman's photographs of those who inspired his work. Across the exhibits we see glamorous studio portraits, dramatic street photography and the iconic Birth of the Ark Royal

18 Infinite Art Space, Bootle

15-31 May / Mon-Sat, 12.30-5.30pm

EXHIBITION OF PHOTOGRAPHY AT INFINITE ART SPACE



[bootleartgallery.wordpress.com/
page/2](http://bootleartgallery.wordpress.com/page/2)

Members of the Bootle Art Gallery collaborate to create their first photographic exhibition. Curated by owner Alice Lenkiewicz, all works will be available for purchase

19 International Slavery Museum

From 2014-5 Jun / Mon-Sun, 10am-5pm

BRUTAL EXPOSURE: THE CONGO



liverpoolmuseums.org.uk/ism

This haunting exhibition presents what was probably the first photographic campaign in support of human rights. Missionary Alice Seely Harris' (b.1870-d.1970) photographs document the exploitation and brutality experienced by Congolese people under the control of Leopold II of Belgium in the 1900s

20 Kirkby Gallery, Knowsley

30 May-12 Sep / Mon-Fri, 9am-5pm
Sat, 10am-1pm / closed Sun

OUT OF THE ARCHIVE: SELECTED WORKS FROM OPEN EYE GALLERY'S COLLECTION



knowsley.gov.uk

Kirkby Gallery, Knowsley presents work from the Open Eye Gallery's permanent archive, containing photographs from the 1930s to the present day. The exhibition has been curated by John Davies, to *LOOK/15: Exchange's* theme and features work from some of the most important photographers of the past century

21 Museum of Liverpool

3 Apr-6 Jun / Mon-Sun, 10am-5pm

L8 UNSEEN



liverpoolmuseums.org.uk

L8 Unseen reveals the hidden histories of families of the Liverpool 8 area through striking large-scale photographs taken by renowned photographer Othello De'Souza-Hartley. The images, captured in a range of locations, uncover diverse shared stories. Explore the unexpected – the ordinary and extraordinary through the people who call L8 home today

L8 Unseen is organised in partnership with B3 Media and National Museums Liverpool and is part-funded by the Heritage Lottery Fund



C

24 Open Eye Gallery

16 May-23 Aug / Tue-Sun,
10.30am-5.30pm

OPEN 1



openeye.org.uk

In this exhibition, the work selected by Open Eye Gallery's curatorial team is thematically grouped around ideas of 'social portraiture', exploring the visual aspects of association and identity.

The tension and relief of this dialogue has been a prevalent theme in the past years submissions and shapes the first Open exhibition

26 Peter Scott Gallery

5 May-20 May / Mon-Fri, 11am-5pm
Sat, 11am-4pm

THE FEMALES OF THE FACTORY: WOMEN'S CONTRIBUTION TO PILKINGTON'S TILES AND POTTERY

liveatlica.org

In response to the *LOOK/15: EXCHANGE*, young curators and artists will work with the curatorial team at the Peter Scott Gallery to select and present work from the rich collection of Pilkington's Tile and Pottery Company material, held by the gallery, and aims to highlight the contribution of skilled female workers

**29 St George's Hall**

10am-5pm

The Dickens Gallery

30 Apr-31 May

THE 31ST AOP PHOTOGRAPHY AWARDS

the-aop.org/awards/buy-the-book
Photographer and AOP Member Wendy Carrig will curate this show taken from finalists and winners of the 31st AOP Photography Awards, responding to the *LOOK/15: Exchange's* theme components of women, migration and memory. This showcase of the cream of commercial photography was originally selected by photographers Rankin and Tom Stoddart

The Gladstone Gallery

15-31 May

MAX PINCKERS: WILL THEY SING LIKE RAINDROPS OR LEAVE ME THIRSTY?



maxpinckers.be

Max Pinckers' exhibition, curated by artist Tadhg Devlin, examines the price of love in India and the stories encountered daily by the Love Commandos, a volunteer group working to prevent honour killings by providing assistance to those who have found love outside their prescribed destiny

30 St Luke's Church

15-31 May, Wed-Sun, 12pm-6pm

JOHN MCDONALD: MADONNA PORTRAITS, SPEKE, 2005

[facebook.com/](https://facebook.com/events/372509882935139)

[events/372509882935139](https://facebook.com/events/372509882935139)

At first glance these images seem simple and straightforward. When taken, these women lived in an overlooked and neglected part of Liverpool. Yet these young mothers are proud, dignified and happy to be photographed. The images are unpretentious, celebratory and complex. Deceptively simple, quietly matriarchal.

32 TATE Liverpool

6 Mar-7 Jun / Mon-Sun,
10am-5.50pm

GYÖRGY KEPES

tate.org.uk

Hungarian émigré György Kepes (b.1906-d.2001) helped found the New Bauhaus in America. This short-serving but impactful school continued to support his career. Kepes's photograms, recently acquired by TATE, are shown here, together for the first time demonstrating the early possibilities of cameraless photography.

33 Thomas Steers Way, Liverpool ONE

15 May-5 Jul / All times

WOMEN IN THE CITY



cultureliverpool.co.uk/one-magnificent-city/look-photo-competition

In honour of Liverpool's Royal visit, Liverpool embraces the city and what it is to be a woman, be around women and be inspired by the female of the species. See the public realm exhibition of this open call competition, on show on Thomas Steers Way throughout One Magnificent City. Project partners include Liverpool City Council, Liverpool ONE, the University of Liverpool's Cunard Archives and Liverpool Records Office

**34 Victoria Gallery & Museum**

16 May-26 Sep / Tue-Sat only,
10am-5pm

HELEN SEAR: I LOVE YOU DAUCUS CAROTA

helensear.com

Daucus Carota (Wild Carrot) named for the small red flower at its centre - representative of the droplet of blood let when the wife of King James I pricked herself lacemaking - were once popular as a contraceptive for women and conversely for increasing male sexual potency! Sear presents them cut and rearranged as constructed portraits

FRED SHAW (1867-1950): GYPSY PORTRAITS



liv.ac.uk/library/sca/collections/gypsy
Fred Shaw's work was left with the Gypsy Lore Society before being archived with the University of Liverpool. His photos depict travelling communities, in England in the late 1900s, revealing something of migrating peoples and causing us to consider how we take, collect and present images fairly, and with dignity, today

35 Walker Art Gallery 13 Feb-7 Jun / Mon-Sun, 10am-5pm ONLY IN ENGLAND



liverpoolmuseums.org.uk
Only in England explores the lasting influence of the British photographer Tony Ray-Jones (b.1941-d.1972) on the development of British photography from the 1970s to the present day. This exhibition of more than 100 humorous yet melancholic images also includes new prints selected by esteemed photographer Martin Parr

36 WarpLiverpool 15 May-31 May / Mon-Sat, 8am-6pm (Closed Mon 18 May for event) THE MODERN KIDS



jonafrank.com
Jona Frank brings an international eye to male youth culture in Liverpool, visiting a number of community boxing clubs. Her work with the clubs provides a rarely seen insight in to the world and work of today's boys and the difficulty of transitioning between ages, roles and stereotypes



TEXAS PHOTOGRAPHIC SOCIETY: ALTERNATIVE PROCESSES

texasphoto.org

In a new Transatlantic partnership, we see the latest competition work submitted to one of the photographic centres of the world, Texas (home to *Fotofest*). Centring on non-standard processes, *Alternative Processes* sits beside local student shows, where we consider techniques, idea development and image making in a group show

EXCHANGE: GROUP SHOW

hughbaird.ac.uk

liv-coll.ac.uk

Combining work from various photographic courses, this is the first LOOK student show. Broadening Texas's *Alternative Processes*, this work examines creative and critical idea development and image making in the context of a group show. Will the concerns and process between shows offer comparison and will they interact in this transatlantic exchange?

This triple bill is in partnership with Hugh Baird, City of Liverpool College, the Texas Photographic Society and WarpLiverpool supported by ACE and Liverpool City Council

Online Competition

From Apr-23 May

Winners announced Sat 23 May, 2pm

PHOTOCROWD COMPETITION: YOUR IMPORTANT PLACE



lookphotofestival.com

for submission details

Drawing on *LOOK/15's* screening of *The View from Our House*, Photocrowd invite you to submit images of *Your Important Place* from locations around the world. There are two prizes: the Judges Award and Photocrowd Award determined using an online gallery and providing another way to get involved in *LOOK/15*

In partnership with Photocrowd, judged by Anthea Kennedy and Ian Wiblin

PHOTO CREDITS

- A. **Sheila Rock**, *Deep Sea Diver*, 2010
© Sheila Rock
- B. **Lorena Lohr**, *untitled (cherry soda)*, 2011 © Lorena Lohr
- C. **Billy McCrae**, *G20 Double Take*, 2014
© Billy McCrae
- D. **Julia Fullerton-Batten**, *Octavia*, 2014
© Julia Fullerton-Batten
- E. **Helen Sear**, *I Love You Daucus Carota*, 2014 © Helen Sear
- F. **Anne Eder**, *The Hat of Protection*, 2014 © Anne Eder

EVENTS

Most events are free to attend, but please read the listing carefully as tickets may be required. Donations made to venues stay with them. Please check with venues for accessibility provisions, standard opening hours and bank holiday details. **LOOK/15: Exchange** focuses on three core components:

● **Women** ● **Migration** ● **Memory**

and often contains:

● **Local** ● **International** interest.

For those wishing to follow strands of work, use this key

③ indicates venue number on printed and interactive map zeemaps.com/LOOK15

All information checked and verified, but remains subject to change.

See lookfestival.com for updates..



③1 The Strand Shopping Centre

23 Apr & 24 Apr / 9am-5pm

SHARE YOUR MEMORIES: POP-UP PHOTOGRAPHIC STUDIO ●●●/●●

Hugh Baird's photographic students invite you to have your portrait taken and share memories of Bootle, Liverpool and beyond. You are encouraged to bring personal item, such as an old photograph or something more unusual. Each participant will receive a digital image and be included in Exchange (15-31 May 2015, WarpLiverpool, see listing) *In partnership with the Strand Shopping Centre, Bootle*

⑨ The Dome, Liverpool ONE

2 May & 9 May / 11am-5pm

SATURDAY GIRL PORTRAIT DAY AND POP-UP STUDIO: CASEY ORR ●●●/●●●●

This is a session to take female portraits

caseyorr.com

Saturday Girl creates portraits of young women and their hairstyles. Dyed, cut; sprayed and shaved; hair is a way of expressing individuality and belonging to a tribe. *Saturday Girl* is an exploration of what hair means culturally and personally and how girls experience and use the power inherent in becoming visible as women. Images taken across these two days will form a publication available throughout LOOK/15 *In partnership with Liverpool ONE*

③ The Bluecoat

2 May / 2pm

MEMORANDUM OF UNDERSTANDING: EXHIBITION TOUR WITH TABITHA JUSSA ●●●/●●●●

thebluecoat.org.uk
In partnership with the Bluecoat

⑩ The Domino Gallery

8 May / 7pm

HELD PRIVATE VIEW ●●●/●●

susanbutterworth.co.uk

②1 Museum of Liverpool

7 May / 3pm-3.30pm

L8 UNSEEN ACTIVITIES: UNSEEN STORIES ●●●/●●●●

liverpoolmuseums.org.uk

Come and share your 'Unseen Stories' of the Liverpool 8 area with us. Your stories will contribute to a unique project archive and may be featured in the exhibition *In partnership with B3 Media and National Museums Liverpool*

②1 Museum of Liverpool

9 May / 1pm-4pm

L8 UNSEEN ACTIVITIES: INTERACTIVE WORKSHOP ●●●/●●●●

liverpoolmuseums.org.uk/L8unseen
The Liverpool 8 old photos Facebook site drew more than 2,600 members in just over 2 months forming a unique archive of shared family and community heritage. Join B3 Media for an interactive workshop and learn about digital storytelling and heritage crowd sourcing and add your stories to the page and the exhibition *In partnership with B3 Media and National Museums Liverpool*
liverpoolmuseums.org.uk/L8unseen
Free, just turn up

Multiple Venues see
LightNight literature for
full details

15 May from 4pm onwards

OPEN CULTURE'S

LIGHTNIGHT

LOOK/15 is a major contributor to
Light Night. Activities include:

- Art poster hunt
- *Nitrate, Liverpool 1972-74 and Memorandum of Understanding, the Bluecoat*
- John McDonald's *Madonna Portraits; Speke, 2005*, St Luke's Church (4pm-6pm)
- Infinite Art Space: late opening
- Max Pinckers' *Will They Sing Like Raindrops or Leave Me Thirsty?* and the 31st AOP Photography Awards, St George's Hall private view
- Michael James O'Brien's *Girlfriend, Constellations* (4pm through the night)
- Tony Mallon's *If Only it Could Speak*, the Futurist
- *Women in the City*, Thomas Steers Way (4pm)
- *Open 1*, Open Eye Gallery
- 2014 Kassel Fotobook and Dummy Fotobook Awards series at Central Library (4pm-midnight)
- *Held*, by Susan Butterworth and Paul Roberts at the Domino Gallery (6pm-9pm)

... and other events, besides. Please see individual listings for the evening, too, including LOOK/15's launch and aftershow.

Walker Art Gallery

15 May / 1pm & 7pm

26 May / 1pm

ONLY IN ENGLAND TOUR WITH GREG HOBSON

liverpoolmuseums.org.uk

Join Greg Hobson, Curator of
Photographs from the National
Media Museum, for a tour of *Only
in England*.

*In partnership with National Museums
Liverpool*

TATE Liverpool

15 May / 4pm

MINICLICK'S CUT & PASTE

tate.org.uk/visit/tate-liverpool

Free, just turn up

Looking for a great place to start
LightNight? Look no further!
Miniclick are running a great
workshop for all the family: come
along, make your own collage in
the gallery – taking inspiration from
György Kepes – and Miniclick will
scan your image and compile a zine
ready to collect on Sunday 17 May
In partnership with Miniclick and TATE

WarpLiverpool

15 May / 4pm-8pm

PRIVATE VIEW FOR THE MODERN KIDS, EXCHANGE: GROUP SHOW and ALTERNATIVE PROCESSES

Enjoy four shows under one roof, all
opening for *Light Night*. Enjoy this
specially commissioned space-within-
a-space showcasing two Liverpool
college shows and two American
shows, Jona Frank and the Texas
Photographic Society

*In partnership with WarpLiverpool, Texas
Photographic Society, Hugh Baird and
City of Liverpool College*

The Gallery, Stanhope Street

15 May / 7pm-10pm

SHEILA ROCK: TOUGH & TENDER PRIVATE VIEW

sheilarock.com

Constellations & Eclipse Darkroom

15 May / 4pm-8pm

ANALOGUE DRESS- UP SHOOT

constellations-liv.com

Free, suggested donations £3
(for materials)

Drawing on *Girlfriend*, GLORYBOX
will run a dress-up and portrait
session using 35mm analogue film, in
which you are invited to 'dress yourself
silly', trading your skirts, suits and/
or shoes for something more playful.
After shooting, take part in a 20
minute enlargement and development
session in the Eclipse Dark Room
*In partnership with GLORYBOX, Eclipse
Dark Room, Constellations and Hobo Bazaar*

Constellations

15 May / 4pm

LATE ADDITION: MACHINE PRINT WORKSHOP

Fun family printing activity
Create your own art in this fun, family
friendly printing workshop. A collaborative
project between The Paper Moon, Fünf
Studio and The 88, the workshop will mix
classical and geometric pattern design to
create screen printed wallpaper – all with
an acoustic soundtrack!

Camp and Furnace

15 May / 4pm-11pm

AB BADWI: LIFE THROUGH THE LENS OF ANOTHER

kulastudio.com

Ab Badwi is Liverpool born and based.
Conceived over 30 years, this exhibition
is highly recommended for people
interested in internationalism, Liverpool
or portraiture. His work combines strong
aesthetic values with a real sense of
coming from within the community it
reflects. This is an informal event where
the artist will be present



32 TATE Liverpool

15 May / 7pm-10pm

LOOK/15: EXCHANGE LAUNCH: ANNA FOX FT. YOUSEF SCREEN PARTY ●●●/●●●

Speeches 8.30pm

lookphotofestival.com

To formally open *LOOK/15*:

EXCHANGE witness this one-night only audio-visual installation of curated female photography from Anna Fox and sound composition from none other than Liverpool's Yousef. Follow this with our after show party (music and cabaret) at *Constellations* (see further listing) In support of *Fast Forward: Women Photography – Then and Now* Conference at TATE Modern, 6-7 Nov 2015, in partnership with TATE

7 Constellations

15 May / 10pm-late

LOOK/15: EXCHANGE AFTERSHOW: DISCO GLITTER LOVE – THE RETURN OF THE THREE QUEENS ●●●/●●●

£5 adv booking skiddle.com

(search: Liverpool / 15May)

Tickets on the door

An exuberant evening of entertainment with LA based producer/artist Baron Von Luxxury and London duo House of Disco. Celebrate *LOOK/15*'s launch in this vibrant hot-spot of creativity. See *Girlfriend*, dance, drink and be merry. With UK and US DJs mixing it up, we'll be celebrating excellent photography and disco under one gleeful roof!

3 The Bluecoat, Performance Space

16 May / 10am-4pm

REDEYE: HOTHOUSE ●●●/●●●

Free, but ticket required

redeye.org.uk

Hothouse showcases new and rising photographic talent, via a varied programme of short presentations from photographers on their recent work and projects. Books and portfolios will be on display with plenty of opportunities to chat, network and catch up with the latest photographic news

STEWARD ELLETT: DOT-ART PHOTOWALKS ●●●/●●●

2 Atrium Capital Building escalators

16 May / 10am

REFLECTIONS AND LINES

6 Central Library coffee shop

17 May / 10am

INSIDE AND OUT

8 Crosby Coast Guard Centre car park

23 May / 10am

ANOTHER PLACE

25 Palm House, Sefton Park

24 May / 10am

SEFTON PARK

£20 per photowalk. Book here look15photowalks.eventbrite.com

Photographer and teacher Steward Ellett guides groups around highlights of Liverpool, considering image-capture methods, using in-camera techniques. Groups will consider Anthony Gormley's *Another Place* (Crosby); reflections and lines, modern vs classical and Sefton Park, being encouraged to find interesting angles, develop camera know-how and share work. Dress for all weathers and bring your camera! In partnership with *dot-art*

32 TATE Liverpool, Studio

16 May / 10am-12pm & 2pm-4pm

MINICLICK'S CUT & PASTE ●●●/●●●

Fun family activity

tate.org.uk

Continuing Friday night's workshop, Miniclick move operations to the Studio for more in depth collage sessions. Taking inspiration from the György Kepes's photograms, families will build collages to take away, whilst submitting digital versions to Miniclick for a special publication, available from Sunday In partnership with Miniclick and TATE

3 The Bluecoat, the Hub

16, 23 & 30 May / 12pm-4pm

EXPLORE ●●●/●●●

thebluecoat.org.uk

Families are invited to engage in arts activities based on, or around, the photographic exhibitions on display In connection with the Bluecoat's Explore programme



3 The Bluecoat, Vide

16 May / 2pm

LIVERPOOL PHOTOGRAPHS 1972-74, EXHIBITION TOUR WITH BRYAN BIGGS ●●●/●●●

thebluecoat.org.uk

The Bluecoat's Artistic Director, Bryan Biggs, leads this tour. In partnership with the Bluecoat

19 International Slavery Museum

16 May / 2pm

THE STUART HALL PROJECT (98MINS)



Sundance nominated film biography
liverpoolmuseums.org.uk/lism

This documentary by John Akomfrah is an intimate and engaging portrait of cultural theorist Stuart Hall, exploring themes of memory, race and identity. It has been adapted from the triptych 'The Unfinished Conversation', shown at the Bluecoat as part of the *Liverpool Biennial 2012*. In partnership with *Autograph and National Museums Liverpool*

30 St Luke's Church

16 May / 3pm

JOHN MCDONALD: PHOTOGRAPHER'S TALK



[facebook.com/
events/372509882935139](https://facebook.com/events/372509882935139)

Come and have a cup of tea, an informal talk, tour and Q&A session with *Madonna Portraits, Speke, 2005* artist, John McDonald

15 The Gallery, Stanhope Street

16 May / 4pm

SHEILA ROCK AND GLEN MATLOCK: HOW VERY BRITISH!



www.sheilarock.com

Former punk documenter, Sheila Rock, is quizzed about her take on Britishness from ex-Sex Pistols song writer, Glen Matlock in this quaint Saturday affair! Amusing, interesting and artsy – this promises to be an exercise in Anglo-American relations at its best

In partnership with DuoVision

3 The Bluecoat, Performance Space

16 May / 5.30pm

THE ETHICS OF PORTRAIT PHOTOGRAPHY



thebluecoat.org.uk

Photographers Tricia Porter (*Liverpool Photographs 1972-74*, the Bluecoat) and Othello De'Souza-Hartley (*L8 Unseen*, Museum of Liverpool, 3 Apr–6 Sep) discuss their experiences documenting Liverpool 8, via portraits of individuals and groups from the area. In partnership with the Bluecoat, B3 Media and Museum of Liverpool



3 The Bluecoat, Performance Space

16 May / 7.30pm

THE VIEW FROM OUR HOUSE (76MINS) + Q&A



Film screening and Q&A with filmmakers

£5/£3 from thebluecoat.org.uk

This moving art film is based, in part, on a memory of a young photographer who lived in the Tempelhof district of Berlin, before her exile from Nazi Germany. The film, drawing on letters and notebooks, foregrounds the way in which the woman's life was stunted by increasing marginalization and terror. Screening followed by a Q&A with filmmakers Anthea Kennedy and Ian Wiblin hosted by Sue Steward. In partnership with the Bluecoat



3 The Bluecoat, Performance Space

17 May / 11am-1.30pm

REDEYE: PUBLIC PHOTOGRAPHY COMMISSIONS – WHO BENEFITS?



Public talk with industry leads. Free, ticket from redeye.org.uk. Public photography commissions affect the industry's economy, photographers, commissioners and the public. Often complexities surrounding fair pay versus organisational belt-tightening result in 'commission compromise'. Copyright, usage licencing, archiving and photographic touring need expert management to avoid publicly commissioned photography being underused, privately sold or lost. How can we share best practice to encourage organisations to recognise commissioning benefits? With provocations from the commissioning sector, open discussion follows. A must for those interested in being commissioned or commissioning photography. Speakers: Val Millington and Celia Davies; Chair: Anne McNeill, Impressions Gallery. In partnership with Redeye

3 The Bluecoat, Sandon Room

17 May / 2pm-5.45pm

REDEYE: PORTFOLIO, CRITIQUE AND ADVICE SESSIONS



Tickets and further information
redeye.org.uk

Application deadline 10 May 2015
Half-hour slots with 1 or 2 experts,
to discuss photographic business
and career issues or receive portfolio
advice. Once booked, Redeye will
email you about your work and needs
before allocating a time. Redeye
provides a supportive atmosphere,
matching you with reviewers ranging
from the gallery, editorial, commercial,
publishing and education sectors
*In partnership with Redeye and the
Bluecoat*



3 The Bluecoat, Garden Room

17 May / 2pm

ARTIST TALK: IGNACIO ACOSTA IN CONVERSATION WITH DR LOUISE PURBRICK



thebluecoat.org.uk

Residency artist, photographer
and PhD scholar Ignacio Acosta,
has documented the life of copper
as it traverses the world. This talk
explores the impact this semi-
precious, exchangeable material has
had on Chile, Swansea and Liverpool.
Connected to the *Nitrates* exhibition
at the Bluecoat
*In partnership with University of Brighton,
and the Bluecoat*

3 The Bluecoat, Garden Room

17 May / 4pm

RADICAL HISTORY TOUR & PHOTOGRAPHIC WORKSHOP



thebluecoat.org.uk

Dr Louise Purbrick and Ignacio
Acosta lead a guided walk around
Liverpool sites relating to the copper
and nitrate trades, discovering
ordinarily invisible signs of their
influence. Attendees are encouraged
to bring photographic cameras and
wear comfortable footwear. Linked
to the *Nitrates* exhibition
*In partnership with University of Brighton
and the Bluecoat*

36 WarpLiverpool

18 May / 11am-4.30pm

REDEYE PRESENT: BUILDING THE PERFECT PHOTOGRAPHIC PROJECT 1 DAY CONFERENCE



£10/£5 students and Redeye
members

available from redeye.org.uk
Some photos have it all; a brilliant
idea, expertly executed. The reality
is often a complex web of idea
generation, R&D, networking,
partners, negotiation, testing and
failure(s). Redeye explores building
and perfecting a project, using the
experiences of photographers,
artists, educators and organisers.
Recommended for those moving from
single and short-series work towards
ambitious photographic projects
Speakers: The Caravan Gallery, Louis
Quail, Jona Frank, Bryn Davis, Paul
Herrmann (Redeye) and others
*In partnership with Redeye and
WarpLiverpool*

*Many of the speakers have exhibitions
and events as part of LOOK15*

3 The Bluecoat

18 May / 2pm

LIVERPOOL AND LATIN AMERICA: HISTORIES AND DOCUMENTS



thebluecoat.org.uk

Drs Rory Miller and Louise Purbrick
explore histories and legacies of
British investment in Chilean nitrate
mines and involvement in its global
trafficking within the space of
Nitrates exhibition

*In partnership with the Bluecoat and the
Universities of Liverpool and Brighton*



34 Victoria Gallery & Museum, Leggate Theatre

18 May / 6.30pm

THE ETHICS OF PORTRAIT PHOTOGRAPHY - A TRANSATLANTIC VIEW...



writingonthewall.org.uk/festival.html

Combining LOOK's ethical dialogue
with Writing on the Wall's "American
Dreams", this cross-festival event
considers views on each. From
Harlem slums to the 'all American'
stereotype, Camilo José Vergara
(Chile/USA) and Jona Frank (USA)
compare subversions of the American
Dream, whilst Louis Quail and Bryn
Davies discuss ethical impacts on
their international work. This event
comprises two in-conversation
sessions and short panel Q&A
*In partnership with Writing on the Wall
and the University of Liverpool*

36 WarpLiverpool

18 May / 8.15pm

YOUNGLENS PRESENT A CHILD'S VIEW ON THE WAR IN SYRIA ●●●/●●●

The Victim Documentation Centre has created a photograph gallery to remember children killed in Ghouta with chemical weapons. Using work from members of YoungLens (a young people's group from Aleppo and Damascus), visitors will witness the revolution through the lives of young survivors over 5 years of war. Several YoungLens members have been killed; others risk their lives to record Syrian life. Speakers include Brian Devlin, Children's War Museum and members of Syrian Relief
In partnership with YoungLens and WarpLiverpool



H

1 A Small Cinema

19 May / 6pm, 6.45pm & 7pm

JONA FRANK'S *THE BABY FACED ASSASSIN* (27MINS) ●●●/●●●

Three film screenings

Free, just turn up; first in first seated
In this short, Jona continues her work *The Modern Kids*, this time focussing on British Superfly-weight boxer Paul Butler as he prepares for his first title fight. Completed in 2014, Jona re-engages with the community that supported the film, many of whom feature in her exhibition. This is the film's first UK screening
In partnership with A Small Cinema

13 FACT, the Box

22 May / 1.30pm

LIVERPOOL, INTERNATIONALISM, THE SELF AND PHOTOGRAPHY ●●●/●●●

fact.co.uk

Drawing on *the Bold Street Project* research, Laura Yates discusses the cohort of photographers working cheek-to-jowl on Bold Street, including Chambre Hardman, Francis Barraud, Vandyke & Brown and Louis Daguerre (who brought his world famous diorama to Liverpool). Explore the photography of Victorian Liverpool and how the medium progressed to become a democratised tool

In partnership with FACT and the Bold Street Project. In memory of John Lightbody. The Bold Street Project was delivered by FACT in 2007

3 The Bluecoat, Performance Space

20 May / 7pm

JAMES STIRLING'S PHOTOGRAPHY: AN ILLUSTRATED TALK ●●●/●●●

thebluecoat.org.uk

Coinciding with his forthcoming book for *Moleskine*, Dr Marco Iuliano accesses the photographic archive of the architect James Stirling, whose memories of Liverpool influenced his designs. Dr Iuliano explores Stirling's photography not as a transition from 3D architecture to a 2D surface, but as a visual record privately used by Stirling for his architectural practice
In partnership with the Centre for Architecture and the Visual Arts, School of Architecture, University of Liverpool, Institute of Cultural Capital and the Bluecoat

13 FACT

23 May / 11am-6pm

LATE ADDITION: JOSEPHINE CALLAGHAN: TIME BASED PANORAMA

Join #temporarycustodian artist Josephine Callaghan to participate in a live interactive performance. Viewers will be asked adopt the role of performer - engaging with the exhibition in an extended moment of self-awareness and becoming a part of the art work itself

9 The Dome, Liverpool ONE

24 & 25 May / 11am-5pm

PORTRAIT DAY: CASEY ORR ●●●/●●● caseyorr.com

In follow up to her earlier *Saturday Girl* portrait days, Casey Orr sets up her studio again, in the heart of town. Known for her celebration of female hairstyling and fashion images, among other projects, this is a rare occasion for everyone to be photographed by an international artist
In partnership with Liverpool ONE

1 A Small Cinema

22 May / 2pm

PHOTOGRAPHIC COPYRIGHT AND LICENSING INTRODUCTION ●●●/●●●

Free, just turn up; first in first seated
Association of Photographers' Company Secretary Business and Legal Director Gwen Thomas will provide an overview of copyright and how photographers can use it to protect their work. The talk is aimed at those with either a basic level, or no knowledge of the law
In partnership with the Association of Photographers



**15 The Gallery,
Stanhope Street**

29 May / 7pm-10pm

**LORENA LOHR:
OCEAN SANDS
PRIVATE VIEW**



thegalleryliverpool.co.uk

Travelling extensively in the American South West by Greyhound bus, train and on foot, Lohr draws on connotations of what the American road really means in a modern world
In partnership with DuoVision

**20 Kirkby Gallery,
Knowsley**

30 May / 10.30am-12.30pm

**EXHIBITION OPENING
AND GALLERY TALK
WITH JOHN DAVIES**



Free, but booking advised
galleries@knowsley.gov.uk
or 0151 443 5617

knowsley.gov.uk
Artist-turned-curator, John Davies, interrogates a rare photographic-gallery archive. Founded in 1977, the Open Eye Gallery is still one of few to focus solely on photography. Drawing on its illustrious history, John discusses his construction of the exhibition for *LOOK/15: Exchange* and how it is borne of a life's worth of collecting
In partnership with Kirkby Gallery, Knowsley

**7 Constellations &
Eclipse Darkroom**

31 May / 10am-4pm

**INTERGENERATIONAL
CAMERA EXCHANGE
WORKSHOP WITH
AB BADWI**



Free, suggested donations £3
(for materials)

constellations-liv.com

Bring a grandchild/parent/friend and your modern/old camera to Ab Badwi and the Eclipse Dark Rooms. Over two sessions you will be given a broad understanding of your new and old cameras, ways of working with them and dark room techniques that families will enjoy

In partnership with Eclipse Dark Room at Constellations

3 The Bluecoat

31 May / 11am-5pm

**LOOK/15
PHOTOBOOK
MARKET**



schiltpublishing.com
Working with Schilt Publishing, this year's photobook market has been developed responding to increases in independent publishing and to complement the *Kassel Fotobook Awards*. Witness trends in photobooks and how they apply to the marketplace; with stalls from commercial publishers and independents offering a range of zines, softbacks, hardcopy editions and other photographic ephemera
schiltpublishing.com

The Kassel Fotobook and Dummy Fotobook Awards are on show at Central Library, 15-31 May 2015.

30 St Luke's Church

31 May, 2pm-4pm

**PARTICIPATORY
PORTRAIT SESSIONS**



facebook.com/events/

372509882935139

Photographer John McDonald has been working on a new project at St Luke's Church since April last year. Now he is inviting you to get involved and have your picture taken

21 Museum of Liverpool

1 Aug, 1pm-2pm

**L8 UNSEEN
ACTIVITIES: MUSIC
TALK**



liverpoolmuseums.org.uk

Join legendary musician Sugar Deen, actor and singer Tayo Aluko and local historian Laurence Westgaph in a talk and discussion about their careers and the Liverpool 8 music scene, from Merseybeat to Robeson
In partnership with B3 Media and National Museums Liverpool

21 Museum of Liverpool

1 Aug, 3pm-4.30pm

**L8 UNSEEN
ACTIVITIES: L8
UNSEEN: GUIDED
TOUR**



liverpoolmuseums.org.uk
Join B3 Media for a short guided tour of 'L8 Unseen'. Find out more about the creation of *L8 Unseen's* exhibition portraits with photographer Othello De'Souza-Hartley in a photography workshop and discussion
In partnership with B3 Media and National Museums Liverpool

PHOTO CREDITS

- A. Tadhg Devlin, Hugh Baird's pop-up studio, the Strand, 2015
© Tadhg Devlin
B. Anna Fox, *Untitled* from the series *Country Girls* © Anna Fox and Alison Goldfrapp, courtesy James Hyman Photography, London
C. Tricia Porter, *Young Child Minders*, 1972-74 © Tricia Porter
D. Anthea Kennedy & Ian Wiblin, *The View from our House*, 2013 a film still
E. Rob Flynn, *LOOK/13 Redeye* event, 2013 © Rob Flynn

- F. Ignacio Acosta, *El Mauro*, *Latin America's largest toxic dump* from the series *Toxic Forest*, 2002-14 © Ignacio Acosta
G. Louis Quail, *Asma Nasef, 23 daughter, and Sassiah Abdulgader, 69 mother of Salem Nasef. Salem was arrested in 1989*, 2012 © Louis Quail
H. Jona Frank, from the series *The Modern Kids*, 2013
© Jona Frank
I. Lorena Lohr, *untitled (palm chair)*, 2012 © Lorena Lohr

PAUL HERRMANN: PHOTOGRAPHY IN THE NORTH OF ENGLAND

What is it about photography and the North of England? To many people involved, photography seems to be particularly strong in the region, but it's difficult to put a finger on why, how, or in fact if it's true. The organisation I work for, Redeye, is based in the North and the subject comes up a fair amount among the photographers we encounter. I've talked to or exchanged emails with many of them, and they identify some of the reasons why there might be something distinctive about Northern photography.

Could the Northern character have something to do with it? Photographer Kayne Li Lui Sang, whose heritage is Mauritian and Chinese, wrote: "To me, the most distinguishable trait in a Northerner is character. You might say it's friendly with a persisting sense of humour as well as a no-nonsense attitude. Maybe it's a raw determination to get on in life whilst not being averse to fun. It's hard to describe accurately what it is or what makes it unique, but I believe Northern character can exist in photographs and is what makes them so".

The late Don McPhee, often referred to as the Guardian's Northern photographer, loved the

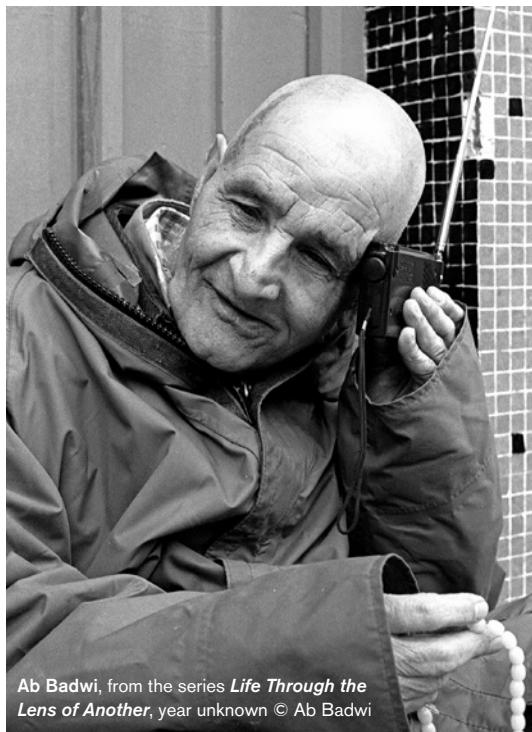
Northern industrial cities for their particular youth, liveliness and warm welcome. Meanwhile photographer Lucie Kerley returned to the North from the Midlands to photograph allotments, and was struck by what she found: "The Midlands allotments were of a more multi-cultural variety – whereas the Warrington allotments were mainly white, and were much more intimate – both in size and sense of community – everyone seemed to know everything about everyone else and was more than happy to pitch in and help if it

was needed". Could it be the landscape, the industrial past? Photographer Simon Barber said: "The idea of 'North' resonates more as a cultural, than geographical landscape.

The skeletons of Empire and the industrial revolution remain visible in both the land and the imagination of the North; from the abandoned warehouses of Bradford and their fading advertisements for long dead trades to the Union Jack knickers for sale on Blackpool Prom.



Jona Frank, from the series *The Modern Kids*, 2013 © Jona Frank



Ab Badwi, from the series *Life Through the Lens of Another*, year unknown © Ab Badwi

This offers a richness of subject matter, too, and distinguishes it from the South, where perhaps because the landscape seems to be in a state of constant commercial development much of the 'organic' culture has been lost".

The Northern industrial towns spawned political radicalism, which in turn is linked to certain strands of photography. The resonance between the North's politics and its human geography chimes with others. The Northern photographer John Darwell describes himself as "strongly engaged with a sense of space". He thinks Northern photographers might be less self-referential than some of their counterparts, more likely to use photography to investigate issues – cultural, social, political – within the frame of the geographical space.

Many photographers seem to find the North a productive place to work and have spent time in the region or moved there. Loose groups and schools form. Photographers continue to coalesce around the Pennine towns, Yorkshire and the North East. Liza Dracup, Sirkka-Liisa Konttinen, Tessa Bunney, Kate Mellor, John Kippin all make work driven by their surroundings. Further west, think of that rich couple of years at Manchester Polytechnic in the 1970s (one of the first photography degree courses) that gave us Martin Parr, Daniel Meadows,

Brian Griffin, Charlie Meecham and Peter Fraser. Manchester remains England's second city for working photographers, while Liverpool has the greater concentration of galleries, museums and visual arts.

Martin Parr talks about the games he and his contemporaries played while at college; staying up late, challenging each other photographically. Maybe there's something in the North encouraging creative playfulness. These Northern cities seem to be good places to try things out. That combination of vibrant communities with a spirit of co-operation, access to physical space indoors and out, lower rents than the capital, and municipal support for creative experimentation seem to attract clusters of artists and generate lots of new ideas. Stef Lewandowski, not a photographer but a specialist in digital hacks and startups based in London, recently called Manchester "the best place to start things". He made that comment at FutureEverything (Manchester) which alongside



Tricia Porter, *Some Liverpool Kids, girl and Dad interior*, 1974 © Tricia Porter

Thinking Digital (Gateshead) seem to be two of the best-established future-gazing events in the UK.

This tendency to start things might be one reason why across the North we have relatively many photography organisations. Amber (with Side Gallery), Impressions Gallery, and Open Eye emerged from political and community movements of the 1960s and 70s and have survived, while so many other organisations have not, probably because of the strong communities that surround them. Redeye arrived later during the emerging digital era but is still strongly community-focussed – it's one of the first Community Benefit Societies in the arts. The Science Museum looked for a Northern home for its new photography centre in the 70s after the success of the National Railway Museum in York. It's a happy accident that there was an empty theatre available in Bradford as a Northern location, for what's now the National Media Museum, was always intended.

Recently politicians have started talking about the "Northern powerhouse" – a recognition that the aggregation of all this experimentation, creativity and linked communities might amount to something bigger than the sum of its parts. The Wars of the Roses and traditional rivalries are now confined to the sports pitches; across the North, creative organisations find it worthwhile and productive to link up. Photography was slightly ahead of the game. In 2013 we started the Northern Photography Consortium – not a public organisation but an agreement between Redeye, Impressions, Amber, Open Eye Gallery and the National Media Museum, along with LOOK and North East Photo Network, to work together. It's not been difficult – the level of common ground and the appetite to share ideas have been high. There are growing links between the programmes of the organisations, and some other projects coming to the boil.

This has been the context for the emergence of LOOK – a festival that seeks to celebrate photography's amazing ability to cross over from art to community to politics, and in doing so, build the photography community. The potential is huge – even since the festival was first conceived in 2004, the language of photography, its users and audiences, have multiplied and developed. There's a lot more to do, and the North seems a perfect place to do it.

NORTHERN PHOTOGRAPHY CONSORTIUM

As mentioned in Paul Herrmann's essay, there are many photographic highlights in the North. The Northern Photography Consortium – a vehicle for members to discuss new industry thinking, create and generate development opportunities and foster collaborative opportunities – serves as a valuable platform for learning, thought sharing and exchanging knowledge. The members are...

IMPRESSIONS GALLERY

**Bradford City Park, Aldermanbury, Bradford,
West Yorkshire BD1 1SD**

Impressions Gallery helps people understand the world through photography. The gallery opened above a shop in 1972, and as one of the first specialist photography galleries in Europe has gone on to champion photography in Britain and beyond. Ambition, new ideas and artistic risks are at Impressions creative heart. Its mission is "to get people looking, thinking and talking about the best in original contemporary photography". It does this by working with photographers and organisations to commission, exhibit and publish new and risk taking work by national and international artists impressions-gallery.com

LOOK

Represented at various venues

throughout the festival, 15-31 May 2015

LOOK is a dynamic festival, delivered biennially, celebrating every facet of photographic practice, from its early rise to tomorrow's technologies, local and international. Celebrating the rich democracy of the form through to its high art and scientific capabilities, audiences are invited to engage, view and take part in exhibitions and activities designed to improve access to the arts, develop skills and encourage cultural understanding, in environments that allow people to view and create work in one of the world's most photogenic, international cities lookphotofestival.com

NATIONAL MEDIA MUSEUM

(CONSORTIUM ADVISOR)

**Little Horton Lane, Bradford,
West Yorkshire BD1 1NQ**

The National Media Museum is situated in the heart of Bradford, UNESCO City of Film and aims to be the best museum in world for inspiring people to learn about, engage with and create media. Home to over 3.5 million items of historical significance, we look after the national photography, cinematography, television and new media collections, held to be explored and enjoyed by everybody. Traditional and interactive galleries (on seven floors) investigate and celebrate film, photography, television, animation and new media. The Museum organises two major film festivals every year and a comprehensive programme of cultural and educational events bring the Museum's subject matter to life nationalmediamuseum.org.uk

NEPN

**Northern Centre of Photography. University of
Sunderland. Chester Road, Sunderland SR1 3SD**

NEPN (established 2009) promotes and develops photography in England's North East and beyond. Working with photographers, artists, curators and cultural partners, we create a lively and informed context for photographic activity, encouraging new audiences and opportunities for established and emerging photographers through commissions, talks, discussion groups and portfolio review events. NEPN curates a programme of symposiums and conferences exploring ideas and inspiring fresh thinking in photography. Having secured national and international profile, we act as an influential agency for photographers and lens-based artists. NEPN is an initiative of the Northern Centre of Photography at the University of Sunderland. Find out more and join NEPN's mailing list visit northeastphoto.net

OPEN EYE GALLERY

19 Mann Island, Pier Head,
Liverpool L3 1BP

Founded in 1977 Open Eye Gallery is an independent not-for-profit photography gallery based in Liverpool. We are one of the UK's leading photography spaces and the only gallery dedicated to photography and related media in the North West of England. Open Eye Gallery has consistently championed photography as an art form relevant to everyone, promoting the practice, enjoyment and understanding of photography by creating challenging and entertaining opportunities to experience and appreciate distinctive, innovative photographs. In 2011 we re-launched in a purpose-built home in a prestigious and prominent new development on the Liverpool Waterfront, beside the Museum of Liverpool and close to TATE Liverpool, cementing our commitment to the city and its cultural life
openeye.org.uk

REDEYE

CFCCA. Market Buildings, Thomas Street, Manchester M4 1EU

Redeye, the Photography Network, is a not-for-profit organisation founded to support photographers at every level and build networks across photography. Based in Manchester it has subscribers and users across the UK and globally. It aims to form a clear picture of the ways photographers and photographic artists are working, and give them access to events, opportunities, advice and information that are relevant to their work and difficult to find elsewhere. Alongside this it works to bring photographic and other organisations together, to encourage ethical and best practice, and to build a voice for photography

redeye.org.uk

SIDE GALLERY

5-9 Side, Newcastle upon Tyne
NE1 3JE

Side Gallery on Newcastle upon Tyne's Quayside celebrates the best in humanist documentary photography. It opened in 1977 and is part of Amber Film & Photography Collective, which is committed to the documentation of working class and marginalised communities in the North East of England. For Ever Amber, a new exhibition at Newcastle's Laing Art Gallery (27 Jun-19 Sep 2015), opens up the story of the unique AmberSide Collection, developed from more than 45 years of production, commissioning and acquisition. The gallery is being redeveloped in 2015/16 as part of a major access & engagement programme supported by Heritage Lottery Fund, Arts Council England and Paul Hamlyn Foundation
amber-online.com/sections/side-gallery

OTHER NORTHERN PROJECTS

PETER SCOTT GALLERY AT LICA

Also in the north are the Peter Scott Gallery (Lancaster University), who are asking: Who are the women behind Pilkington's? Can you help them reunite their photographs with memories or provide them with new ones? Visit liveatlica.org



Unknown Artist, *Gladys Rogers decorating a lustre pot, early 20th century*, date unknown (c) Peter Scott Gallery, Lancaster University

LIGHTBOX

While visiting LOOK/15 learn about Redeye's Lightbox, a leading UK photography talent programme and course through which photographers are mentored by industry masters via a group project, culminating in a show or launch at a national, 2016 photography festival. Beginning Sep 2015, with a week's workshop, a nine-month collaboration period follows led by the mentors. Lightbox is open to emerging photographers looking to significantly build their photographic practice. Find out more at redeye.org.uk

THE ECLIPSE DARK ROOM: A BEGINNING



LOOK began working with Emma Bassnett after a meeting at Constellations to discuss the Michael James O'Brien show Girlfriend. Constellations – and the team behind it – is a new arts space blooming in the Baltic Creative quarter. After confirming the exhibition (15-31 May 2015) and further a set of exchanges, it transpired Emma was in the process of setting up the Eclipse Dark Rooms, was involved in a number of photographic projects and has a real zeal for the opportunities photography had opened for her. How else then could this voice be heard? Here, Emma tells us about what drove her to create an open dark room, bursting with potential...

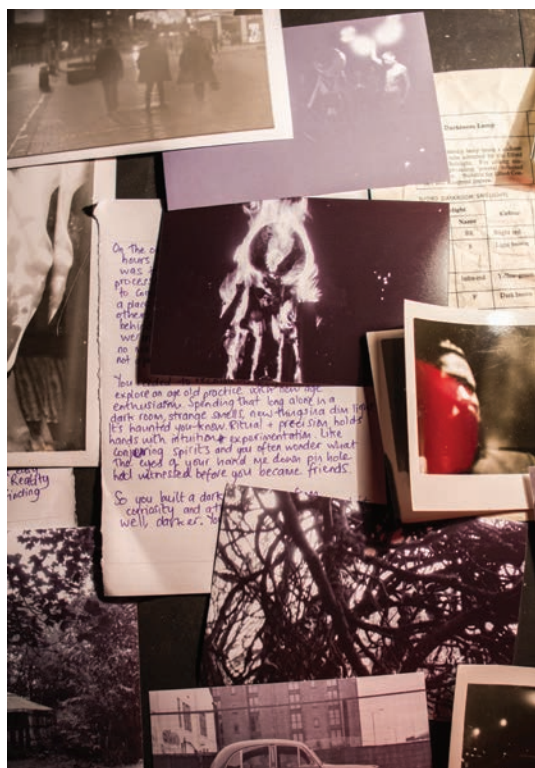
Capturing ancient star light on flecks of elemental rock in a black box... Trapping a single moment in time...

Framing your experiences is arguably something of beauty in itself, but to pull your insides outwards by balancing light and dark... the duality; it's poetry...

To truly master the art of photography, a strong understanding of traditional ideas would be essential. Your own view of science and art has to become one and the same. It is an inevitability that as you delve further into a reality of pixels and bytes the physical dark room processes (that went a fair way to creating the 'photies' in your Nan's loft) will be pushed from reach.

Technological advancements in photography had pretty much cemented the evolution from analogue to digital, making it easy for a first timer with a low budget. Now, the reality is - unless you study the subject - finding access to a dark room is tough.

On the one hand, back then, you could shoot for hours without it costing the earth. It was truly a gift. You had time to familiarise yourself with certain processes, techniques, understandings; how to compensate, measure light, interact with equipment and subjects alike; finding a place to integrate yourself with new eyes. On the other hand, you spent the most part behind a screen, pressing buttons that weren't there, feeling completely disconnected no matter how many hours you put in, not a print in sight. You needed to (re)connect, get your hands wet, explore an age old practice with a new age enthusiasm. Spending that long alone in a dark room, strange smells, seeing new things in dim light. It's haunted you'd swear. Ritual and precision holds hands with intuition and experimentation. It's like conjuring spirits and you often wonder what the eyes of your hand-me-down box-cam had witnessed before you became friends.



So, you built a dark room; borne from curiosity and a thirst for something a bit... well... darker. You learn a lot about yourself.

You realise you are the same ideas transcribed into different schools of thought, different methods of understanding, different languages beyond words. An imprint.

You are self-taught and evolving; finding insight in mishaps... All the time, growing.

But most of all, you are balance. Between light and dark; the perfect exposure.

The blurred, wispy, sun damaged, curled at the corners.

You can find Eclipse Dark Room and adjoining light room studio at **The 88. Constellations, 33-39 Greenland Street, L1 OBW**

info@glory-box.co.uk

facebook.com/EclipseDarkRoomLiverpool

Works in progress from the series *Capsule* and other works by Vesta, founder of Eclipse Dark Rooms and Director of Art at GLORYBOX glory-box.co.uk



Emma Bassnett, works in progress from the series *Capsule* and other works by Vesta, 2014-15 © Emma Bassnett



BRYN DAVIES: NORYANGJIN FISHERIES WHOLESALE MARKET: PART 1 OF 3

Bryn is a Liverpool-based, award winning fine art photographer and design consultant. His company, Indigenous, works with international companies, start-ups and community groups on art projects and commercial design consultancy. Bryn's time is split between home and abroad, influencing his art works and subject matter. Having recently completed a three year study of Asian landscapes, culminating in a solo show at Trunk Gallery (Seoul, Korea) his photo essay builds on his experiences of culture and social interaction at the renowned Noryangjin Wholesales Fisheries Market, drawing on the basic essentials of wellbeing with food at its source. Bryn's essay has been commissioned for *LOOK/15* to complement the theme of migration; to celebrate local and international relations and was originated through LOOK's partnership with dot-art

First opened in 1927 in central Seoul, Noryangjin is one of the largest fish and seafood markets in Korea. In 1971 it was relocated to south west of Seoul, close to the Han River and opposite the handily placed Noryangjin metro station. Approximately 60% of Korea's seafood passes through the 6,000 m2 of market stalls, auction vendors and restaurants on site. Noryangjin has similar notoriety to the world's largest fish market, Tsukiji Market in Tokyo in having the combined status of industrial age work place and cult tourist attraction. Compared to Tsukiji, Noryangjin turns over modest numbers of approximately 100,000 tonnes of seafood a year (Tsukiji turns over 660,000 tonnes). Both markets are due to relocate to newly built facilities in the coming 18 months. Focusing on Noryangjin, I wished to understand further the existing social and cultural context of this market and how they relate to our modern life before it is repackaged in a 21st century facade.

DELIVERY AND AUCTION (00:00-06:00)

The eeriness of the midnight calm is disturbed by the ambient buzzing of generators and overflowing fish tanks. The scent of all things aquatic greets you long before any distinct way-finding or signage tells you this is the right place. In fact the signage is modest at best; everyone seems to know where Noryangjin Wholesale Fisheries Market is, so who needs direction? Open 24/7, nothing seems to stop or start here, there's no direct schedule to keep to, more like peaks and preparations that overlap. Midnight is no different, the junction of yesterday and tomorrow, a time when produce is still being sold to locals and the first deliveries for the night auctions are being unloaded. Who's buying fresh seafood at this hour for home consumption?

I arrived at this hour to observe the seafood auction held through the night. My first encounter with a vendor (that didn't include trying to sell me the left over packages of Salmon Sashimi) was to enquire about the start time of the auction. He explained he didn't speak English but "*Zhong guo hua*" (Mandarin). With my modest Chinese efforts we were able to establish that he was not the boss, but a worker for a Korean owner. He informed me that the auction would start around 2am on one side of the building (seafood) and 3am on the other (fish). He told me it was fine to photograph him while he finished cleaning up.

Nearby, already huddling around the amassing catch, the customary handshakes between the elder statesmen and vendors were taking place. A time for networking and best wishes for people that spend day-upon-day in each other's company. The respect for each other is visible and smiles beam from underneath the shadow of baseball caps with assigned vendor numbers. A wise man, proudly wearing the number 1, looks like he's seen this day thousands of times before. Assistants are on standby in the vicinity with trolleys and scooters to start moving goods to their new owners. People are moving around to keep warm, but pacing themselves for the inevitable hustle of trading hours.

Trading time is almost exclusively men's territory. You are hard pushed beyond the refreshment stalls to find women in the huddle. Some older ladies are preparing the stalls for fresh stocks while a few wives and children stop by to wish their husbands and fathers



Bryn Davies, all images from series
Noryangjin Fisheries Wholesale Market,
2015 © Bryn Davies



good luck. It gives a first impression of a very outdated concept of men and women's roles in Noryangjin's society: men are the hunter gatherers cohabiting with home making role of the women. I would reflect further on this later on but the immediate question that came to mind, once trading began and stock was being transferred from all angles with almost military precision, was what would they do without each other? The cyclical process of the never ending, ever open market is that one cannot survive alone. It is a communal effort between people working day and night, groups and families trying to run a single store, yet with over 300 stalls, the mutual trust and respect of every person is there to see. Noryangjin is a community within a warehouse that co-exist to form the market, selling the same produce for similar prices. For the market to be successful everyone needs to be prosperous and productive, rich in warmth on the coldest of nights.

With so much action and work to be carried out the time had soon passed me by and auctions were finalising the remaining stocks. No one wants to stop and talk. Already the stalls are busy cleaning, preparing and laying out merchandise using all hands available. At this point I leave traders to continue their work and with the auctioneers and purchasers. I clock off just before dawn.



The essay continues online with

Office hours (06:00-18:00)

released at 6am on Sat 17 May 2015;

and **Dinner (18:00-24:00)**

released at 6pm on Sat 24 May 2015.

www.lookphotofestival.com

To find out more about Bryn, visit his website:

www.indigenoussimages.com/

CASEY ORR: SATURDAY GIRL

LOOK/15 reveals 'women' using a number of perspectives: lenses, talks and exhibitions; this essay from Casey Orr (and her series of workshops) is no exception.

Casey Orr, all images from *Untitled* from *Saturday Girl*, 2014-15 © Casey Orr



As mentioned, very few women seem to reach the upper echelons of the photographic art world's 'top brass'. This year, LOOK and its partners will deliver solo shows from Jona Frank, Sheila Rock, Tricia Porter, Tabitha Jussa, Lorena Lohr, Helen Sear and Alice Seely Harris. We have platformed work about 'women' (Girlfriend, Madonna and Child, the Females of the Factory and Women and the City) and have promoted women as creators. What Casey Orr's work does is draw some of these conversations together. The colourful imagery, plays beautifully against gender assignments described in Jona Frank's *The Modern Kids* and offers a technicolour contrast to the nostalgic, eroded glory of Sheila's work. Like John McDonald's *Madonna and Child*, the images elevate women, celebrating their diversity and self-expression. In *Girlfriend* we see 'expressions of femininity' as opposed to 'femininity expressed'. Being contemporary, these are a depiction of 'our girls' today, but what will they mean in 10, 50,



100 years – will they bear witness to the references that precede them or will they amalgamate to represent only today? By asking this, can we compare them to those in *Females of the Factory* to see how womanhood has developed or is expressed? Today, we get a sense of the empowerment Casey's work offers the girl who has chosen 'to become the viewed'. Will this intent stand up in future or will time change their meaning? Across the festival, LOOK invites you to consider who took the images, why they are important and what they will mean to the subjects, makers and audiences in time?



Saturday Girl, a series of portraits of young women, is an exploration of hair and its cultural meaning. It is both a playful celebration of young women and a photographic study of how we experience and use the power we discover as we become visible as women.

Saturday Girl began in Leeds after noticing so many young women with 'big hair'; teased and back-combed, resolute rat's nests, extensions, hairpieces and wigs. I wondered what it meant, what it said about the undercurrents in culture, the unspoken signs that tell of our values and tribe identities and how these things burst forth (whether we intend them to or not) in self-expression. Hair, this human string, is available for us to sculpt and shape, the perfect medium, ever-changing and moving with growth. I wanted to show these experimentations as signs of pure human vitality and playful expressions of self.

I wanted to photograph women who were using hair to enhance their visibility, playing with the hyper-visibility inherent in being a young woman. We have always dyed and cut, woven and braided, sprayed and shaved; as a way of both stating our individuality and belonging to a tribe. There is a long history of the way we 'dress up' for the weekend, a history of Sunday promenading that we



can see now on our city high streets every Saturday – a chance for many young women to present themselves as they wish to be seen, not how we are taught to see them. I've watched these Saturday afternoon parades in cities across the world, from New York to Tokyo, Berlin to Leeds, different styles, different looks, same attitude: *This is me*.

As I began to approach and photograph the *Saturday Girls*, setting up a pop-up studio in a busy shopping mall in Leeds city centre, I became aware of the fragile balance between their determined self-expression and their innocence as young girls. Between fierceness and fragility. The girls beginning to understand their power as sexual beings, realizing they can take control of that power by controlling the way they look, the way they wish to be seen.

In their book '*Hair: Styling Culture and Fashion*', Geraldine Biddle-Perry and Sarah Cheang argue that hair's presentation and manipulation is the visible definition of what it is to be human. '*It is a language of the self and is loaded with cultural meaning because it signifies a very human capacity for self-conscious manipulation, management and display*' (Biddle-Perry & Cheang '*Hair*').



Saturday Girl is about young women, but also about photography itself. The portraits join the debates surrounding images of young women and the ubiquitous selfie culture; the sophisticated continual editing of 'self' that is played out in social media.

'Hair is a performance, one that happens at the boundaries of self-expression and social identity, of creativity and conformity, of production and consumption. Hair lends itself particularly well to self-fashioning performance because it is liminal, on the threshold, 'betwixt and between', not only of nature and culture, but also of life and death.'
(Powell and Roach 'Hair')

Over 40 years ago John Berger argued that in European art from the Renaissance onward women were depicted as aware of being seen by a male spectator.

'Men act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object—and most particularly an object of vision: a sight.'
(John Berger, 'Ways of Seeing').

My hope for the *Saturday Girl* portraits is that they offer a different perspective from much of the aesthetic and habit that women have inherited. To this end I am consciously trying to use photography in ways that break from my heritage as a surveyed female, someone who watches myself being watched, and instead trying to bring something celebratory to the digitized abundance of imagery of women.

A photograph has the ability to continually change meaning, to move from one function to another as it speaks and resonates within any particular context. Its power is in its ubiquitous nature. Through a constant companionship with photography we construct who we are; our presentation and our image. That powerful relationship between photography and self is always present. Through selfies and so many images of ourselves on social media along with a bombardment of altered, edited, Photoshopped idealized images of women, we define ourselves, watch ourselves being watched and self-objectify. Roland Barthes talked about photography's power to make the subject less real, to be momentarily transfixed. *'Once I feel myself observed by the lens, everything changes: I constitute myself in the process of 'posing', I instantaneously make another body for myself, transform myself in advance into an image'* (Barthes).

What are we doing when we have our picture taken? Our collective camera-face preens and poses, mirroring a version of us that photography itself has created. And yet whatever we try to conceal, to invent for the camera, a photograph

holds more information than the subject intends. It is coded, it reveals other truths; other clues to 'self'. Photographs expose 'the other'. It is here, I think, that something surprising, something beautiful occurs. It is here, when a photograph captures something unintended, something 'other', that its value is made clear, solid and evident.

In *Saturday Girl* the language of photography is used to question the language of photography and to show an alternative version of what it is to be female. The portraits capture young women being powerful and playful in their public faces, creative and transformative in the world, but also vulnerable, funny and youthful. Hopefully, these photographs, unlike so many images we see of young women, refuse to become the clichéd portraits of advertising, the self-surveyor and editor, the porn-mimicking aesthetic we've been handed, endlessly on offer, too often used to sell products.

The *Saturday Girl* studio is on tour, travelling across the globe, collecting this particular mode of expression, this certain point in the lives of women. By shifting its focus from city to city, the series captures both the similarities and the differences in both time and culture between young women. And as it moves, it broadens its view of that transformative time between childhood and adulthood; the space where as women we not only become visible but learn to manipulate our image through the way we look, the way we play.



LOUIS QUAIL: IN SEARCH OF THE IMPERFECT PICTURE

Louis Quail is a photojournalist and arts photographer whose projects are receiving wide critical interest. LOOK met Louis Quail in 2014 and soon commissioned him to compose an essay. As the festival drew closer, his work *Desk Job* was selected to feature in Open 1 (Open Eye Gallery, 16 May-23 Aug 15), whilst further exchanges provided opportunities to embed Louis in deeper festival conversations. Interested readers may also enjoy Redeye's Building the Perfect Photographic Project and our in-conversation event the ethics of portraiture – a transatlantic view (both 18 May, see listing)...



Louis Quail, *Haki Shala*, and wife *Taibe Shala*, with child in the background, *Beattie Shala*, 2001 © Louis Quail

At the 'State of Photography' symposium in Birmingham earlier this year (#GrainHub Jan2015) industry leaders were discussing the state of the business. Anyone who has not been on the moon will know that there has been a fair few changes in the industry in recent years and many of us have been considering how best to adapt.

I, for one, have changed my approach. After many years working as an editorial photographer, I am now exploring new audiences, funding streams and reflecting more deeply about my work and its context. I thought it would be interesting, to use this invitation from Look 15, to write an essay about my development by

contextualising this with my thoughts on contemporary visual language.

Derby, March 2015, at the Format Photography Festival; W.M. Hunt, a photographic collector made me think about what constitutes the perfect photograph. In his talk he was happy to point out his 'Greatest Photograph Ever' (*The Two Guedras*, Irving Penn). You have to admire his confidence. He talked about "balance and secrets holding the key" and quoting Larry Fink, photographer, "prints so good you wanted to lick them."

Quoting Edward Rucha, he also spoke about how a good photograph should make you go 'Huh, Wow!' as opposed to "Wow, Huh?" and of visiting a picture eight times because he was having such a good time. He showed some amazing and very beautiful pictures but also some quite horrible ones, even one depicting an actual murder. So great photography, it seems, is not just about beauty.

So what constitutes my perfect picture? I certainly couldn't narrow it down to one image but maybe by examining my approach I can get closer.

There is a pervading aesthetic in photojournalism currently - I call it the 'National Geographic' aesthetic - that dominates. It's a view of the world that is framed with beauty in mind. Stunning use of light; intriguing subject and poetic visual language combine to produce this particular style. The result is that often photographs end up behaving like paintings.

This search for beauty in art travels back centuries to the Greeks (at least) who discovered the divine proportion. (1:1.618 for those of you interested) and Renaissance artists like Leonardo Da Vinci who mastered and defined the science of beauty.

The convention that works of art should be beautiful is of course, hugely compelling. However, in the cut and thrust of the art world, other rebellious forces are at work. When Marcel Duchamp decided that a urinal on a pedestal (*Fountain*, 1917) could be considered art he opened the doors to the notion of conceptual art.

Somewhere between Da Vinci's *Mona Lisa* and Duchamp's *Fountain* is the key to unlocking good photography. It's a question of balance, between the idea and the choice of aesthetic; the former leading the latter.

Only relatively recently has photography been taken seriously as an art form. For the most part, photographing the subject beautifully has been the order of the day, with exceptions being found in news and especially war photography where the idea (e.g. the description of horror, chaos, pain or tragedy) dominates the aesthetic. One of the most powerful war photographs, in that it was influential in bringing the Vietnam conflict to an end, was Nick Ut's picture of the teenage Napalm victim of American bombing. It is not a picture known for its aesthetic strength.

Gilles Peress who also photographed in the Bosnian war takes this principle to its logical conclusion in his brutally objective depiction of war crimes in Rwanda, published in *The Silence* (Scalo 12 Jun. 1995).

I discovered that this objective approach to war photography can in some ways, become a victim of its success. After a while the viewer is fatigued and desensitized by the relentless parade of shocking imagery.

I did a set of pictures in 2000 exploring the aftermath of the Kosovan conflict as a direct response. I learned two lessons: one, it's good to challenge the norm and two, that when the technique is justified by the subject, the outcome can be powerful.

My pictures deliberately used the beauty aesthetic to talk about a war. At the time I was doing a lot of portraiture for a variety of mainstream men



and women's magazines and I decided to employ the technique of magazine style portraiture with flash lighting in the war zone. I wanted to make beautiful portraits that would encourage the viewer in and then hit them with interviews revealing their powerful stories as a way of exploring the aftermath of the conflict.

It was a nuanced approach, running contrary to the sensationalism often found in news photography and at the time the approach was quite unusual. Observer Life ran it and British Journal of Photography ran it as a cover story describing the approach as "ground breaking". The methodology works because we are not reliant on the image alone to consider the crisis.

I have since used this technique in other places of war or catastrophe most notably perhaps in Haiti, where considered portraits seemed the perfect antidote to the "disaster porn" dominating the news. This approach allowed me to show the huge dignity of the Haitians, which wasn't a dialogue the news media seemed interested in, intent as they were on depicting chaos, apocalypse, riots and so forth.



Louis Quail, *On Tuesday 12 Jan at 16:53 local time, the biggest Earthquake to hit Haiti in 200 years struck...*
2010 © Louis Quail

Simon Norfolk has similarly used the beauty aesthetic in his methodology. In a film by Antonio Olmas (Olmas; vimeo.com/42516477 accessed Feb 15) he explains the approach he took in Afghanistan: "By making very beautiful pictures we are almost tricked into coming inside that space, into engaging and then by surprise you might listen to my arguments which you wouldn't have if I hadn't seduced you. If I thought I could get my points across without using beauty then I would dump beauty tomorrow but right now, it's a useful tool."

Photographers are trained to master their visual skills to tell stories but applying the beauty aesthetic to a horrific scene is a familiar dilemma. Correct me if I'm wrong, but was it Werner Bischof who famously had problems applying his artist's eye in relation to depicting actual horror? This idea is discussed at great length by Susan Sontag in her classic analysis, 'Regarding the Pain of Others'. Gilles Peress' brutal objectivity works for me and Norfolk's justified and considered approach is equally valid. The key here, I feel, is to consider the visual strategy in relation to the subject. Ultimately, this is a question of personal ethics and style; beauty should not be used gratuitously in these situations - an empty promise with no message.

I see in the digital age pressure to move away from such reflection. The landscape of our image making has changed dramatically. The ubiquity of photography and the ease of its production led to a revolution where everyone can make photographs; if you can use a phone by chance or design you can make amazing pictures. Professional photographers are under growing pressure to justify their craft; the amount of very good pictures out there is increasing exponentially.

One might have thought that photography would follow the path of twentieth century art with a series of rebellions, but this does not seem to be the case, rather digital culture is entrenching the dominant beauty aesthetic. I see evidence of this in two places.

With so much photography available picture editors are overwhelmed. Winning a competition is one of the few places to get your work seen. Competitions like the World Press Photo awards boast enormous entries (97,912 this year) or the Sony Awards (176,000). My theory is that the time allowed for considering photography has been hugely reduced. Consequently, those pictures which we instinctively enjoy win out. Hence, we see a 'painterly style' evident in the winning images of recent World Press Photo years. This year's winner by Mads Nissen behaves like a painting, as does John Stanmeyer's last year. In 2013 we saw Pal Hansen's shot of the funeral in Gaza causing much controversy in its hyper real retouching.

I guess these winning pictures, by definition of their success in such a hugely competitive environment, reflect our notions of the perfect picture.

I was fascinated by a lecture Olly Lang gave (Regents Street, Apple store, London Dec. 2013). @oggsie is a master of Instagram, currently with 182, 000 followers. He has noted that some images are much more successful in attracting likes. The ones with the most likes, he says, respond to his three S rule: Sunsets, Silhouettes and Symmetry” (and most recently the Selfie). He explained by email to me: “It’s the ‘lizard brain’ (the Limbic System part of the brain) that sees the photo and very quickly gives you an emotional response. It literally feels the image, and the simplification of these “S” photos makes it easier for this part of the brain to simply feel good - there is no higher level processing of the image in the brain. Basically, they’re the cliché cookie cutter snack of the photography world”

I think this is very revealing; it suggests digital consumption of imaging is informing our tastes, in both amateur and professional arenas. When I trawl the World Press Awards Gallery to pre-digital eras I see pictures behaving - looking - much more like photographs.

I am not suggesting these photos not worthy winners, but it seems that the platform for photographs eschewing the conventional aesthetic is less obvious and I’m beginning to sense there is an awful lot of these sort of pictures around.

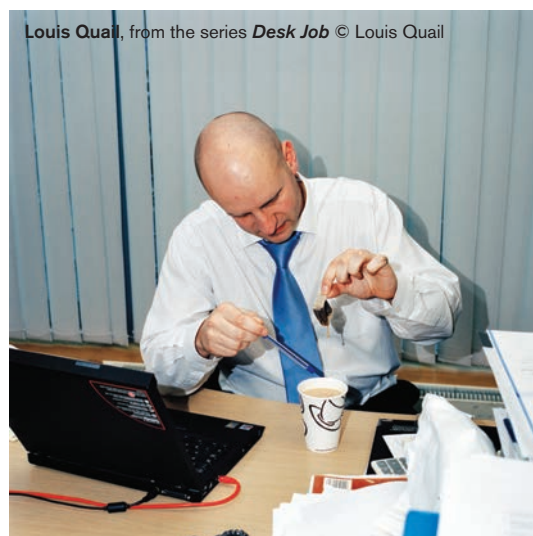
This is a shame really as the extraordinary amount of effort that goes into making these pictures does not always feel rewarded. I’m worrying now, about the 97,800 (or so) pictures that did not make it the World Press short list.

Back at the Grain Hub symposium it was great to listen to Broomberg and Chanarin. In their work, concept is paramount and it has proved to be the reason for their success. This is exemplified in their piece “The Day That Nobody Died”. Instead of producing the conventional photographs expected of an embedded (under the care or control of the military) photographer on the front line in Afghanistan, they simply exposed a roll of photographic paper. The idea was to comment on the “collusion between the media and the military.”

I’d be interested to know how they got their first break. I can’t imagine a competition platform that would recognize such diversion from the norm but I guess that’s the point.

So where do I find myself in today’s photographic culture? During *LOOK/15*, the Liverpool International Photography Festival (#LookPhotoFest) there are two bodies of work that I am showing or discussing. Both reflect a more personal approach, neglect conventional aesthetics in some way and are conceptually driven. I think they are my reaction to what I see as the growing hegemony of the beauty aesthetic.

In ‘Desk Job’ the series shown at Open Eye Gallery as part of their group show ‘Open’, I have deliberately used harsh, ugly and direct lighting to exaggerate a sense of claustrophobia for a series of portraits which explore the alienation of the office worker in a globalized world. The pictures are necessarily busy and cluttered with the chaos of office life; they work best as a series.



In my very latest work I find myself wrestling most with conventions in aesthetics. In 2012, I found myself in Libya, fascinated by a seemingly successful revolution that epitomized the romantic idea of the people usurping a nasty dictator.

I wanted to try something new, to explore the aftermath in a fresh way and I stumbled across the idea of recreating a family snap after a death in conflict. It seemed like a way to compel people visually so that a story could be told. Similar to the work made in Kosovo and Haiti, but with a new approach.

Actually there is not a great culture of photography in Libya and the approach would have been time consuming. However, I used the one example I did have to pitch for a wider, UK based story about remembrance of those fallen in the Afghanistan conflict, eventually being awarded Arts Council Funding to create an archive.



Louis Quail, *Caroline and James Munday* and *Caroline Munday*, from the series *Before they were Fallen: Then and Now*, 2014 © Louis Quail

The technique works especially well as a vehicle to discuss remembrance as it allows the viewer to make comparisons between 'Then' and 'Now' which creates a compelling visual jolt. The stories of these bereaved friends and families are hugely powerful and it's important that a space is created to hear their voice.

The visual dilemma for me here is that I have to step away from twenty years of experience and allow myself to be led by mainly amateur photographers (no disrespect here but the priorities were different). Although there is an interesting dialogue between the original picture and the choices I make as a craftsman, it seems the more successful images in this project are those which reference directly the original picture and all its aesthetic mistakes. If you like, I am deliberately repeating poor aesthetical choices to make my pictures successful.

This runs against the grain, but ultimately this uneasy pact between the two different visual styles is required so that the concept can succeed and the stories can be told. In this context, the imperfect picture becomes the perfect picture as the visual idea is more important than the beauty aesthetic.

Whether I employ this technique again remains to be seen. In my next project I am employing a photojournalist approach, but I do know for me, it's important to consider visual strategy carefully and somehow create work that feels fresh. Choice of subject, methodology and concept are perhaps all equally important considerations to make here. We are told sometimes, in a crowded world, having an identifiable style is paramount; indeed brand was a theme discussed at the Grain Hub symposium. For me however, I would like to develop an identity which is born out of good ideas executed well, rather than a particular style, regardless of whether it fits neatly into easily digestible chunks.

For further reading: www.louisquail.com

OUR THANKS

LOOK/15's programme has been created in collaboration and partnership with the city's museums, galleries and independent spaces, alongside a range of national and international partners and is sponsored by Arts Council England and Liverpool City Council.

Our rich history stems from a small group of individual photographers and North West organisations, who set out to create an international photography biennial in Liverpool. Eight years on, we hope that *LOOK/15* continues to deliver these early promises. Thank you to each of these contributors, especially those at Redeye, who continue to provide significant event partnership. These early contributions are still very much embodied in *LOOK* and we hope you still find them in our work.

CONTRIBUTING CURATORS

Across the festival, there are over 30 shows and therefore numerous curators. *LOOK/15* would like to thank each of them for their sensitivity, collaboration and skill in championing their artists, supporting the work and involving themselves fully in *LOOK/15*: Exchange.

THANKS

LOOK would like to thank all of our festival volunteers for their dedication and support, as well as our Artist in Residence, Ignacio Acosta and our Blaze Blogger, Cameron Proctor. Without the artists and photographers, venues, speakers and essayists there would be no festival, so a huge thank you goes to each of you. You are invaluable, but with over 250 names there are too many to list here. That said, we would like to extend additional thanks to Arts Council England; Sean Durney, Linda Meagor and Jen Caine from Liverpool City Council and the One Magnificent City team; Bryan Biggs, Rachel Goodsall and all at the Bluecoat; Sara-Jayne Parsons, Art Galleries TCU, Texas, for her ongoing support and advice; Colin McPherson; Martin Newman; all at Nonconform; Louise Clements, Celia Davies and Brett Rogers for their advice; the team at the Photographers' Gallery who assisted with our launch; Zeemaps; James Lawler at DuoVision; the team at Liverpool ONE; Emma Pettit and Stephanie Knox at Margaret_ PR; John Davies; Oomoo; If Only...!; Marc Boothe and B3 Media; Danielle Garrigan; Paul Herrmann and his team at Redeye; Alan Smith at St George's Hall; Terry McShane; Denise Fahmy and Alison Clarke-Jenkins at ACE; all of whom have gone over and above the call of duty during this process. Finally, thank you to those who attended sessions, visited courses, saw exhibitions, tweeted, liked and shared social media messages and made our artists feel welcome in this fair city. You did us proud. See you at *LOOK/17*

MAP



VENUES / FIND YOUR WAY AROUND WITH

ZEEMAPS.COM/LOOK15

| | | |
|----|---------------------------------|---|
| 1 | A Small Cinema | Victoria St, L1 6DE |
| 2 | Atrium, Capital Building | Old Hall St, L3 9PP |
| 3 | The Bluecoat | School Lane, L1 3BX |
| 4 | The Brindley | WA7 1BG (See zeemaps.com/LOOK15) |
| 5 | Camp and Furnace | Greenland St, L1 0BY |
| 6 | Central Library | William Brown St, L3 8EW |
| 7 | Constellations | Greenland St, L1 0BS |
| 8 | Crosby Coast Guard Centre | L23 8SY (zeemaps.com/LOOK15) |
| 9 | The Dome, Liverpool ONE | Chavasse Park, L1 8LT |
| 10 | The Domino Gallery | Upper Newington, L1 2SR |
| 11 | dot-art at Rex | 20-48 Basnett Street, L1 1ED |
| 12 | Exhibition Research Centre LjMU | Brownlow Hill, L3 5RD |
| 13 | FACT | Wood St, L1 4DQ |
| 14 | The Futurist | Lime St, L1 1JQ |
| 15 | The Gallery | Stanhope Street, L8 5RE |
| 16 | The Hardman's House | Rodney St, L1 9EX |
| 17 | Impressions Gallery | Aldermanbury, Bradford, BD1 1SD (zeemaps.com/LOOK15) |
| 18 | Infinite Art Space | Stanley Road, L20 2AB |
| 19 | International Slavery Museum | Albert Dock, L3 4AX |

| | | |
|----|---------------------------------------|---|
| 20 | Kirkby Gallery | Knowsley, L32 8XY (zeemaps.com/LOOK15) |
| 21 | Museum of Liverpool | Pier Head, L3 1DG |
| 22 | National Media Museum | Little Horton Lane, Bradford, BD1 1NQ |
| 23 | NEPN (North East Photography Network) | Sunderland, SR1 3SD (zeemaps.com/LOOK15) |
| 24 | Open Eye Gallery | Pier Head, L3 1BP |
| 25 | Palm House | Sefton Park, L17 1AB |
| 26 | Peter Scott Gallery | Lancaster LA1 4TW (zeemaps.com/LOOK15) |
| 27 | Redeye | CCFCA, Manchester M4 1EU (zeemaps.com/LOOK15) |
| 28 | Side Gallery | Side, Newcastle upon Tyne NE1 3JE (zeemaps.com/LOOK15) |
| 29 | St George's Hall | St Georges Place, L1 1JJ |
| 30 | St Luke's Church | Berry St, L1 2TR |
| 31 | The Strand Shopping Centre | L20 4SZ (zeemaps.com/LOOK15) |
| 32 | TATE Liverpool | Albert Dock, L3 4BB |
| 33 | Thomas Steers Way | Liverpool ONE, L1 8LW |
| 34 | Victoria Gallery & Museum | Brownlow Hill, L69 3DR |
| 35 | Walker Art Gallery | William Brown St, L3 8EL |
| 36 | WarpLiverpool | Hurst St, L1 8DA |

 **Northern Photography Consortium** venues. For journey information to these photographic centres visit zeemaps.com/LOOK15



Xavier Ribas: Nitrate

Exhibition continues until Sun 5 July, free entry.

Galleries open Mon-Sat 10am-6pm, Sun 11am-6pm.

Exhibition related events:

Sat 20 June 2pm

Exhibition Tour by David Jacques. Free

Sat 27 June 4pm

Exhibition Talk: The Great Explosion

Book launch and talk by Brian Dillon. £3/£2

New summer
opening hours – food
and drink served
Mon-Sat until 7pm &
Sun until 6pm

Tickets & Information 0151 702 5324

The Bluecoat, School Lane, Liverpool L1 3BX

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