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FORMAT19 forever//now

Louise Fedotov-Clements

FORMAT19 marks our ninth edition since we began in 2004, this year the theme is FOREVER//NOW and presents contemporary and archival photography. Throughout the festival our curated programme will explore our attachment to the idea of FOREVER and how through photography we seek to represent our ever changing world, society, lands and histories. The concept of FOREVER seems to be almost built into the very nature of humanity and the photograph as a recorded moment, manipulated memory or idea, yet throughout history we know from the Chinese Dynasties to our current situation in the UK – Brexit, that all empires will fall, but at the time we feel that they will last forever. The theme also responds to major world events and the zeitgeist of the archive, past and present, found and lost; its history, purpose and uses. FOREVER is about memory and bearing witness, the theme touches upon our obsession

“A place belongs forever to whoever claims it hardest, remembers it most obsessively, wrenches it from itself, shapes it, renders it, loves it so radically that they remake it in their own image.” Joan Didion

to record and share the continuous moment of ‘our’ lives.

Even as we endeavour to extend subjects through photography, time and

material can never be endless, it is a difficult concept to pin down and the immortality that photography seems to offer is always just out of reach. Alongside the mass production of pictures and our seemingly endless desire to be seen, there are calls for digital anonymity and campaigns around the right to be forgotten or to opt out. FOREVER//NOW is a contested idea that we invite you to think widely about, there are many ways to perceive it. The artists included in the exhibitions and wider programme offer an extraordinary and diverse range of perspectives from all over the world via an incredible range of approaches through photography and related media. The programme for FORMAT19 features voices from across the globe, past and present. Our exhibitions take place across Derby and the region and the public programme offers excellent professional practice and engagement opportunities that lead the way for networks and ideas to grow. The festival is about supporting ecologies and facilitating future developments in the field, for us it is critically important to be a driving force in what photography is and can be.



Maki Hayashida (P)
Almost Transparent Island

1 *Black Mirror: The Selected Poems of Roger Gilbert-Lecomte, Station Hill Pt.*

2 *Bidon Gysin/ W.S. Burroughs, Third Mind*

3 *Franz Kafka, Journal 9 (from On The Communication Of Events by Pierre Zaoui)*

Over the last decade the constantly growing ecology of photography has expanded to encompass a huge number of manifestations, hybrid forms and practices that frequently cross over into many other fields. Since this still emergent practice of contemporary photography, including the discourse and technology of the medium, is under such rapid transformation, it is a challenge to define it. The current contemporary network of hybrid photographic practices coexist and pitch between the exhibition space, audience, publication, the interactive and online. It has become a hyperactive image field that refers to and is made up of endless subjects such as politics, fictions, collage, vernacular images, performance, archives and society as a whole. Despite the vast developments in digital, photography is still is a ubiquitous tool of representation. Although censorship is prevalent now in many countries, there is almost nothing that can't be shown in a photograph. From the surface of mars to our dinner plates, alongside much more personal, intimate concerns including questions of racial and gender identity, the aftermath of capitalism and the persistence of neo-colonialism. Alongside this wealth of production the context for the presentation of images is larger than ever before, with hundreds of opportunities in galleries, books, magazines, apps, open calls, blogs, pop-ups and the list goes on. Each of these voices and images want visibility and are looking for a platform, online, in print or public space. All the while photographers are competing for visibility together with a new generation of hybrid curators and publishers who have emerged, working online, in publishing and galleries, independent, global and nomadic.

2004 marked the emergence of web 2.0, the next generation of the Internet and subsequently social media platforms such as Facebook, Flickr, followed by Twitter and YouTube in the following years. Until this moment the Internet had primarily been a functional tool to publish information, web 1.0 was non-participatory. Web 2.0 however was a revolution, accessible and active, it offered a shift from consumption to participation. New features thrived at that time including user generated content, information sharing, interactivity and importantly – collaboration. The Internet became a site for social media, blogs, wikis, video and personal websites. For artists, curators and society as a whole these developments set the stage for what was to come. Over the last 25 years international photography festivals and a few vital galleries have become essential condensation points and hubs of activity. While the practitioners, writers and critics subvert the diverse categories of photography, the curators, independents and publishers have also been blurring the boundaries between the techniques and sites of display, encounter or transmission through a myriad of curatorial and display strategies. Photography festivals and fairs are key catalysts and sites for artists and curators to present and experiment with the medium and its emergent forms, from live photography, interactive, digital, mass participatory to site specific presentations in public space, events such as Vevey Images, Breda, FORMAT, Paraty Em Foco and Unseen have been pushing the boundaries in recent years alongside hundreds of excellent platforms online.

The development of our cyber lives is both fascinating and unnerving, we are monitored daily, our travel, health and activity tracked online by mobiles, cookies, bots and gps. The dystopian promise of an insidious AI future looms on the horizon and is getting closer every day. The TV series of our times, *Black Mirror*, is a satirical collection of stories that explore techno-paranoia, anxieties and possible futures in a contemporary reworking of *The Twilight Zone* comprised of narratives that tap into the collective unease about the modern world. The original *Black Mirror* was a book of writing by Roger Gilbert-Lecomte (1907–1943) who is considered one of the renowned poets of the Surrealist period, quixotic, mordant and often provocative. Together with René Daumal he was a founder of the literary movement and magazine *Le Grand Jeu (The Great Game)*, the spirit of which he defined as the ***impersonal instant of eternity in emptiness, a glimpse of eternity in the void***. Their work echos the practice of scrying, an ancient art of clairvoyance, where the seer would stare at the black mirror, often obsidian glass, and enter into a trance like state until clairvoyant visions appeared. Certainly our mobiles, TVs and computer screens are the two-way black mirrors of today.

When you cut into the present, the future leaks out.²

Now that we have spent sometime in the post-truth era of the Anthropocene,

we can see that our planet and society is going through the most rapid phase of urbanization in its history. Over half of humanity lives in urban areas, by 2060 it will be closer to two thirds. Humans are producing more waste than ever before, according to research, the world generates 3.5 million tons of solid waste a day, ten times the amount compared with a century ago. Increases in population and prosperity powers this growth, as countries become more affluent their waste changes to include more packaging, electronic parts, appliances and less organic matter. The World Economic Forum estimates that by 2050 the colossal amount of plastic floating in the world's oceans will outweigh the fish. Indeed our old hard drives full of images sit in e-waste piles waiting to be dug up to become the vernacular archive discoveries of the future. Photographer Benedikt Partenheimer's work *Memories of the Future* responds to this state of overconsumption, waste and global warming by documenting melting ice fields, where gasses are released and are able to burn. In contrast the photographers in the exhibition *Mutable, Multiple* give us a detailed, sometimes fictional documentary view of the land, relationships, interviews and sleight of hand to offer us possible realities as meditative counterpoint to the fluid constant now-now of hyper communications, short attention

spans, memory loss and tinderous relations.

This morning, I watched the destruction of the world as an attentive spectator, then I got back to work³

The role of human memory has shifted, its new purpose

is to record references, therefore entrusting to the archive (mobile, cloud and so on) the responsibility of remembering. This is becoming ever more true, nonetheless some works still hold our attention and burn brightly in our minds. Our collective image memory contains everything from natural

4 Andy Grundberg,
The Crisis of the Real:
Writings on Photography
1974-1989, Aperture,
New York, 1999, p16

disaster, society, war and the private lives of strangers on a micro, global and interstellar scale. Images surround us everywhere, they add to the visual silt that builds up in all directions, from our mobiles, blogs and advertising, to vernacular or archives and found photography. This is happening to such a degree that it is hard to determine what is and isn't important. As Baudrillard relates, in this era of simulation, the real is quickly fading, leaving us behind to become part of layers upon layers of simulations and representations. Artist Kensuke Koike for example manipulates archive images, warping and assembling the scenes to create unnerving but plausible, albeit surreal, situations that are playful yet encourage us to look again and to question our trust in photography.

All we see is seen through the kaleidoscope
of all that we have seen before⁴

Akin to collage, DJ mixing
and sampling, we are familiar
with the recycling of existing

material to create something new, this way of producing has also been adopted into contemporary photography. Working with various photographic strategies including images collected from the Internet, many photographers explore their ideas through the manipulation and deconstruction of the original photographic material to investigate and expand issues related to authorship and appropriation alongside theoretical observations. We can see that various experimental works have also been enriched by digital cultures leading to new forms that are augmented, interactive, generative, glitched, interlaced, synthesized, constructed and appropriated. Alexandra Lethbridge is a photographer whose work is concerned with expanding the potential of found photography through collage and installation. Other artists who are part of this remix culture are IC Visual Lab, Maki Hayashida and Paulina Otylie Surys, who compose and construct works to create illusory images that question time and space, politics and identity.

The photographic aspect of our life is a primary element of our collective knowledge and even our identity is forged in relation to images, everyone is engaged in photography, we are photographed over 100 times a day on CCTV cameras, we upload images in their billions, comment, like, share, skim and curate in our millions. Ask yourself how many pictures have you been included in, how many have you seen and remembered or absorbed, how many have you activated or produced today? This visual lexicon and image database is a familiar global language, non verbal and more often than not, digital. Images can be as pure as language, beyond text, they are the representations of our desires, more than real as we project our best, most enviable selves onto the social media platforms. Images are moving beyond a reflection or substitute for reality into being reality itself, equally in our hyper mediated society, we are nearly at the point where only the things that become image are considered real. In this

The Anthropocene has meant not a new
image of the world, but rather (...) the
subsequent transformation of the world
into images.⁵

most extraordinary time
of transition into the digital
realm, the representation of
the world begins to almost
replace the world itself.



Alexandra Lethbridge (UK)
The Path of an Honest Man

Steven Barritt (UK)
Of Swallows and Ravens



6 Allan Sekula: ART Journal,
The Traffic in Photographs,
Vol. 41, No. 1, Photography and
the Scholar/Critic (Spring, 1988),
pp. 15-25 Published by: College
Art Association

Artists play a crucial role in the development of this closely imagined future between illusion and authenticity, vision and progress, this age that we are in is a great provocation for artists and they offer us a glimpse of what might be. What will the next decade bring us, hoverboards, ubiquitous AI systems or even sentient images? Far beyond the control of the curator, who attempts to make sense of the fragments of this field, photography has founded an entire world of understanding that encompasses and is mediated by a vast number of relations, concerns and potentials to manifest as one of the most important aspects of our 21st century human condition. Artists collective Discipula are working across a range of practices varying from art production to publishing and education, they focus on the role of images in the contemporary mediascape and the use of images as political or economic tools, whose ambiguous nature can be controlled to trigger shifts in the perception of reality. Discipula pays particular attention to the role of the viewer, as well as to the act of looking as a form of political conscience. Many photographers are acutely conscious of what lies just outside the edges of their pictures, Max Pinckers and John Angerson are not alone in investigating what usually goes unseen by exploring the depiction and perception of significant moments and narratives in order to draw attention to the gap between what is visible and what lies beneath.

In photography we are invited to dance between photographic truths and photographic pleasures with very little awareness of the floorboards and muscles that make this seemingly effortless movement possible.⁶

The photographers, at FORMAT this year, offer a compelling opportunity to consider this era of photographic practice through an impressive exploration of time and place.

FORMAT is organised by QUAD and D-MARC (Digital and Material Artistic Research Centre of the University of Derby) and the festival would not be possible without the generous support and efforts of all our incredible artists, participants, staff, volunteers, funders, sponsors, partners, contributors and producers.

The medium of photography is one of the strongest to interrogate, document and transport us away from the important moments of this shifting world that we live in. Often cultural programmes are the best sites to offer a multidimensional combination of activities that support the artists and audiences voices and visions to reverberate, coalesce and even collide. These constellations of activity interrupt the everyday for the public and industry and allow for new connections or discoveries to be made that maybe even question our understanding of what has gone before. This is a time of great upheavals but also of details, fragments, misdirection and hybrid realities, fortunately through the eyes of artists we can try to make sense of this state that we are in.

Louise Fedotov-Clements
Artistic Director, QUAD
Director, FORMAT International Photography Festival

Benedikt Partenheimer (DE)
Memories of the Future



Virginie Rebetez
Out of the Blue (2016)

Out of the Blue focuses on the unsolved disappearance of Suzanne Gloria Lyall who went missing on March 2nd 1998, aged 19. Combining material from different sources, including family archives, age-processed composites, police reports and psychics' drawings – as well as photographs by Virginie Rebetez of the teenager's belongings and clothing – *Out of the Blue* is a multi-layered narrative collage that opens up an immersive space for new links and enquiry into a subject that now eludes visualisation; an image ultimately beyond the frame.

mutable, multiple

Tim Clark

So reads a passage of Alberto Moravia's 1964 short story *The Swollen Face*, wherein the nameless wife of the photographer Livio Millefiorini lambasts her husband's choice of profession while she endures yet another stakeout of a film star's home. As Kate Flint is quick to point

'You spend your time annoying people who have not done you no harm and whose only fault is that they are well known. You persecute them, you're ruthless with them, you won't leave them in peace. You're incapable of love yourself and you spy on the love of those who do love, you have no real life of your own and you try to portray the lives of those who do have real lives... I'm fed up, I'm fed up. Fed up with your photographs that nobody buys, fed up with hearing you talk about your contemptible exploits, fed up with hoping for better days. You would photograph anything in the world if it could be useful to you.'

out in *NOVEL: A Forum on Fiction* (2009), photographers, as depicted in contemporary literature, tend to come off very badly. They are often painted as needy, insecure, anxiety-ridden creatures who emerge at the right time in the right place to capture 'a decision moment', yet are ultimately voyeuristic, or, worse still, predatory and exploitative, with little recourse to concern for their subjects. Furthermore, it is routinely left to their companions to highlight their emotional inadequacies. And, without fail, they focus on the practical idea of representing the material world or reporting objectively in favour of harnessing imagination or stylistic imprint.



Amani Willett
*The Disappearance of
Joseph Plummer (2017)*

The Disappearance of Joseph Plummer explores the human desire to escape and find peaceful solitude, away from the pressures and constraints of modern existence. Inspired by the tale of a mysterious hermit, who lived in the woods of New Hampshire in the late 1700s, Amani Willett somnambulates this distant past to discover the legend still lurking in the wilderness. Moving beyond the document and record, *The Disappearance of Joseph Plummer* is an atmospheric and impressionistic echo of this story. It examines notions of history, family, folklore and geography that operates at the limits of representation.

This may serve as a useful coda for approaching *Mutable, Multiple*, a group exhibition curated by Louise Fedotov-Clements and myself, composed around a series of photographic works that challenge prevalent modes of documentary and storytelling. Each offer insights into the nature and appeal of photographs as 'portals to the imagination and vessels of empty truths', to quote Hanno Hardt's apt description from his introduction to *Constructing Photography: Fiction as Cultural Evidence* (2007). Fiction, in the sense of liberation, the extent to which artists are able to depict reality in a myriad of different ways and in response to themes of irreducible complexity rather than rationalistic reduction; fiction, as a means of undermining of photography's truth claims that are often given precedence over the social and psychic formations of the spectator or subjects in the production of meaning.

The six artists featured here – Max Pinckers, Edgar Martins, Stefanie Moshhammer, Amani Willett, Anne Golaz and Virginie Rebetez – all make use of the narrative potential of photography to engage with their subjects, yet without adopting straightforward strategies. They are at a crucial distance from their subjects and autonomous from such realities in order to divert or modify them through artistic investigation (after all, subjects are not fixed entities but versions of subjects, seen as photographed appearances). They pose questions about how narrative, history, memory and myth can be recalibrated as a way of coming to terms with complex and changing realities. Further, with a combination of exactitude and evasion, they seem to acknowledge, what Hardt further elucidates in his study as, 'the documentary character of photographs only as a conventional idea, or a point of departure for an argument that insists categorically on the ambiguity of photographic evidence and embraces the creative challenge of variable truths.'

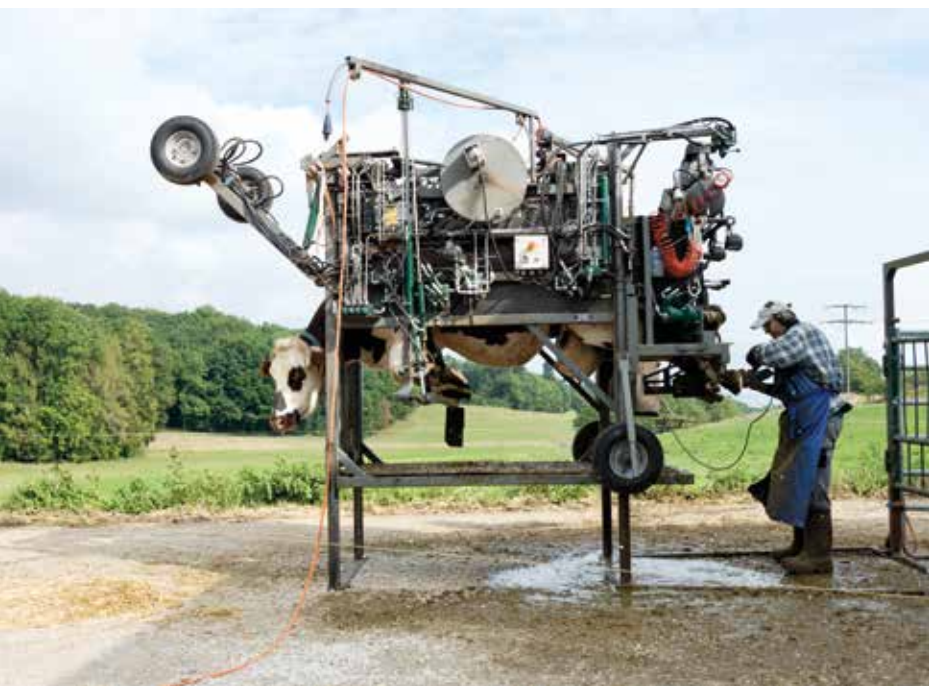
Brought together in the context of *Mutable, Multiple* the projects thus collectively occupy a hybrid documentary space between image and information, fiction and fact, where juxtapositions of interviews, literature, press material, news footage, archival interventions and staged photography are the new norm – a story of stories. With no neat and tidy definitions, instead their mode could perhaps better be understood as 'literary'; one or a number of attributes that Terry Eagleton outlines in *The Event of Literature* (2012) either as 'fictional, or which yields significant insight into human experience as opposed to reporting empirical truths, or which uses language in a peculiarly heightened, figurative or self-conscious way, or which is not practical in the sense that shopping lists are, of which is highly valued as a piece of writing.' These words can just as easily be applied to photography and the declaration of photography, with its limitations and opportunities that are variously resisted, confronted or challenged in *Mutable, Multiple*.

Through their accounts, and by creating such degrees of freedom within their multi-layered and subjective approaches, or 'attitudes', the artists in *Mutable, Multiple* become wholly immersed in process, all the while examining the limits of representation and inserting self-reflection actively

within their work. Uttered in the photographs then is a performance, a sort of dramatology, where the creation of an image points only to other images, stating its allegiances to both the cumulative effect of a series and a systematic deception that arises from a consciousness about its ability to mislead or misdirect our looking.

We look at photographs to experience, and sometimes, as is the case in *Mutable, Multiple* to be reminded of the diversity of strange and vivid lives seemingly more peculiar or extreme than our own, and at the same time, of human experience, thoughts and feelings whose vivid presence can be conjured up through images so as not to abandon humanity to the vicissitudes of capitalism. In this vein *Mutable, Multiple* shines a spotlight on imaginary or hidden worlds, and, in the process, brings to bear issues of entrapment and disappearance, fantasy and escape, exile and longing. The various ways in which each project deals with fractured, disharmonious lives that are constantly in a state of becoming are made apparent – by turns marginal, isolated, concealed, regulated – allowing the viewer to meditate on the situations in which such individuals achieve visibility and, some cases, invisibility, in the world. It could be posited that artistic freedom or, more specifically, the freedom of fiction might be an antidote to the unfreedom of these lives, or as an opportunity for reinvention of the individual.

Tim Clark
FORMAT19 Guest Curator



Anne Golaz
Corbeau Vol 2: Finir comme prévu (to end as expected) (2018)

Corbeau Vol 2: Finir comme prévu (to end as expected) is an epilogue to the main body of work published in 2017, a complex construction made of diverse visual materials and texts resulting from the collaboration with author and screenwriter Antoine Jaccoud. Comprising a video piece and an experimental, unbound book, the work documents the drama and demise of the farm where the Swiss artist Anne Golaz grew up, evoking themes of time, life, decay, fate and death as depicted through the machinations of memory and tableau.



Max Pinckers
Margins of Excess (2018)

In *Margins of Excess*, Max Pinckers narrates the cases of six individuals who momentarily achieved nationwide notoriety in the United States press due to their attempts to realise a dream or ambition, but only to be presented as frauds or charlatans. Combining reality and fiction, *Margins of Excess* questions and explores highly-idiosyncratic versions of reality during the current 'post truth' era, in the process squaring up to documentary's truth-claims by inserting self-reflection actively within the work.



Stefanie Moshhammer
I Can Be Her (2014-18)

Receiving an unsolicited letter from a stranger serves as the starting point for Stefanie Moshhammer's exploration of love and delusion in *I Can Be Her*. The letter provoked an onslaught of fantasy and paranoia as the artist sought out evidence and traces of the man by way of reproducing images inspired by her suitor's words in an attempt to conjure up his presence through subjectivity, illusion and speculation – blurred frames of realism.



Edgar Martins
What Photography has in Common with an Empty Vase (2018-19)

What Photography has in Common with an Empty Vase is developed in collaboration with GRAIN Projects and HM Prison Birmingham (the largest category prison in the West Midlands), its inmates, their families and other local organisations. It reflects on the uncertainty of dealing with the absence of a loved one, brought on by enforced separation, while addressing ontological questions of the status of the photograph when questions of visibility, ethics, aesthetics and documentation intersect.

kensuke koike

Peter Bonnell

happy ending

Kensuke Koike is a Japan-born artist now based in Venice, Italy. He has been described as a conjurer of materials – largely found photographs – transforming himself in recent years into a cut paper master who is constantly working with images to produce intricate collages, installations and sculptures. He has a highly developed skill for image reconstruction where the elements are broken apart and reconfigured with painstaking precision and subtle humour. Every detail and shape is allocated a place in a canvas that turns out to be surprising, harmonious and pleasing to the eye. These new images have therefore their own independent life, barely connected to that of the original photos, showing that in the end everything depends on our point of view; yet Koike never wastes any part of an image he disassembles and reconfigures – all core components are present and correct, or as The Guardian journalist Sean O’Hagan astutely comments “Nothing is added and nothing subtracted”. Koike is also a compulsive imagemaker and has a considerable international cult following on Instagram. With an obsessive regularity he posts videos of his cut-up and reconstituted creations, giving the still image a life of its own. The video works are simply shot affairs that nonetheless retain an incredible power to fascinate and hold the viewer.

In the process of creating newly commissioned work for his exhibition for FORMAT19 in QUAD Gallery, Curated by Peter Bonnell and Louise Fedotov-Clements, Koike has turned to a much-heralded and immensely important archive that can be found right here in the city of Derby: the archive of W W Winter. Winter’s has been operating in Derby in the same area on Midland Road – since 1852. They are one of the oldest studios in the world still operating today, and their inventory of images is a treasure trove that Koike has gleefully delved into to produce an installation of images from the past. The people populating these images are all likely Derby natives, or from nearby to the city, all long since departed. Yet Koike – as with much of his work – has rejuvenated his source material, consequently giving both the people that appear in them and the actual source photographic image a new sense of purpose, a sense of rebirth. Indeed, the artist himself comments that he has taken these archives, these images, and, “given them a new life, a new story and now a new result.”



The results are images that are in turn both joyous and knowingly absurd and yet poignant in contemplation of mysterious lives long passed: we may know some or all of the names of these individuals, as they are labelled in the W W Winter archive, but their stories are lost to time. And in the midst of this apparent melancholy Koike, as is his usual artistic MO, has channelled his detailed, meticulous and caring attention – his *joie de vivre* – into producing an exhibition of images that, quite literally ‘smiles’: an exhibition that revives memories and, although in seemingly moribund black and white, has what the artist would call ‘a happy ending’. These images, as with all of Kensuke Koike’s reconstituted artworks, have been given the gift of new life.

Peter Bonnell
Senior Curator, QUAD

white heat of british industry 1950s–60s

Martin Barnes
Photographs by
Maurice Broomfield



Maurice Broomfield (1916–2010) made some of the most spectacular photographs of British industry, showing skilled men and women proudly at work in factories throughout the UK. His photographs made in the 1950s and 1960s reveal a workforce in an era of rapid transition, depicting the remnants of the nineteenth-century's industrial revolution alongside emerging modern technologies.

'a time of such rapid scientific change that our children are accepting as part of their everyday life things which would have been dismissed as science fiction a few years ago'

From shipyards to papermills, textiles to food production, and chemical plants to car manufacture, Broomfield emphasized the heroic, sublime, futuristic and sometimes surreal qualities of industry. His work chimes with Prime Minister Harold Wilson's landmark 1963 'white heat' of British technologies speech, describing, 'a time of such rapid scientific change that our children are accepting as part of their everyday life things which would have been dismissed as science fiction a few years ago'. Broomfield's photographs are not only a valuable record of factory environments at an important historical moment but also a testament to the communities of workers and a way of life that has now largely vanished.

Maurice Broomfield was born to a working-class family in Draycott, Derbyshire. After leaving school at the age of 15, his love of machines led him to work initially as a lathe operator at the Rolls Royce factory in Derby. He attended Derby Art College in the evenings, transitioned to working in advertising and photography, and rapidly earned the position as Britain's premier industrial photographer. Broomfield drew visual inspiration from the eighteenth-century paintings of Joseph Wright 'Of Derby' and modernist photography from the German Bauhaus design schools. His pictures are meticulously composed, dramatically lit and show empathy for his subjects borne out of personal experience of factory labour.

Most of Broomfield's photographs were commissioned to be published in company reports, but he also selected many to be printed at large scale for exhibitions. This show re-examines his work by combining a selection of his exhibition prints alongside contextual press cuttings, publications and contact prints. The contact prints have never been displayed before and reveal the 'outtakes' and edits leading to the final choice. Broomfield's images remain relevant today, prompting questions about the legacy of British industry, with digital technologies replacing manual labour and the UK entering an uncertain economic future in relation to Europe.

The selection exhibited at Derby Museum and Art Gallery for FORMAT19, is drawn primarily from Broomfield's archive housed at the Victoria and Albert Museum, London, with additions from the permanent collection of Derby Museum and Art Gallery. It is curated by Martin Barnes, V&A Senior Curator of Photographs. A fascinating selection of Broomfield's original cameras complement the photographs and are on loan from his son, the internationally acclaimed documentary filmmaker Nick Broomfield.



sixteen

Anne Braybon

Maizi's gaze compels attention. She has the flowing red hair, and luminous skin of a Pre-Raphaelite painting, but her engagement with the demands of a large format camera is contemporary. She is sixteen-years old and lives in Runcorn, south of Liverpool. Craig Easton's portrait of her is the lead photograph for *SIXTEEN*, an ambitious touring project that asks 'What it's like to be sixteen-years-old now?' Maizi's response is pithy.

Easton conceived *SIXTEEN* after work he made during the Scottish referendum in 2014. It was the first, and as yet only time sixteen-year-olds have been given suffrage. He went on to invite a group of leading portrait photographers* to join him on a socially engaged project across the UK.

*Robert C Brady, Linda Brownlee, Lottie Davies, Craig Easton, Jillian Edelstein, Stuart Freedman, Sophie Gerrard, Kalpesh Lathigra, Roy Mehta, Christopher Nunn, Kate Peters, Michelle Sank, Abbie Trayler-Smith, Simon Roberts and MFA candidate David Copeland.

Each photographer brought new ideas for topics, and their own proposals for different ways of working. These early discussions shaped the final body of work and give it a rich mix of themes and creative approaches. The work spans large conurbations, isolated communities, Scottish Islands and dense city estates; it covers the gritty and the pastoral. And it tells stories.

Although aware of each other's approaches, the photographers worked independently. Some focused on a specific location; Christopher Nunn documented three sixteen-years-olds on an estate in his hometown of Bradford to capture domestic and social moments in an intimate portrait of their lives. Linda Brownlee followed a topic, travelling across the country to create striking and emotionally charged portraits of young poets.

Simon Roberts responded to socio-cultural shifts. At a time when fifty percent of the population acknowledge they have no religion his twelve video portraits feature young people who identify through faith. They pose motionless for the camera in a similar fashion to mid-19th century portraiture while a short monologue about their hopes and their faith plays concurrently.

SIXTEEN is social documentary; the photographers collaborated with all the young people they photographed, inviting them to talk about their hopes and fears, education, aspirations and excitement and who or what sustains them. The project gives prominence to voices rarely heard and encourages us to listen. In this period of national and international anxiety these young people are shifting from adolescence to become the adults



who may live in a reshaped political and socio-economic landscape, in which they have had no say.

Working with still photography, video, social media, audio recordings and written text the project brings together the voices and faces of 174 young people from diverse communities. The depth of trust between the sixteen-year-olds and the photographers is reflected in the strength of the portraits and their candid responses to the questions posed. The integration of these two elements gives the project potency and coherence.

SIXTEEN is tethered by time and place. It is no survey. It is wittingly selective as well as comprehensive and inclusive – any sixteen-year-olds who wanted to take part did. Together the words and pictures begin to explore how social background, personal histories, gender, beliefs, ethnicity and location influence aspiration.

Craig Easton
Maizi, Runcorn,
Cheshire, England



David Copeland
Kayleigh, Belfast,
Northern Ireland

Christopher Nunn
Nathan, Bradford, West
Yorkshire, England

Simon Roberts
Inokh Singh Bassi, Derby,
Derbyshire, England



- Sophie Gerrard**
Kirsty, Edinburgh, Scotland
- Lottie Davies**
Still from 'FaceTime' video: Amina,
Hastings, Sussex, England
- Kalpesh Lathigra**
Harry, Ryan and Reece, Widnes Vikings
Rugby League Club, Halton, England
- Abbie Trayler-Smith**
Naz, Cardiff, Wales Samuel,
Ebbw Vale, Blaenau Gwent, Wales



Craig Easton
Raven, Fair Isle,
Shetland, Scotland

Hi, my name is Raven. I'm 16 and I live on a small island called Fair Isle which is located 23 miles off the coast of mainland Shetland and is Britain's most remote, unvisited island. I live in a cottage with my mum and dad and two of my brothers. I have an older brother, Iain who lives in Orkney. My brother, Kyle is at University studying Chemical Physics. The island has no secondary schools so me and my younger brother Iain go to the Anderson High School on mainland Shetland. We stay in a hostel for 3 weeks at a time and fly home every third weekend. This starts about the age of 11 or 12. We are very dependent on the wind weather so the plane can fly. The only other way on and off the island is by ferry which is a very long trip up to 5 hours to get to Lerwick and it is usually a rough journey. The Fair Isle Primary School had only 6 pupils when I was there. Such a small number meant that everyone had to get along and you didn't have many people of your age around you. However, a strong sense of friendship formed between you and your classmates and one-on-one time with the teacher was not hard to get. Moving from a school of 6 to a school of 200, away from home, is a daunting experience especially at such a young age. However, staying in the hostel has allowed me to grow as a person and become very independent. I believe it has helped to prepare me for later in life. After secondary school I hope to continue my studies and in the future would like to possibly be a teacher or work in some form of psychology. My mum works as the school secretary, runs a holiday company and is the admin/co-ordinator of a contract company based on mainland Shetland. My dad works on the boat, fix cars, erect/guard gear/cabins and maintains the lighthouses. I am often involved with unusual jobs such as building hay, mending my parents' motor, working with my dog to trial up sheep, digging ditches and building fences. I hope the world will continue to support smaller communities such as Fair Isle and ensure the island can remain as such. I fear for Fair Isle's future as financial cuts could mean a reduction in essential services such as transport, health care and education.





Michelle Sank
Chloe, Falmouth, Cornwall, England

Linda Brownlee
Damilare, London, England

Robert Brady
Still from 'Sixteen' film: Stephanie,
Isle of Scalpay, Western Isles, Scotland



Lucy Rawson

Red Scarf

Favourite Song : I Know Where I've Been
(Hairspray the Musical)

Being 16 and having such a passion for my hopes and dreams can be liberating but also a struggle. Having to deal with the judgement everytime I try something new. My favourite feeling is when I am on stage because there are no limits unlike everyday life.



Roy Mehta
Traveller, Lewisham,
London, England

Kate Peters
Anthony, Orleton
Common, Shropshire

Stuart Freedman
Yeh, Kings Cross, London

my ten years of FORMAT

Brian Griffin

My first journey out of St Pancras station felt so different. I was heading north to Derby and not south into Europe mainly France as was normal for us photographers to partake or attend a photo festival. I was excited for I'd been invited to become its Patron, which I found hard to believe, me being someone who felt was to the side of the art photography mainstream.

On the East Midlands train leaving behind the outskirts of London, at the time it passed through my mind of how its major institutions had only half heartedly endorsed the art of photography, just concerning themselves with 'Footfall', basic curatorial patterns or its curators fetish, and now I was venturing to a small city a 35th the size of London with ambitions of becoming one of the most important festivals of photography in the world. This was all going through my mind in 2009. I was going to a festival that unknown to me at the time I would steadily grow along with, that has proved inspirational, guided by people that I admire.

From that first meeting with Louise Fedotov-Clements and Mike Brown, in 2007, at a talk in Derby, when they outlined to me their ambitious plans for the development of FORMAT that they had started in 2004. I was happy, a chance to play a supportive part however small, in a festival that was not in London, I just knew it had the makings to become important and different, certainly not conservative or unadventurous in attitude, plus happening in another part of the UK away from the capital. I still feel strongly about de-centralisation and am an advocate of sharing out things around the UK. After all Derby logistically ticks all the boxes for being easily reached by car, train or air and pretty central.

Now this year since that first train journey of dreams and excitement I have reached my tenth year. Each year I attend the steering committee meetings, where many of us voluntarily come with each one of us dedicated to the development of FORMAT.

I feel I've grown creatively alongside it, in some ways inspired by it and the work I have witnessed exhibited within it and the people I have met attending it. Possibly it will eventually race on ahead of me, with its unstoppable energy and spirit.



Brian Griffin
Still Waters, Workers - Royal Crown
Derby, FORMAT13 commission
(see over)
Brian Griffin
Tram Man (2019)

For me each and every past FORMAT over the last ten years fills me with happy memories, seeing people developing new connections and friends, for after all this is a festival about people. Its size invariably enhances the possibility of discussing new ideas, nurturing projects as well as creating new friendships; it's a place that is a crucible of enlightenment.

For FORMAT19 I have been commissioned to make a series of new photographic works inspired by Crich Tramway Village. This piece I have given the title *Tram Man*. Additionally, alongside the framed images, is the sculptural headgear that I designed to be worn by the tram drivers for the physical representation of tram travel.



the new wave of british photobooks

Sebastian Arthur Hau

(the confusion of photobooks)

There's no use ever searching for photobooks online. You might come up with inspiring images – a couple looking at a book together (I'm not saying that doesn't ever happen), but it's impossible to find traces of the vibrant community of photographers and bookmakers, when the overwhelming search results are about print-on-demand family albums. And yet Britain has produced some of the most impressive books in

Britain has produced some of the most impressive books in the history of photobooks

the history of photobooks, think of Bill Brandt, Chris Killip's *In Flagrante*, Martin Parr. Books that can be considered as documents of society and life, artistic statements about truth and fiction,

subjective visions of beauty and despair. For most of the twentieth century, these books were shelved in bookshops either in the fine arts, travel section or wherever there was place for them – the term photobook is rather new, and still means nearly nothing to most people (at least when I try to explain my job) (if we meet during the festival please don't ask). Only at the beginning of the 2000's a new generation of photographers began making books of their own, side-lining the bigger publishing houses (who were mostly quite far away from appreciating the 'young' art of photography). Exceptions are rare, the cornerstone of British photography publishing, Dewi Lewis, and his now 25 year old catalogue of wonderful books, who has garnered praise abroad, and some of the most honourable prizes in competitions for his publications. Digital technologies, a growing group of people invested in and passionate for these books, and new marketplaces helped artists such as Stephen Gill, publishers such as the AMC, Morel and Trolley to launch their program of books at the end of the first decade of this new century (political follies seemed far away). SP&BH, first an online platform in London, Here Press, Loose Joints, Café Royal and Mack Books followed, bringing books as objects, design

experiments and simply visual pleasures to an international public, and thus making British photographers known abroad. In recent years Gost, Palm Studios, Overlapse, Stanley/Barker and Hoxton Mini Press have been publishing immensely interesting books, both to praise by press and media, and touching collectors and photography lovers in their sweet spot. Between the online distribution of images, specialised bookshops such as Claire de Rouen, Conor Donlon, Photobookstore UK, and The Photographers' Gallery shop, festivals around the world have become the most important places not only to see and buy photography, but to discover it, and speak to photographers and artists, and meeting them in market places where publishers present and discuss their books. These lively spots invigorate photography – questions you might have asked yourself for a long time suddenly find answers (why is this art?) or become unimportant in the face of this rich and diverse visual culture. Beware, often photography books are printed in very limited print runs (the printing costs are horrendously high), so it's no use to think too long when you've already fallen in love with a book!

Sebastian Arthur Hau
FORMAT19 Photobook Market Guest Curator



kassel dummy award 2018

[fotobookfestival.org/
portfolio-item/kassel-
dummy-award-2018/](http://fotobookfestival.org/portfolio-item/kassel-dummy-award-2018/)

The Fotobookfestival Kassel has invited all photographers worldwide to enter their unpublished photobook mock-ups for the *Kassel Dummy Award* contest. In total, 391 photobooks from 46 countries from all over the world, from Bangladesh to Norway, from Russia to Australia, from Japan to America, from China to Brazil were sent in to the 2018 *Kassel Dummy Award*. The shortlist selection resulted in 53 photobooks which you can see in this exhibition. The exhibition has toured to international photo events in Kassel, Rome, Madrid, Dublin, Aarhus, Sofia, Zagreb, Dresden and Derby.

The winning books from 2018 are:

FIRST PRIZE

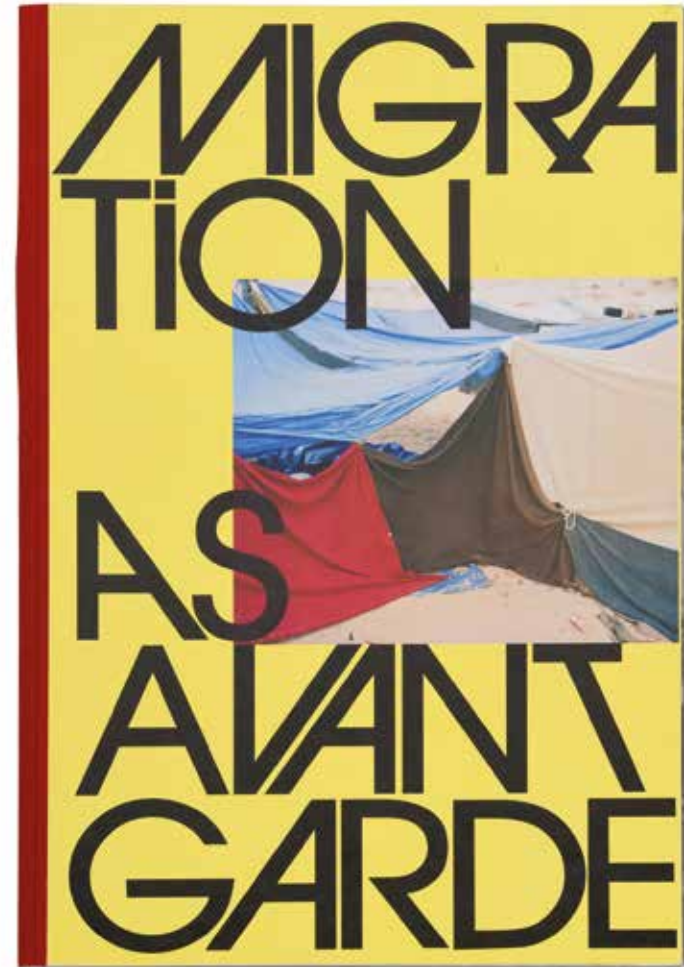
Michael Danner (DE)
Migration as Avantgarde

SECOND PRIZE

Karim El Maktafi (IT/MA)
Hayati

THIRD PRIZE

Filippo Romano (IT)
Water Tanks in Mathare Slum



quinn's dream

W.M. Hunt

Of scenes of Nature, fields and mountains,
Of skies so beautiful after a storm, and at
night the moon so unearthly bright,
Shining sweetly, shining down, where we
dig the trenches and gather the heaps,
I dream, I dream, I dream.

There is immediate pleasure in Lottie Davies' ongoing visual journey, 'Quinn'. It began in 2014 and the artist has

continued to revise and add to it, most recently with a 2019 installation as part of the FORMAT Photography Festival near Derby, UK.

The artist's quest is like that of her protagonist – impulsive, necessary, full of light and natural beauty. There is considerable pleasure to be had simply in engaging with her photographic landscapes and videos. Not much happens. Rapture, yes, but few events.

A young man, Quinn, is a walker, a young man who seems to travel with some direction but no evident purpose other than walking. We can learn more specifics from Davies' written statements if we need those, but the visual evidence is full and always suggestive.

Quinn has an easy gait, without any urgency or determination. We can see where Quinn is traveling through: the gorgeous scenery – green fields and leafy woods, rocky coastlines – epic and sublime. There don't seem any other prepositions – he isn't really walking from or to a place, but, rather, through.

The act of walking is simple and possibly complete. Maybe he is getting clarity by not having any real baggage. The suitcase he carries occasionally is light, possibly empty. What is that about? He encounters a few people, but they seem almost intrusive, outside of the story. Even the offer of berries by a young woman seems jarring, not even for the symbolic readings one might take from the meeting.

Quinn's solitude, his solitariness, seems to be the most important element.

Even when we have the occasion to examine his effects, we may not find anything very revealing, a map and the odd talismanic or totemic stones he may have picked up in his walkabouts. If the visitor looks into the journals, that will invite some curiosity and be revealing. In pursuit of spiritual guidance or clarity, Quinn doesn't seem to have been visited with a planned route, even an imagined *songline*, to direct him.



Somehow the act of the walking meditation is in and of itself complete. We can suppose that Quinn is 'working out' something.

"If you don't know where you're going, any road will get you there" paraphrases Lewis Carroll's Alice's Adventures in Wonderland:

"Would you tell me, please, which way I ought to go from here?"
"That depends a good deal on where you want to get to," said the Cat.
"I don't much care where—" said Alice.
"Then it doesn't matter which way you go," said the Cat.
"—so long as I get SOMEWHERE," Alice added as an explanation.
"Oh, you're sure to do that," said the Cat, "if you only walk long enough..."

As existential but as wise is the story of the traveller who gets lost in the country, pulls up alongside an old timer standing by the side of the road.

Question: "Can you tell me where this road goes".
Answer: "I've lived here my whole life and that road ain't never gone anywhere."

There is no agenda. Quinn is walking in these Arcadian spots, and that should be enough information for the viewer.

Ms Davies is a story teller, and Quinn is her visual bildungsroman, in which the young man 'comes of age'. Quinn is her 'Werther'. Quinn searches out the capitalized states of being: the Sublime, Nature, and Romance (as in ideal and idyll).

And the viewer may also feel that release.

feature shoot

Feature Shoot's 4th Annual Emerging Photography Awards

Selection curated by Louise Fedotov-Clements

Artists: Camillo Pasquarelli (Italy), Sharbendu De (India), Lucia Sekerková (Slovakia), Synchrondogs Tania Shcheglova & Roman Noven (Ukraine), Dylan Hausthor (USA)

The Feature Shoot Emerging Photography Awards is an international photography call for up-and-coming image makers of all ages and backgrounds working across all genres. Selected photographers are provided with the resources they need to get their career off to a strong start including awards and three different international group exhibitions including FORMAT19 UK, United Photo Industries gallery Brooklyn, USA and Head On Photo Festival in Sydney, Australia.

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

featureshoot.com
Prints sponsored by
ChromaLuxe metal prints

Camillo Pasquarelli (IT)
Dylan Hausthor (USA)

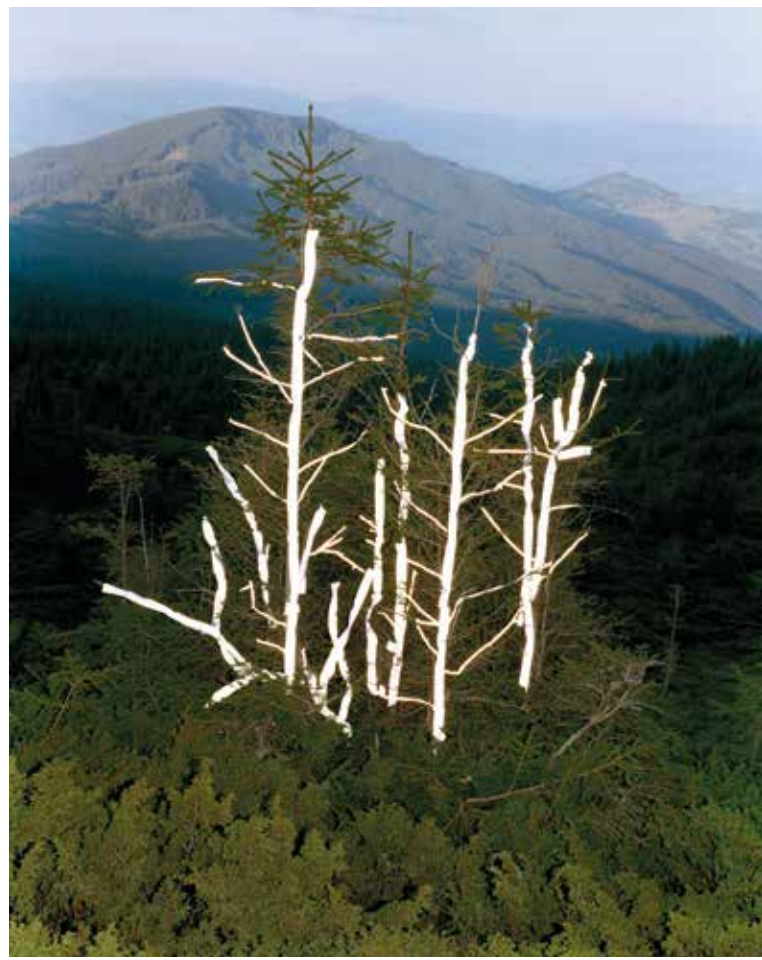


(see over)
Sharbendu De (IN)





Lucia Sekerková (SK)



**Synchrodogs Tania Shcheglova
& Roman Noven (UA)**

open call

Open call artists

Eleonora Agostini
Liza Ambrossio
John Angerson
Elena Anosova
Richard Ansett
Zoé Aubry
Matthew Arnold
Steven Barritt
Emily Berl
Jonny Briggs
Cameraworks Radical Visions
Ronghui Chen
Tomaso Clavarino
Mark Duffy
Caroline Furneaux
Mu Ge
Lydia Goldblatt
Leah Gordon
Emily Graham
Garrett Grove
Maki Hayashida
IC Visual Lab
Jaakko Kahilaniemi
Ingvar Kenne
Seunggu Kim
Anton Kusters
Jack Latham
Anton Roland Laub
Alexandra Lethbridge
Gemma Marmalade
Margaret Mitchell
Yvette Monahan
Jamie Murray
Karl Ohiri
Casey Orr
Rodrigo Orrantia
Gomez + Lewis Bush
Melinda Gibson
Fernando Martin Godoy
Hannah Hughes
Mark Murphy
Graeme Oxby
Gloria Oyarzabal
Michele Palazzi
Laura Pannack
Benedikt Partenheimer
Ke Peng
Louis Quail
Shawn Records
Simon Roberts
Nina Röder
Jens Schwarz
Martin Seeds
Jan Stradtman
Maria Sturm
Paulina Otylie Surys
Ana Teresa Vicente
Philip Welding
Guanyu Xu

FORMAT19

Open call **Huw Davies**

The **FORMAT19 Open Call and Awards** reflects FORMAT's ethos and vision to reach out, share and recognise outstanding individuals working with photography from around the world. Responding to the theme *FOREVER//NOW* it is a celebration of exciting, intelligent and innovative approaches, challenging us to re-imagine the ever-changing society, environment and histories in which we live. At its core the Open Call aims to feel the pulse of international contemporary photography by showcasing and embracing diverse voices and engaging audiences within a spirit of openness, discovery and debate.

FORMAT19 Open Call was selected through open submission by an International Jury/Panel of Advisors, who invited imaginative proposals from photographers, curators, artists, performers and collectives working across the spectrum of image-based genres and practices. In all, 54 proposals were selected from 657 submissions, representing 10467 images from over 50 countries. The range and quality of work submitted was exceptional and included, long-term researched documentary; archive based; participatory and conceptual approaches, interpreted through exhibition; multimedia; VR; moving image; mobile; interactive; instillation; publication; web-based; performance and installation. With such a breadth of engaging ideas and subjects it has been an immense privilege and pleasure to view such a rich seam of inspirational materials. It has also simultaneously, been a serious challenge and responsibility in reaching our final selection. The online jury process enabled us to, read, think and revisit all of the submissions many times in order to appreciate the depth and nuance of ideas and intention in response to the theme.

The theme *FOREVER//NOW* suggests an association with the past and memory and our attachment to the veracity of the photograph as a reliable representation of what has existed in a previous time and space. It also suggests a preservation of that record into the present and the future, where it can be questioned, re-evaluated and re-presented. With a theme that encapsulates such a broad range of practice in the field, it has been fascinating to see the wealth of imaginative and contrasting perspectives.

The final selected work all demonstrates exceptional points of view. These include extended personal journeys exploring different representations of

the family, the connection with the vernacular and the reclaiming of the domestic space. The re-appropriation and reactivation of the institutional archive and heritage collections, ranging from the impact of post-colonial legacies through to how radical approaches aimed at effecting social change in the past can inform photography now. Our relationship with the environment in which we inhabit is also a recurrent theme. Investigations as how the landscape can hold the collective and individual traces of those that pass through it and the impact that human activities, politics and major events can have on the spaces in which we live, work and play as well as their global effect on the Earth's ecosystems. Other work explores innovative ways of story-telling through theatre-based performance and the act of roleplay with impersonators and fans paying tribute to the idols and stars of another age ensuring that their legend and mythical status lives on forever. And finally, closer to home, but inevitable given the current political uncertainties and conflicting emotions, the future identity of a nation state post Brexit. The permanent consequences of the recent past on the now...forever.

Advisory Jury: **Erik Kessels** (Netherlands), **Gwen Lee** (Singapore), **He Yining** (China), **Sarah Allen** (UK), **Brian Griffin** (UK), **Sebastian Arthur Hau** (France), **Tim Clark** (UK), **Wang Baoguo** (China), **Yumi Goto** (Japan), **Huw Davies** (UK), **Louise Fedotov-Clements** (UK), **Anna-Alix Koffi** (France)

Open call awards
FORMAT19 Award £2000
Casey Orr
Spectrum Imaging Award worth £1000
in printing services and mentoring, plus
The Chinese Photographers Magazine
Feature Award and US\$500
John Angerson
Royal Photographic Society Award
of £500
Maria Sturm
Photography Show Award of £500
Graeme Oxby
Genesis and Fuji Award £1000 for print
and framing services **Matthew Arnold**
ARCHIVO Platform Feature Award
Cameraworks Radical Visions



Casey Orr (UK)
Saturday Girl

FORMAT19 Award

A contemporary, playful and celebratory collection of portraits about the styles, tribe identities and desires of youth. The series shows the unspoken ways in which regional and national UK identities can be read through style and self-expression. Each Saturday, traditionally a day of meeting and socialising in public spaces, Orr invited young women to be photographed in her touring pop-up studio in 14 towns and cities across Britain. caseyorr.com



John Angerson (UK)
On This Day

**Spectrum Imaging Award worth £1000 in printing services and mentoring
The Chinese Photographers Magazine Feature Award and US\$500**

A photographic memorial that exposes layers in time. These contemporary photographs have been made in the precise location and on the same day that the actual historic European events took place. These events were both fleeting and eternal – over in an instant but whose consequences would change Europe forever. johnangerson.com



Maria Sturm (RO)
You Don't Look Native to Me

Royal Photographic Society Award

Since 2011, Maria Sturm has photographed the unrecognised Lumbee Tribe from around Pembroke, North Carolina, where 89 percent of the population identifies as Native American. Sturm's photographs might appear to depict a community almost anywhere in America, but elements of hybridity signify the mixing of heritage and contemporary culture.

mariasturm.com

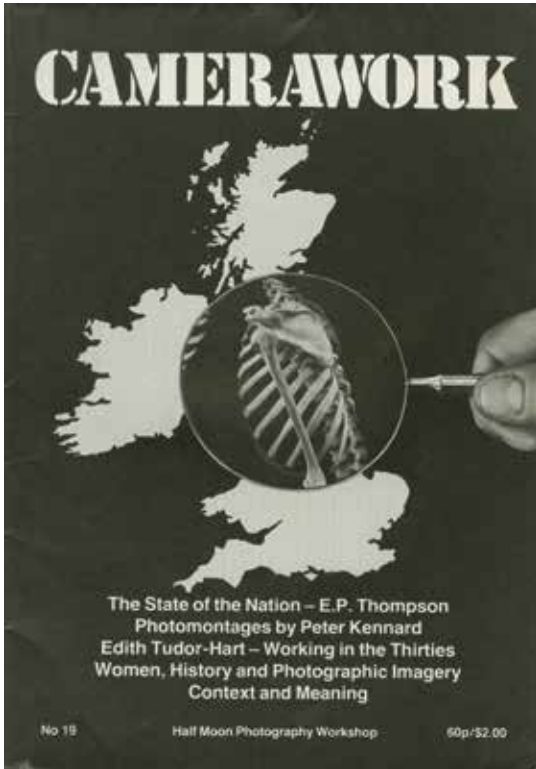


Graeme Oxby (UK)
Forever Elvis

The Photography Show Award

A documentary project about Elvis impersonators. There are people who love Elvis. It's not a figure of speech. It's a real, honest to goodness, all out love. They buy his records, watch his movies, his concerts, his every move. People ink his face on their arms. They sing to his records, sing in the car, alone. People sing at karaoke, they buy a wig, rings, belts, a suit. They are In Love. They pay Tribute to the King.

graemeoxby.com



Four Corners (UK)
Radical Visions: Camerawork Revisited

ARCHIVO Platform Feature Award

This exhibition opens up the Camerawork archives (1976–1985), to consider the magazine's radical approach to documentary photography within the context of our own socio-political moment. Bringing together original material alongside recent documentary projects, *Radical Visions: Camerawork Revisited* reflects upon photography's potential to affect social engagement and political change, four decades after the magazine was first printed.

fourcornersfilm.co.uk



Matthew Arnold (USA)
Topography Is Fate—North African Battlefields of World War II

Genesis and Fuji Award

Arnold's project considers the landscapes of North Africa that the soldier of the war was forced to endure. He used World War II military maps to traverse the challenging terrains from Egypt to Tunisia taken by the Allies. 70 years have not yet eradicated traces of the fighting. Unexploded shells, barbed wire and landmines still litter the landscapes of North Africa and occasionally claim yet another victim, as if the very land itself is reminding us of the tragedy of war.

matthewarnoldphotography.com



Emily Bert (USA)
Marilyn

The promise and the peril of the Hollywood Dream can be embodied in one person: Marilyn Monroe. All over the world, there are those who dress as her, whether as impersonators, tribute artists, or simply fans. For them, Marilyn represents an important part of their lives and a focus of deep love and dedication. These women who channel the powerful notion of the Hollywood Dream reflect the hold that the entertainment industry has upon our collective consciousness.

emilyberlphoto.com



Nina Röder (DE)
Wenn du Gehst Musst Willst du
Doch Auch Bleiben

Nina's grandparents once lived in Bohemia, a historically Czech region. After the WWII ended they were expelled by force and lost everything they had, making it almost impossible for them to throw anything away in the future. After they passed away Nina's family had to sell the house they lived in. This series focuses on the endless decisions whether to keep emotionally-charged objects. By performing for the camera, Nina and her family found a way to deal with their loss.

ninaoeder.de



Jack Latham (UK)
Parliament of Owls

Parliament of Owls is an investigation into Bohemian Grove. An area of Redwood trees in Northern California which every summer, since 1878, has played host to the upper echelon of American society. This exclusive club starts its proceedings by carrying out the 'Cremation of Care', in which an effigy of a person is offered as sacrifice under a 40ft concrete Owl. Nixon, Reagan, Clinton are but a few of the men that call themselves members of the Grove.

jacklatham.com



Zoé Aubry (CH)
Impact, in Search of (R)evolution

In 1815 during the Treaty of Vienna the Jurassians sided with the Bern revolt to defend their independence, their French language, cultural and religious rights. After many years of struggle, Jura became a Federated State. Based on the movement's archives, the work suggests correlations between physiognomies, expressions and body positions in relationship to their ideology in which memory is constituted by emotional persistence and the fragments of a tumultuous past.

z-aubry.com



Jamie Murray (UK)
Folly

In his book project *Folly*, Murray looks at the effect incarceration has on prisoners and how they respond to being excluded from the world. Meeting with ex-prisoners, Murray weaves the stories they share with him into his series of images, offering a visual interpretation of how prison can affect an individual.

jamieemurray.com



Maki Hayashida (JP)
Almost Transparent Island

Teshima, now known as one of Japan's touristic 'Island of Arts' is a rural island on the Seto Inland Sea of Japan, that between 1975–1980s had a huge volume of industrial waste illegally dumped. After a long legal battle, the dispute was settled, and the island was cleaned. Between 2000–2017, 918,000 tons of industrial waste was removed. Hayashida's work includes documentation of the cleaning process taken after 2017 and archival photographs from the island residents, taken between 1980–2000s. makihayashida.com



Laura Pannack (UK)
Separation

Love is something that everyone can relate to and yet there is no one emotion that defines it. *Separation* explores the angst and myriad emotions experienced by London-based creative couples who, as a result of Brexit, have been forced to contemplate separation. Brexit has long garnered column inches for its political implications, but what does it mean for love? Commissioned by British Journal of Photography and created with Affinity Photo for iPad.
laurapannack.com



Garrett Grove (USA)
Journey to the Interior

Journey to the Interior is a series of works that focuses on history, identity and the current state of the American dream. It is an existential walk through the western American landscape, looking for clues about what has happened, what has been lost, and where new hope might be found.
garrettgrove.com



Paulina Otyłie Surys
(PL/UK)
Dreamatorium

A series of vernacular photographs from Poland's Communist period, collaged with commercial Western supermarket catalogue imagery of meat, to add a sublime, uncanny element suggestive of an elusive nightmare. Meat has a symbolic history in Polish culture, it indicates to the fear of hunger during meat shortages during the war/post war period as well as communist regime oppression when the country was dominated by the terror of empty shops and rationed food.

paulinasurys.com



Eleonora Agostini (UK)
A Blurry Aftertaste

A Blurry Aftertaste is an attempt to better understand the precariousness of the notion of home through an investigation into how our familiar domestic existence can be reconsidered and redefined. The creation and documentation of precarious structures that exists between the strange and the mundane is used to identify the significance of a house emptied from its belongings, and to explore the boundaries between the artist and her family.

eleonoraagostini.com



Richard Ansett (UK)
BIRTH – Portrait of the
 artist Grayson Perry

Multiple themes co-exist in this single piece *BIRTH* inspired by Ansett's deeply personal relationship to the 'inexhaustible mother and child motif'. Centuries of art history and religious symbolism are brought up to date in a camp parody of the 21st century and shot 'in camera'.

richardansett.com



Tomaso Clavarino (IT)
Confiteor (I Confess)

Since 2004, more than 3,500 cases of child abuse committed by priests and Church members were reported to the Vatican. Victims are entrenched into an agonizing silence; they do not want to disclose the violence they have suffered. The scars are deep, the memories heavy, the silence deafening. *Confiteor (I Confess)* is a journey into these memories, into these scars, into this silence.

tomasoclavarino.com



Jonny Briggs (UK)
On-going project

In search of lost parts of Jonny Briggs' childhood, he tries to think outside the reality he was socialised into and to create a new relationship with both his sense of family and self. Although easily assumed to be faked, upon closer inspection his images are often realised to be more real than first expected. Involving staged installations, the cartoonish and the performative, Briggs looks back to his younger self and attempts to re-capture his childhood.

jonnybriggs.com



Liza Ambrossio (MX/ES)
The rage of devotion

At sixteen years old, Liza Ambrossio asked a house-keeper from her mother's home to steal photographs from the family photo-albums. Liza was looking for ways to survive away from her family's decisions. Her project *The rage of devotion*, shows these childhood memories, alongside chilling early-morning scenes in Mexico City, and images of her mental and real travels from her own adolescence to adulthood.

lizaambrossio.com



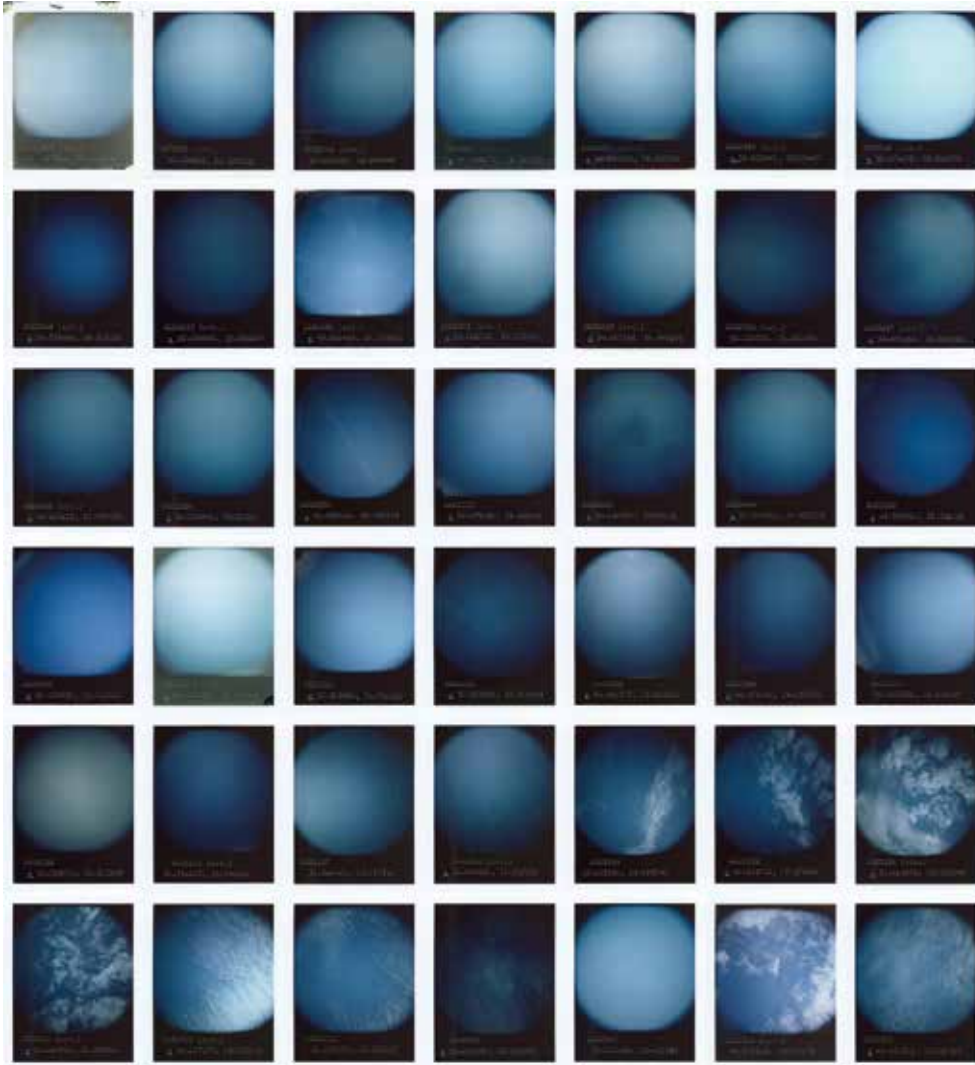
Emily Graham (UK)
The Blindest Man

Twenty-five years since it was first buried, a golden treasure lies undiscovered in the landscape of France, a mystery that obsesses a band of treasure hunters. Joining the pursuit, Emily acts as treasure hunter, following the players' failed searches across France, less interested in solving the puzzle than in the interpretations, and the dreams, fantasies and obsessions of individual searchers.
emilygraham.co



Ana Teresa Vicente (PT)
Wandering Gaze

The *Wandering Gaze* installation allows the viewers' gaze to be transformed into a tangible path that will, slowly and over time, erode the surface of a photograph. The image is now a performative space as the viewers' gaze is invited to wander and explore the image, contributing to the piece but, ultimately, causing the print's deterioration. Therefore, how does the change in the (im)materiality of the gaze affect the experience of our own bodies?
anateresavicente.com



**Anton Kusters (BE)
& Ruben Samama (NL)**
The Blue Skies Project

The Blue Skies Project is an installation of one thousand and seventy-eight peel-apart instant film images of blue skies, accompanied by a 13-year real time tracking audio piece of fading tones. The images were made from 2012–2017 at the last known location of every former Nazi Germany concentration camp. 1078 official concentration camps existed throughout Europe during the Nazi rule in Germany from 1933–1945. Produced and curated by Monica Allende.
antonkusters.com/theblueskiesproject



Jan Stradtman (DE)
Third Nature

More than 50 years after the Vajont dam disaster in Italy (1963), Stradtman uses photography including landscapes, portraits and still life shots of found objects, to document the current state of the site and transforms the disaster into a metaphor for flawed decision making.
janstradtman.de



Seunggu Kim (KCR)
Better Days

Korea has developed rapidly over the last 40 years, which has caused a lot of social ironies. One of these is long working hours with mini-breaks. During holidays, Koreans try their best to enjoy it. *Better Days* explores the spectacle of Korean short vacations. seunggukim.com



Steven Barritt (UK)
Of Swallows and Ravens

Touching on subjects such as quantum mechanics, astronomy and mathematics the series explores our scientific and philosophical notions of how we define reality. Photography and its relationship to the real is examined and questioned, ambiguity and mystery are combined with visualisation and documentation to create a kind of spectral dissonance.
stevenbarritt.com



Alexandra Lethbridge (UK)
The Path of an Honest Man

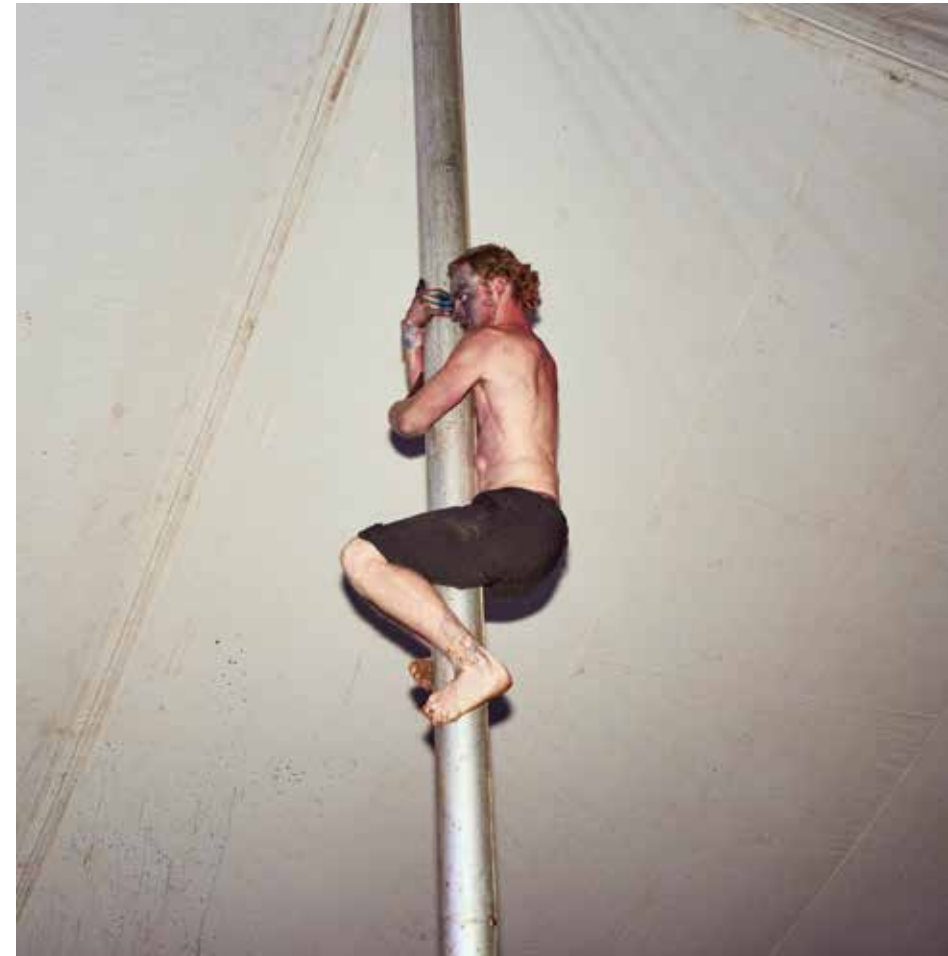
Do people behave differently when they're lying compared to when they're telling the truth? *The Path of an Honest Man* is a study into the hidden language of lying to find commonalities in universal gestures and visual cues. The work looks to the role of the 1950's salesman for inspiration. By referencing a time where methods of persuasion were taught and mastered, the work questions whether lying and deception could be a visual code, one that could be understood and manipulated.
alexandralethbridge.com



Lydia Goldblatt (UK)
Instar

Instar is a term that describes biological states of change, a metamorphosis between shedding and growing. Referencing primal, revelatory changes of love and loss, Goldblatt's work explores these experiences as speaking to the enduring nature of being human, and as fundamentally creative states. Carbon, the basic building block of all life, appears in various forms, connecting the natural and the man-made.

lydiagoldblatt.com



Ingvar Kenne (AU)
The Ball

The Bachelor and Spinners Balls take place across rural Australia, events originally designed to overcome distance; formalised social congregations providing opportunity for locals to meet life partners. It has over time dissolved into chaos, anarchy and an urge to disconnect from the established. Here in *The Ball*, the steadfast pattern of confusion and disorder begin to reveal something else entirely. This chaos becomes both a representation and a metaphor for living with an intensity that perhaps suggests that life is forever and neither yesterday or tomorrow matter.

ingvarkenne.com



Mu Ge (CN)
Behind The Wall

The series records Mu Ge's many journeys across China. He drove 80,000 miles around lands and fields, exploring the villages and cities that felt like to two mutually interactive interconnected worlds overlooked by the Great Wall of China.

mugphoto.com



Yvette Monahan (IE)
The thousand year old boy

In 2006, cavers discovered the 3,000-year-old skeleton of a child in The Burren, South West Ireland. The DNA was tested by archaeologists and matched with that of the local school children, and curiously one boy was an exact match. This made Monahan question how a landscape and its people hold the stories of those that pass through it. Using Tim Robinson's idea of the 'adequate step', Monahan explores the geology, biology, myths, history, and politics of The Burren.

yvettemonahan.com



Philip Welding (UK)
Cutting Corners

Hazards are often caused by cutting corners, and a search on Instagram will find many health and safety 'fails' featuring hapless characters who have allowed themselves to be caught in the act. There is a desire to see the mistakes of others because it makes us laugh and feel superior. Their methods may be lazy, but they are creative and surprisingly inventive. philipwelding.co.uk



Jaakko Kahilaniemi (FI)
100 Hectares of Understanding

71.6% of the Finland is covered by forests – that's over 26 million hectares. *100 Hectares of Understanding* is Kahilaniemi's attempt to understand the 100 hectares of forest that he inherited 1997. The artist combines his photographs with each other in order to deconstruct the results of his private rituals in the forest, uncovering objects and performative acts, which he unveils through his work. jaakkokahilaniemi.com



Michele Palazzi (IT)
Finisterrae

Finisterrae is an ongoing project about Southern European identity and its current state of crisis. Chapter one is focused on Portugal. It is a reflection on the communal origins of the Mediterranean which are a common ground for the construction of a political Europe. Michele Palazzi here uses the images as metaphors, situating them in an environment which could as much be documentary as fictional, and which, in this sense, is both.
michelepalazziphotographer.com



IC Visual Lab (UK)
Alone with Empire: The Counter Archive

Presented here for the first time at FORMAT Festival, *Alone with Empire: The Counter Archive* is an interactive-display that maps out key elements from IC Visual Lab's recent commission working with the British Empire and Commonwealth Film Collection held at Bristol Archives. Showcasing generated film sequences, catalogued emotional responses and a curated soundscape.
icvl.co.uk



Leah Gordon (UK)
*All Watched Over by
Machines of Loving Grace*

Air traffic control towers embody the title of the Richard Brautigan poem and subsequent Adam Curtis film, *All Watched Over by Machines of Loving Grace*. They exemplify benevolent surveillance and benign panopticism, as the Modern exerts itself through all-seeing architecture. They have become an enduring graceful symbol of a form of progress which protects and enables, resistant to critique, forever and now.
leahgordon.co.uk



Anton Roland Laub (RO)
Mobile Churches

Ceașescu's 'systematisation' programme, Bucharest 1980s: one-third of the historic centre has been wiped out to make way for imposing buildings and avenues intended to honour the regime. Despite Ceașescu's rejection of sacral buildings, seven churches are spared and undergo an incredible and absurd process: they are moved on rails and hidden behind housing blocks. Other buildings – e.g. Polish Synagogue – were masked by socialist facades. Withdrawn from the cityscape, today they live secretly holding unresolved remnants of the past.
antonlaub.de



Karl Ohiri (UK)
A Year in Protest

Since the 1st of January 2018 the artist has resisted the urge to comment on, or take part in any online social-political debates. Instead he has taken his opinions offline in a series of self-portraits that when scanned via the QR code directs the viewer to his source of protest. karlohiri.com



Gemma Marmalade (UK)
Seed Series

Seed Series, posits the possibility that those of homosexual persuasion are more likely to have a visceral impact on the cultivation of plants. Accelerated growth, crop abundance and overall increased vegetational health were observed by German botanist, Dr Gerda Haeckel during studies of communal lesbian gardeners throughout the 1970 and 80s. *Seed Series* is a collection of some of Haeckel's original subjects and their finest vegetable specimens. gemmamarmalade.com



Caroline Furneaux (UK)
The Mothers I Might Have Had

The Mothers I Might Have Had began with an archive of 35mm slides shot by the artist's late father in the 1960s.

"There is something about the smile and tenderness of the shot that makes me think it must be a girlfriend. ... Quickly I am imagining all the lives that he lived before I was born, before he even met my mother. ... Absurd as this parlour game may be, there is something both poignant and magical about all the untold stories that each of us carries around."

carolinefurneaux.com



Peng Ke (CNY)
Salt Ponds

Salt Ponds explores collective experiences in rapidly-developing cities, especially in terms of how an ever-changing cityscape can affect young children on a psychological level.

Based on her own experiences of growing up in Shenzhen, Ke explores the paradoxical language of a 'successful' and 'unsuccessful' modern city whilst questioning how can one identify themselves in such ever-changing environment?

pengke.studio



Guanyu Xu (CN/USA)
Temporarily Censored Home

In Guanyu Xu's project *Temporarily Censored Home*, he covertly situated photographs into temporary installations in his teenage home in Beijing to 'queer' the heteronormativity of his parents' space. Even though these installations were not permanent, Xu reclaimed his childhood home as a queer space of freedom and a temporary protest.
xuguanyu.com



Louis Quail (UK)
Big Brother

One in four of us will suffer from a mental illness in our lifetime (or a related condition in any one year). Those suffering have to face a wall of stigma and stereotyping which very often makes their condition worse. *Big Brother* is an intimate photographic portrayal of Justin, Louis Quail's big brother, and his daily struggle with schizophrenia. Quail's varied use of documentation shows a life in light and shade, revealing the person beyond the illness; challenging stigma head on.

louisquail.com



Shawn Records (USA)
Now is the Time

Fixated on the eternal, or maybe just the eventual, within the everyday, *Now is the Time* explores our desire to get away from it all and our inability to ever really do so. Inspired by aging, anxiety, and a handful of sleepy towns on the Oregon coast, the works offer an intricate sequence of quiet, sometimes ominous observations and intermittent ruptures, both glorious and tragic.

shawnrecords.org



Jens Schwarz (DE)
Themmunns

Is a documentary photo project on youth in Northern Ireland where the slang term 'themmunns', derived from 'them ones', is used by both Catholic Irish nationalists and Protestant unionists to refer to those on the other side of the religious-political divide. Under the anticipated terms of a Brexit agreement still in negotiation, Northern Ireland will leave the European Union along with the rest of the UK, despite a majority Remain vote. Most unionists support the decision to leave whilst most nationalists do not, and there is real concern that a hard border between the EU and the UK will threaten the Peace Process and rekindle old conflicts.

themmunns.net



Margaret Mitchell (UK)
*Family (1994) and
In This Place (2016-17)*

Margaret Mitchell's projects span 22 years in a story of love and loss with social inequality at its heart. *Family* features the daily lives of her late sister and her three children as they navigated through difficult emotional and socio-economic circumstances in Scotland. *In This Place* updates the children's lives into adulthood, now with their own families, reflecting on how society operates, how choices in life are related to opportunity and environment.

margaretmitchell.co.uk



Simon Roberts (UK)
The Brexit Lexicon

The Brexit Lexicon is a two-part compendium video work of the most common terms that have shaped the discussions of Brexit in politics and the media during Britain's exit from the European Union. Shot in a real news studio, with a professional news reader, the event is clearly orchestrated. This artifice is key to how Simon Roberts explores the way in which Brexit was reported, questioning the function of mass media, the relationship between politics, media and truth – considering how language has been wielded in the process of campaigning and reporting. Supported by Arts Council England, it is the second lexicon by Roberts, the first being the *Credit Crunch Lexicon* (2011–2012). simoncroberts.com



Mark Duffy (IE)
BREXIT IS YOUR FAULT (Part 1)

BREXIT IS YOUR FAULT (Part 1) is an ongoing project evokes the tragicomic atmosphere of current British governance and an irresponsible culture of blame and ego. For Mark Duffy, photography is a means of recording and adding humour to an anxiety-inducing time. *BREXIT IS YOUR FAULT* channels Duffy's conflicting emotions about the uncertain political climate, juxtaposing his unique insights working in ██████████ with documentary photography from around London. The project observes how this period of political turmoil is reflected in the surrealities of the world, manifesting in tension and absurdity. markduffyphotographer.com



Martin Seeds (UK)
Disagreements & Masks

Martin's work responds to the breakdown of the Northern Ireland Assembly and the potential repercussions of Brexit upon the already unstable Northern Irish landscape. *Masks* is an ongoing series of unique silver gelatin prints created as a response to the escalation of Loyalist and Union terrorist activity since 2014. Made by placing an iPad directly onto light-sensitive paper, the resulting soft, haunting images of ski masks reference the troubles of the past and looming specter of potential future conflict. martinseeds.com



Gloria Oyarzabal (ES)
Woman Go No'Gree

A series that was inspired by research conducted during a residency at the Art House Foundation in Lagos, Nigeria, and the reading of *The Invention of Women: Making an African Sense of Western Gender Discourses* by controversial feminist author Oyèrónkẹ Oyèwùmí, a decolonising voice that questions the rational theoretical frameworks used to define the parameters of a purportedly universal gender category. Oyarzabal's work explores decolonising feminism. gloriaoyarzabal.com



Ronghui Chen (CN)
Freezing Land

Freezing Land explores descendants of immigrants living in northeast China. We're used to thinking of Chinese cities in the context of growth, but some parts of the northeast region is an exception. Shifting industries and shortages of opportunities have been forcing people out of their home and to other parts of China in pursuit of work. The young people there are experiencing a sense of uncertainty; their stories are colourful, yet full of loneliness.
ronghuichen.com



Benedikt Partenheimer (DE)
Memories of the Future

Memories of the Future deals with aspects of anthropogenic climate change and the resulting changes in the Alaskan landscape. Partenheimer visualises the visible and almost invisible effects of permafrost thaw. Drunken trees and methane gas seeps are some of the main topics he has focused on. Due to climate change the melting of permafrost is accelerated and methane, which is a potent greenhouse gas is released into the atmosphere.
benedikt-partenheimer.com



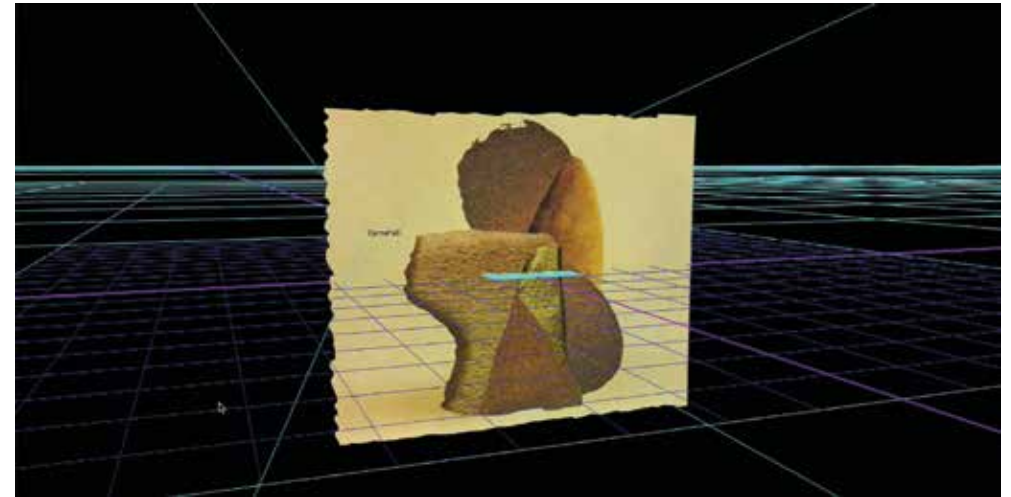
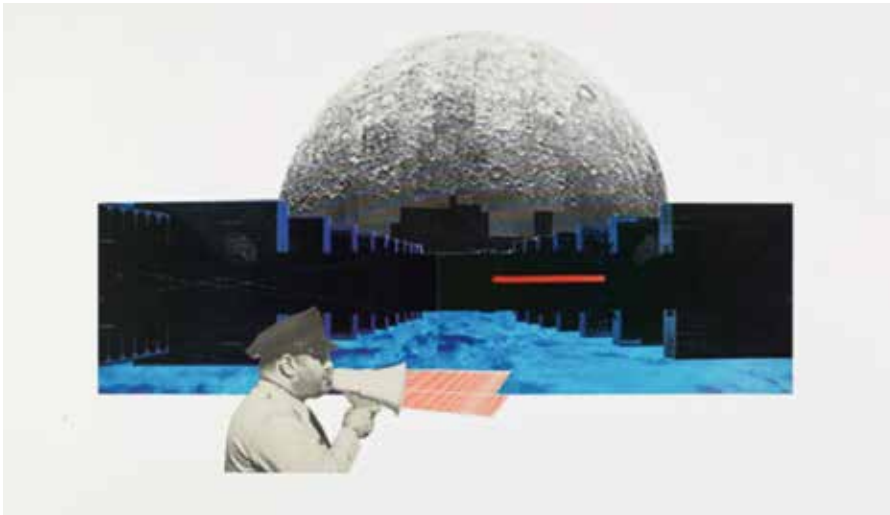
Elena Anosova (RU)
Out-of-the-way

Out-of-the-way was created in a remote settlement in the extreme north of Russia. These lands are immersed into the flow of their own life in which the past and the present interlace. Electricity, supplied by a diesel generator, is available only in the mornings and evenings. Temperatures in winter average -45° Celsius. Isolation, severe climate, and centuries-old traditions preserved the identity of this micro-community. Within the last two and a half years (2015–2018) Elena Anosova documented daily life of this settlement, founded by her ancestors more than 300 years ago.

anosova.com

the office of revised futures

Rodrigo Orrantia Gomez
(Columbia/UK)



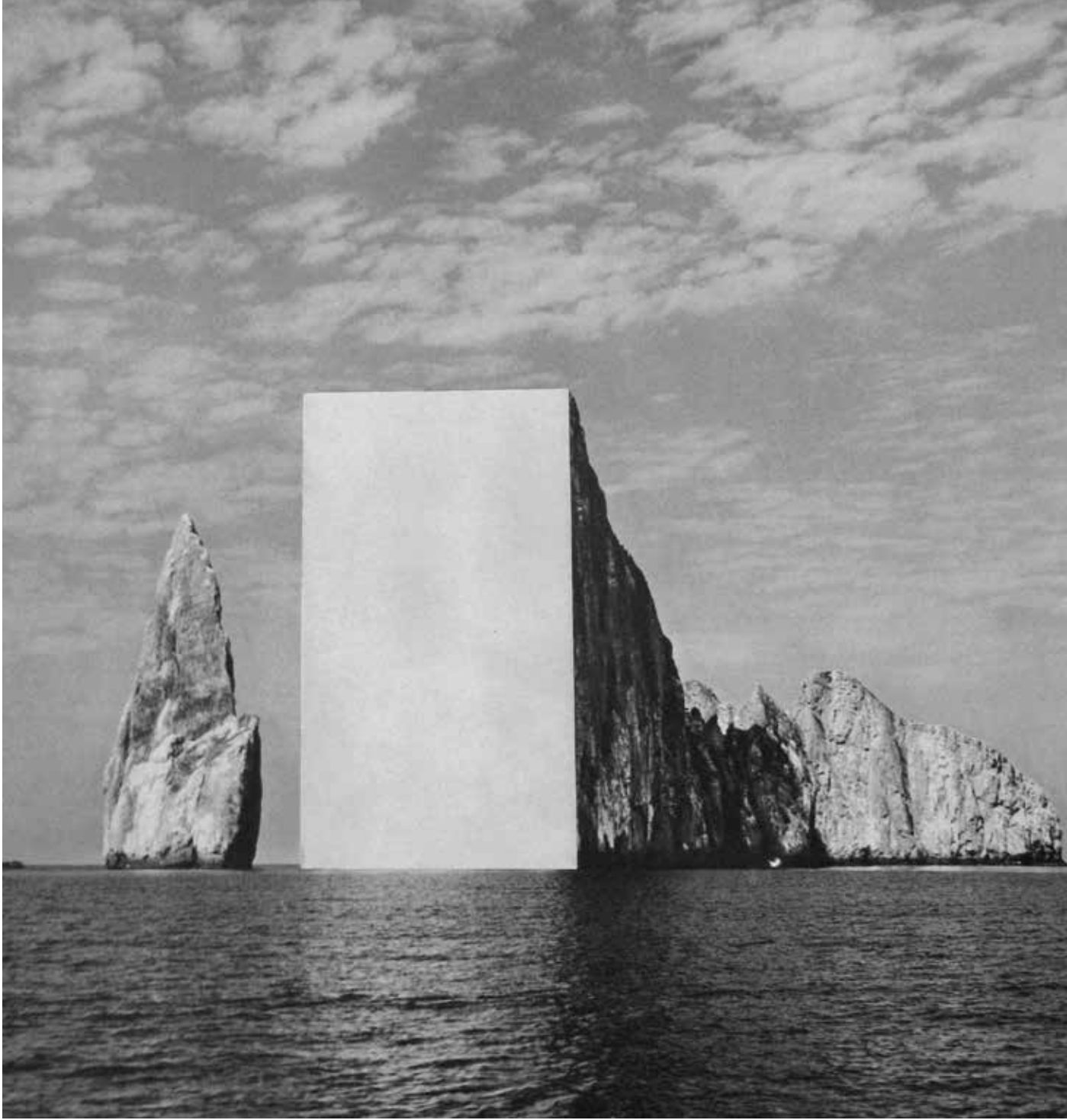
The Office of Revised Futures
Mark Murphy
Protect and Servers

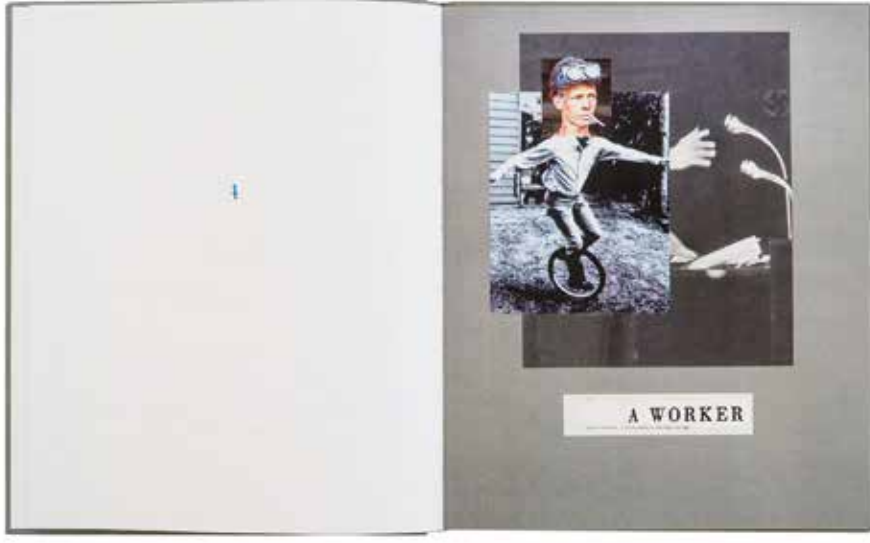
The Office of Revised Futures
Hannah Hughes
Flatlands

rodrigoorrantia.com

The Office of Revised Futures is an installation of the work of five artists including Lewis Bush, Melinda Gibson, Hannah Hughes, Fernando Martin Godoy and Mark Murphy. The office will be a live workshop which aims to create dialogues between the artists, working together on a collaborative piece. The works on show use the medium of collage to expand the boundaries of photography, questioning ideas of temporality, indexicality and authorship.

The Office of Revised Futures
Fernando Martin Godoy
Construction Time Again





The Office of Revised Futures
Lewis Bush
War Primer 3

The Office of Revised Futures
Melinda Gibson
Miss Titus Becomes a Regular Army Mac

FORMAT19
(continued)

FORMAT/ D-M/ARC, University of Derby

The University of Derby's partnership with FORMAT is an enduring success. It represents a symbiotic relationship that in combination supports one of the most important cultural events in the UK to flourish and develop. Since its inception in 2004, FORMAT has brought artists using photography to the city of Derby from all over the world.

An essential characteristic of FORMAT is its forward and outward looking attitude, so clearly represented by the selection of artists and the themes and issues they engage with. In so doing it exemplifies the very real benefits of freedom of movement. It is then a cause of frustration that the UK will (might – at the time of writing almost anything could happen) leave Europe.

The contribution of FORMAT to the regional economy should not go unstated. With tens of thousands of visitors to Derby and the region over the course of each festival, it makes a very significant contribution to regional businesses. It is widely acknowledged, although perhaps selectively ignored in some quarters, that the creative industries contribute a great deal to the financial economy of the UK. Government figures¹ show the creative industries are worth some £92bn to the UK and are growing at twice the rate of the economy. It is then something of a moot point that some would question the value of creative degrees due to the questionable belief of poor career prospects for graduates in these fields.

Money is not the only valuable form of exchange. The contribution of the Arts to the cultural life of the UK is immense. A society that ceases to value and nurture its cultural production and wider engagement with it will lose the capacity to look outwards as well as look inwards. It will,

consequently, turn in on itself and calcify. Without cultural production, in all its fluvial activities, diverse outputs with polysemic meanings, a nation has no capacity to explore, express or assert its identities. It is the creative graduates from our Universities whose task it is to undertake this challenge and whom we prepare to tackle it with confidence and rigour.

Jurgen Habermas² argued that the failure of the modernist project was due to the inability of centres of specialised knowledge (i.e. Universities) to contribute to the praxis of everyday life. This is certainly a warning that universities should heed keenly. The contribution and active involvement of the University of Derby to the cultural, social and economic spheres of the region is a key aspect of our Strategic Plan and an expression of our sense of responsibility towards the region.

Our partnership with FORMAT very much exemplifies our engagement with these aims and we are very keen to support and celebrate its enduring impact on the culture of the UK and its capacity to tell of life both within and beyond our borders.

Dr Philip Harris
Programme Leader, BA (Hons) Photography,
School of Arts, University of Derby

1. Gov.UK, 'Creative industries' record contribution to UK economy, Published 29 November 2017
2. Habermas, J. (1980), *Modernity – An Incomplete Project*

D-MARC university of derby school of arts

(Digital and Material
Artistic Research Centre)

At D-MARC the focus of our research is on an understanding of the shifting boundaries and new relationships between traditional arts disciplines, which have been created by new technologies. We explore the creative potential of hybrid forms made possible by digitalisation, and are also concerned to develop theoretical and pedagogic understandings capable of keeping pace with, and informing, technological developments.



Daithí McMahon
*Our Story: A History of
the Irish in Derby*

Our Story is an oral history project that aims to capture the individual stories and experiences of the Irish diaspora here in Derby who emigrated from the 1950s right up to today. The interviews capture the faces and personalities of individuals for posterity while also recording and celebrating the significant contribution the Irish community has made to the Derby area culturally, economically and socially. These interviews are being captured now, particularly with older contributors, so that their stories and personalities can be remembered forever.

Colin Park
What Was Once Then...

This project is formed around revisiting images Colin made in the 1980s employing what were then contemporary methods of documentary photography practice: a small camera with black & white film, the decisive moment. He would observe and capture fragments of activity where a momentary gesture, direction of a glance, the juxtaposition between people and things, would lend the images a symbolic content that refer to things outside the bounds of the image.

Where these images once had the appearance of the contemporary and the immediate, both in their photographic attitude and in the appearance of people, objects and places, they are now imbued with a sense of history and a solemn realisation of the passing of time.



Marc Bosward
Caerwynnau

Marc's practice research investigates the role of found footage collage in non-fiction film and the construction of historical narrative. The subject matter explored in the project is the social, political and industrial history of South Wales. The majority of the found footage material is gathered from the National Screen and Sound Archive of Wales. The aim is to negotiate the history inscribed in the footage to uncover marginalised aspects of the past. This addresses the role of archive footage in how we understand the past and the production of cultural memory.



Stephanie Rushton & Mally Mallinson
Rejoicing the Sun

This work fuses the sculptural practice of Mally Mallinson with the photographic landscapes of Stephanie Rushton, exploring the human position within the cyclical nature of earth's evolution, the eternal loop of human self-destructiveness.

Ship of Fools allegorically refers to the myth of Sisyphus, punished by the gods to eternally roll a boulder uphill and Plato's vessel with a dysfunctional crew.

Epstein's Tanks (The Dove that goes Boom) reimagines the *Doves* a 1915 Jacob Epstein sculpture as a weapon. The dove, transformed into a war machine, is slowly reclaimed by nature.

The Petrified City, an excavated military bunker, suggestive of a crashed spacecraft, refers to the Sci-Fi film *Silent Running*, whose forest greenhouse dome, drifts deep into space carrying the last remnants of earth's ecology.



Dr Philip Harris
A Profound Difference

tondasherofpolls.com/2016/06/how-the-united-kingdom-voted-and-why/

The UK referendum on the decision to leave the EU was, and is, a very contentious event. It revealed some very significant divisions in the population. Not least was the division between age where the majority of young people voted to remain against an older generation who largely voted to leave*. Consequently, the outcome of the referendum was very much influenced by people for whom a future beyond the borders of the UK was irrelevant.

This project uses continental domestic film media from the 1950s, when the supranational state of European countries was first being formed, to film young people from the UK talking about their responses to the referendum. Being a silent medium, their voices cannot be heard.



Dr Rhannon Jones
Title: The Time of The Artist 1
S.H.E.D IS A PIN HOLE CAMERA.

@Shed_Uk

A garden shed is transformed into a pinhole camera in order to generate discourse on fading techniques, and new technologies within photographic practice. A space has become a place, in order to position the camera as object, as darkroom, as a portal to question time. The shed becomes a camera and invites you to create a photographic print.

The wooden structure nods at Barthes and Berger's exchange, in which Barthes describes how original photographic implements were related to techniques of cabinet-making and the machinery of precision: cameras were clocks for seeing, and the photographic mechanisms, the living sound of wood. Construction of SHED by Simon Burrows
theartistryofconversation.com/work/s-h-e-d/



Danielle Shambley
Eructate: The 90th Year

graduates award

Graduating in 2018, the six artists represented here are from the University of Derby – four from the BA(Hons) Photography course and two from the BA(Hons) Fine Art course – were selected by a panel of festival judges to exhibit their work at FORMAT19 from a large body of talented graduating students.

The **Graduates Award** exhibition aims to give these outstanding recent graduates further professional experience by exhibiting their work at one of Europe's most prestigious photography festivals. Each artist has adopted a distinct approach to FORMAT19's central theme of FOREVER/NOW.

In Alys Russell's photography series *Prime Sight*, she pastes retrieved photos from junk shops onto billboards, creating a public display of the family album alongside GPRS coordinates of the billboard's location. Danielle Shambley's large sculptural installation *Eructate: The 90th Year* is comprised of personal photographs from the family albums of people of Derby from 1928 to the present day. In Deana Bowman's work *Social Detox Required*, the unattainable body image created by the mass media is critiqued through appropriated imagery and text. Jess Redfearn has combined every selfie she has taken and rendered these photos as a physical artefact in *Amalgam. Private II* by Kerri Bartlett invites you to look closer at these 'insignificant' and 'menial' tasks she carries out each day. Nuno Almeida's *Ante-Genesis* is an exploration into the evolution of both photography and virtual reality, which challenges the boundaries and perception of the photograph.

Ante-Genesis
First Edition

Nuno Almeida
Ante-Genesis



Alys Russell
Prime Sight

Deana Bowman
Social Detox Required

Jess Redfearn
Amalgam

Kerri Bartlett
Private II



doug fishbone

dougfishbone.com

Doug Fishbone performs *Luft Gesheft*, his first major new live work in several years, and his longest performance piece to date. Looking at everything from Pablo Escobar's hippopotamuses, Polynesians taking vacations in Hull, to Richard Nixon and the Gold Standard, the piece is a comic slide-show lecture illustrated with hundreds of images downloaded from the internet. Fishbone has developed an innovative form of story-telling that sits at the crossroads between high and low art, leading one critic to describe him as a 'stand-up conceptual artist'. The work presents a form of visual rhetoric that uses strategies of advertising and propaganda to explore the often dubious relationship between image and text, and some of the more problematic aspects of contemporary Western life, particularly the absurdities of our financial system and our twisted relationship to the environment.

Doug Fishbone is an American artist living in London. His film and performance work is heavily influenced by the rhythms of stand-up comedy – leading one critic to call him a 'stand-up conceptual artist' – and examines some of the more problematic aspects of contemporary life in an amusing and disarming way.

His 2010 film *Elmina*, made collaboratively in Ghana, had its world premiere at Tate Britain in 2010 and was nominated for an African Movie Academy Award in Nigeria in 2011. He is currently at work on a follow-up.

He has performed at many major institutions, including the Hayward Gallery, ICA London, the Southbank Centre and the Royal Academy.

emergencyrooms.org/criticalrun.html

thierry geoffroy

critical run

FORMAT19



Thierry Geoffroy/COLONEL is working on art formats to train and develop what he calls the 'AWARENESS MUSCLE' he also works with photography in the form of 'Extraction'.

Since his manifeste in 1989 (*Moving Exhibition Manifeste*) he has been working on the *Ultracontemporary* to create and show art in and about the NOW. *Critical Run* is one of his mobile debate format where participants run and debate important concerns of the NOW. The Critical Runs are documented and the important debates become exhibited films.

Thierry Geoffroy works on Ultracontemporary and Emergency Formats such as his Emergency Rooms, Biennialist, Debates, Slowdances and Raves have been activated in institutions including MOMA/PS1, ZKM Museum, DE; Venice Biennale, IT; Manifesta Biennale, Murcia, ES

parallel

About PARALLEL Platform PARALLEL – European Photo Based Platform brings together creative European organisations committed to promoting cross-cultural exchanges and mentorships in order to set new standards in contemporary photography. It aims at creating and implementing a new and European-wide Exhibition Platform to showcase emerging creators, introduce new and relevant photographic work in the European art context and promote a new orientation to the relationship between creators, exhibitors and the public.

The Platform process seeks to improve emerging creators' skills through creative guidance activities, providing them with a set of new competencies to facilitate their access into the professional art world. With its network, Parallel works towards breaking down boundaries between artists and curators, and between them and exhibitors. It helps museums, festivals and galleries to open their walls to new artists, thus widening the circulation of artwork and giving creators and organisations the opportunity to reach wider and diverse new audiences at international level.

PARALLEL Platform is designed and led by Procur.arte, a cultural association based in Lisbon, and co-funded by the Creative Europe Programme of the European Union. The Platform members are high-level creative and cultural organisations, which include museums, galleries, cultural centres, festivals, art schools and publishers – 18 vibrant European cultural hubs, from 16 different countries, that participate in selecting and hosting emerging artists and curators, organising exhibitions and promoting artistic networking.



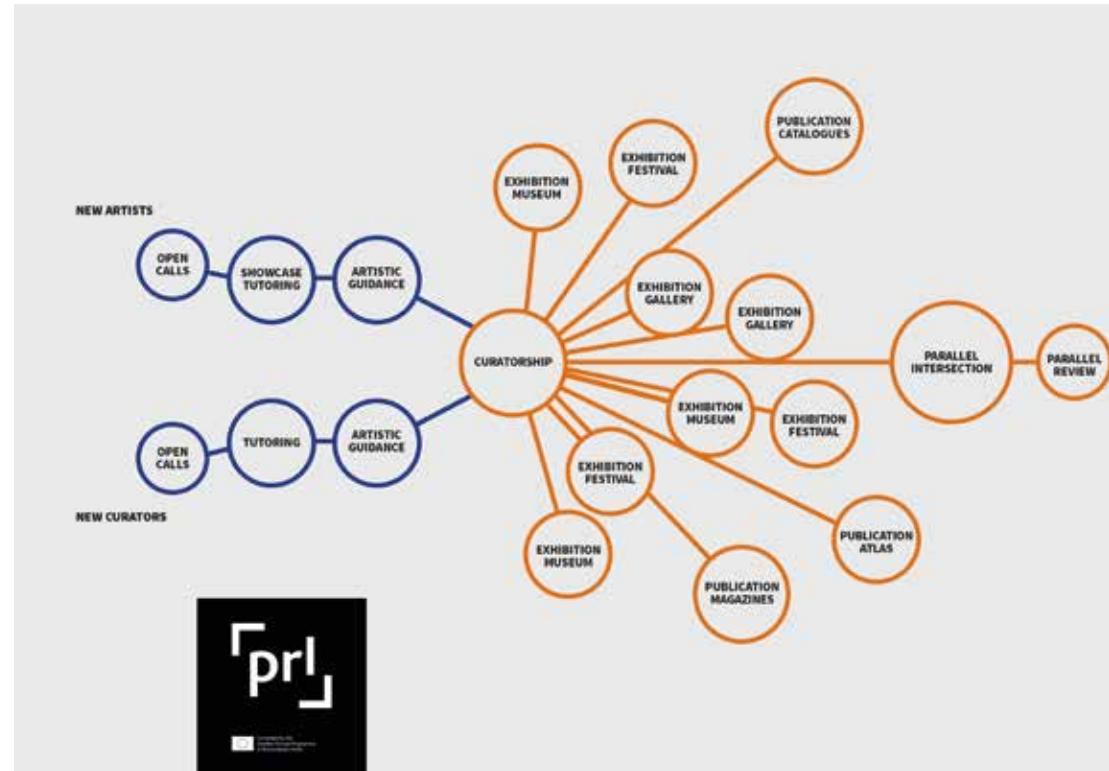
PARALLEL Curatorship @FORMAT19

The PARALLEL Curatorship is part of the launch weekend for FORMAT19, taking place from the 14th to the 17th of March. The first Curatorship took place in Kaunas, Lithuania, in early 2018 and marked the middle of the first cycle of the PARALLEL project. There, as will be the case in Derby, the platform artists and curators presented their new work and curatorial proposals, culminating with the development of the exhibition projects by the curators and artists that were then presented by member organisations in countries across Europe.

The Curatorship in Derby will feature 28 artists and 7 curators selected from a world-wide open call and marks a staging point in the second cycle of what is a four-year project. In addition, PARALLEL Curatorship will feature sessions open to the public. The emerging artists and curators will then work together to prepare for 7 exhibitions at: **Le Château d'Eau**, Toulouse, France; **Galleri Image**, Aarhus, Denmark; **ISSP**, Riga, Latvia; **Kaunas Photography Gallery**, Kaunas, Lithuania; **The Finnish Museum of Photography**, Helsinki, Finland; **PhotoIreland**, Dublin, Ireland, and **YET Magazine**, Lausanne, Switzerland.

PARALLEL Members

Procur.arte, Lisboa, Portugal (Project Leader)
FORMAT International Photography Festival, QUAD,
Derby, UK (Host, Curatorship 2019)
Robert Capa Contemporary Center, Budapest, Hungary
Le Château d'Eau, Toulouse, France
Fondazione Fotografia Modena, Modena, Italy
Centro Artes José de Guimarães, Guimarães, Portugal
Fotofestiwal, Foundation of Visual Education, Lodz, Poland
Galleri Image, Aarhus, Denmark
ISSP, Riga, Latvia
KATALOG, Journal of Photography & Video,
Kerteminde, Denmark
Landskrona Foto, Landskrona, Sweden
Kaunas Photography Gallery, Kaunas, Lithuania
UGM, Maribor Art Gallery, Maribor, Slovenia
The Finnish Museum of Photography, Helsinki, Finland
Organ Vida, Zagreb, Croatia
PhotoIreland, Dublin, Ireland
YET Magazine, Lausanne, Switzerland



PARALLEL Participants 2018–19

Curators

Cale Garrido (ES), Eric Lawton (US), Jon Uriarte (ES),
Leanna Teoh (SG), Lexington Davis (US), Lovro Japundzic
(HR), Seda Yildiz (TR)

Artists

Agata Wieczorek (PO), Ana Zibelnik (SI), André Viking
(DK), Christel Thomsen (DK), Cihad Caner (TR), Daniel
Szalai (HU), Diogo Bento (PT), Dries Lips (BE), Ela
Polkowska (PO), Fábio Cunha (PT), Federico Ciamei (IT),
Garrett Grove (US), Hannamari Shakya (FI), Inês Marinho
(PT), Jake Mein (NZ), Jessica Wolfelsperger (CH), José Alves
(PT), Laura Konttinen (FI), Louisa Boeszoermeny (DE),
Marie Lukasiewicz (FR), Martin Eberlen (UK), Mateusz
Kowalik (PO), Matthew Thompson (UK), Matthias Van
Dromme (BE), Nils Stelte (DE), Rocco Venezia (IT), Roisin
White (IE), Sinead Kennedy (AU)

the institute of remembrance artcore

artcoreuk.com

The Institute of Reminiscence was a two-month residency featuring artists Olivia Punnett and Mariano Doronzo that aimed to investigate relationships relating to memory association, repetition and reappearance, as well as forms of 'active' remembering both in a private sphere and public sphere.

For two months, **Artcore** became a think-tank to expand the boundaries of public debate about how the future of remembering is currently changing. Moreover the residency has critically played with ideas of memory and loss and its effect on the dream of overcoming human memory's fallibility.

Organised in partnership with FORMAT



Mariano Doronzo
Skating in Sneinton
Nottingham (2016)



Olivia Punnett
120 Films (2018)

east meets west

East meets West is a series of Masterclasses organised by FORMAT Festival, QUAD, Derby, and GRAIN Projects, which offered photographers from the East and West Midlands an immersion in their subject matter and a unique opportunity for emerging photographers to receive feedback from industry experts.

Seventeen participants formed the cohort and each photographer developed a body of work between October 2018 to February 2019. It has been an inspiring experience to see how each participant's work has developed over these months, and to see how the group have formulated a critical and supportive framework.

We would like to thank the reviewers: **Andrew Jackson, Matthew Murray, Peter Dench, Natasha Caruana, Kate Peters, Michael Sargeant, Anthony Luvera and Harry Hardie**, who pushed the boundaries of each participant's personal development through portfolio reviews and by offering fantastic advice.

For FORMAT19 the participants work is exhibited as a digital showcase at QUAD. In addition, the group have curated a fringe exhibition for the opening weekend of FORMAT at The Market Hall, Derby, demonstrating the group's enthusiasm and ambition.

We would like to thank this year's exhibiting photographers for sharing their work with us and for being part of this year's festival: **Anand Chhabra, Ala Buisir, Emma Case, Hazel Simcox, Ilona Denton, Jonny Bark, Kaya Isaac, Kristy Clark, Liam Pye, Luca Crawford, Luke Williams, Maryam Wahid, Oliver Tooke, Phillip Singleton, Simon Burrows, Tom Wynne, Tristan Poyser**

East meets West is a partnership with GRAIN Projects and is supported by Arts Council England, Derby University and Birmingham City University.



#eastmeetswest



museum of youth culture x FORMAT

YOUTH CLUB is a non-profit organisation working to preserve, share and celebrate youth culture history through a passionate network of photographers and creatives, working towards the goal to open the world's first Museum of Youth Culture in London by 2023.

The collection began with *Sleazeration* magazine's *PYMCA (Photographic Youth Music Culture)* archive, established in 1997, that with support from Heritage Lottery Funding, was fully renovated and restored into the non-profit **YOUTH CLUB** Archive in 2018. The archive has continually grown through our growing network of contributors, and we have observed a growing demand for youth culture to be celebrated – connecting the past, present and future generations, through imagery, features and texts on a range of topics.

Proudly collaborating with **FORMAT19**, **YOUTH CLUB** rewinds to analogue, inviting attendees to explore our previously unexhibited, *Physical Transparency* archive. Usually found at Printworks, London – a large warehouse club and former printing factory. This archive comprises of six dense filing

cabinets of photography and related ephemera, that will be presented in the Museum of Youth Culture exhibition at **FORMAT19**.

Showcasing the styles and energy of the UK's radical subculture movements, the photos delve through the 70s, 80s and 90s displayed through vintage slide projectors and combined with digital storytelling, journeying through the turbulent political landscape that paved the way for Punk, New Romantics and Rave culture. Celebrating youth culture as an act of resistance and a direct response to political events.

As part of **YOUTH CLUB**'s Heritage Lottery Funded project to build an online Museum of Youth Culture, the organisation invites **FORMAT** attendees to their scanning socials, where visitors can bring their own photographs, flyers and paper ephemera that relates to their upbringing; helping to build the Museum collections. We aim to democratise the Museum by providing an insight into the impact of British Youth Culture on society, and questioning what to archive, what to discard, and how time changes the context of photography indefinitely.



forever// now > live

A special live performance commission for FORMAT19 inspired by the theme FOREVER/NOW by a unique group of innovative musicians presenting improvised loops, virtuoso beatbox, tabla, guitar and vocals. Featuring: **Danny Ladwa, Tabla Jedi and Pippo De Palma**



Danny Ladwa is a vocal artist and songwriter who started his creative journey aged 11, writing lyrics and developing his talent for beatboxing. Born in Nottingham, UK, and from an Indian heritage, Danny's career highlights include performing alongside Supa MC TC Izlam at the *EcoSystem Festival* in the Amazon rainforest, joining Hip Hop fusion band NOU for their UK tour, winning a place in the UK Beatbox Championship Final, and co-writing music with Mo Pleasure. Danny has supported artists such as Neneh Cherry and Lee Scratch Perry. In 2006 Danny collaborated with Gaudi and The Live Dub Laboratory which lead to a five year international tour and multiple albums. Gaudi produced Danny's solo album *Unfolding*.

Tabla Jedi (Dalbir Singh Rattan) is one of the leading tabla players in the UK. Classically trained in the Benares Gharana, he received his guidance from his guru, tabla giant Shri Sukhvinder Singh Namdhari, aka *Pinky*. Dal's own unique style combines classical form with modern and contemporary experiences drawn from a career of ambitious and innovative collaborations in the west. He is regarded as one of the most respected players from the UK. In 2001 he met former *Stone Roses/Simply Red* virtuoso guitarist Aziz Ibrahim. The combination of Aziz's 'Asian Blues' and Dal's powerful energetic beats were a match made in Manchester. The band became *Aziz & Dal* and together they fearlessly forged a new genre in British music.

Pippo De Palma is a London based guitarist and producer who has performed for the past 25 years throughout Europe, with various artists such as: *Alix, Gaudi Allstars Band, Danny Ladwa, Loungedelic, Feel Good Production, Axiom Zero*, and has played gigs and festivals including: *ATP 2012 UK* curated by *Shellac, Rage Against The Machine, Guano Apes, Muse, Therapy, Amplifiers, Wino And The Hidden Hand, Crow-Bar, Place Of Skulls, Debris Inc., Vic Du Monte, Alfredo Hernandez Kyuss, QOTSA, Sun Dial, Pawnshop, Dozer*, and many more.

*Dhiren Dasu and
Penny Slinger*

mobFORMAT remix

Curated by Digital Participation Curator John Whall and Creative Wellbeing Co-ordinator Jane Hardstaff, **FORMAT Remix** is FORMAT19's participation exhibition inspired by the work of Kensuke Koike and the festival theme FOREVER/NOW. Participants are invited to rework, remake and remix images through a series of online and offline interactions with analogue and digital photographs and are designed to question the permanence of an image and it's meaning to the owner.

The exhibition contains works created by families, over 50s, and from online challenges with MobFORMAT, where participants are presented with tasks around the festival theme and shared online through Instagram.

your^{ig} FORMAT



your **ig** **FORMAT**

Open Call for under 25s

Curated by QUAD's Young Advocates

Yasser
Kindly supported
by John E. Wright

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

We asked young people under the age of 25 to submit their photos of:

- Their home and family
- Their local community and neighbourhood
- The spaces and places that they enjoy spending their time in
- Their favourite belongings
- The things that they use on a daily basis
- Changes that are happening within their surroundings

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

ordinary//joy



QUAD's Young Creatives are a group of young people, aged 14–19, who work with QUAD staff and artists to delve into QUAD's exhibitions themes to create their own artwork with fresh interpretations and visions.

QUAD's Young Creatives have worked with local photographer David Severn to create new work that responds to the FORMAT19 theme of FOREVER/NOW.

They have looked for the ordinary, mundane and familiar, and the things and people we take for granted, and reimagined these subjects by contrasting and layering fleeting moments from both the past and present.

The result is a celebration of our simplest and ordinary pleasures, gifts of the mundane and the joy of the familiar.

Hannah



temporary

by students from **Horizons 6th Form**
and **St Martin's School**

Students from **Horizons 6th Form and St Martin's School** have worked with photographer David Wilson Clarke to learn new photographic skills and to create new work in response to an exhibition brief provided by QUAD. The group were asked to capture 'things that are temporary' over several sessions.

They were challenged to think creatively about:

- Different angles or viewpoints**
- Composition, shapes, light and colour**
- Abstract and conceptual interpretations of the theme**
- How you can tell a story through your images**

The project is part of a year-long photography programme with QUAD, as part of the Derby Opportunity Area STEAM agenda funded by Derby City Council and the Department for Education.

Jamie



sixteen in residence

By students from **Horizons 6th Form, St Andrew's and St Martin's School**

Students from Horizons 6th Form, St Andrew's and St Martin's School have been working with London-based photographer Kate Peters to explore portrait photography. The students have used a range of photographic and creative techniques to make and reimagine their own self-portraits.

The project is part of a programme of engagement with the *Sixteen* project funded by Arts Council England, and also forms part of a two-year School in Residence programme funded by *Paul Hamlyn Foundation*.

Lilee Rose

burton and south derbyshire college



Over a six month period, learners from **Burton and South Derbyshire College** have embarked on an in-depth exploration of the timeless nature of portraiture. From emulating old masters to renegade photography techniques; our learners have tried it all. Breaking down barriers that sometimes only young and curious minds can, culminating in a collection that reinforces something that we always come back to – humanity. Here we are given a glimpse through the un-jaded eyes of young photographers at the inherent link between portraiture, humanity and identity.

q-club

end notes



derbyquad.co.uk/whats-on/get-creative-families-and-young-people/q-club

Through the medium of photography, QClubbers have been exploring their memories of the past and their hopes for the future. Drawing inspiration from Roland Barthes' *Camera Lucida* which investigates the effects of photography on the spectator, QClubbers have worked with artist Abbie Canning to create interactive self portraits. In *Camera Lucida*, Barthes writes of the 'Punctum' as an object within a photograph, that jumps out at the viewer. The 'Punctum' disturbs the image, creating an 'element which rises from the scene'. QClubbers images, when scanned, reveal the young persons innermost thoughts, constructs of their future selves or imagery that seeks to immortalise their most cherished possessions or memories.

QClub is a group for children and young people aged 5–18 years old funded by Children In Need. The group is targeted at children on the autistic spectrum, children with additional support needs or children who are socially excluded, have disabilities, are young carers looked after or bereaved children.

FORMAT19 Portfolio Review

Date: Saturday 16th March

Venue: Derby Museum & Art Gallery on The Wardwick

Organised by: QUAD/Sebah Chaudhry

Reviewers

Alicia Hart	Monica Allende
Amelie Schüle	Nicola Shipley
Ana Catarina Pinho	Nii Obodai
Angel Luis Gonzalez	Nuno Ricou Salgado
Ângela Ferreira	Reinout van den Bergh
Angela Sheard	Sarah Allen
Anna Dannemann	Sebastian Hau
Anne Braybon	Shoair Mavlian
Arianna Rinaldo	Skinder Hundal
Ben Harman	& Ekow Eshun
Bridget Coaker	Steven Evans
Camilla Brown	Thomas Dukes
Cat Lachowskyj	Tiina Rauhala
Christiane Monarchi	Tim Clark
Dagmar Seeland	Ute Noll
David Drake	Verity Roberts
Deborah Robinson	W.M Hunt
Dewi Lewis	Wang Baoguo
Fiona Rogers	Yining He
Gintaras Cesonis	Yumi Goto
Gwen Lee	
Iona Fergusson	
István Virágvölgyi	
Jae-Hyun Seok	
Jean-Christophe Godet	
Jeong Kim	
John Duncan	
Karen Harvey	
Karin Andreasson	
Lisa Botos	
Malcolm Dickson	
Marc Prüst	
Marina Paulenka	
Markéta Kinterová	
Michael Pritchard	
Michael Sargeant	
Mirjam Kooiman	

FORMAT19 Conference

Date: Friday 15th March 2019

Venue: University of Derby, Markeaton Street

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

Keynotes

Edgar Martins Artist and photographer
Anne Braybon National Portrait Gallery
with **Craig Easton** Photographer
Martin Barnes Senior Curator of Photography, Victoria & Albert Museum
Ekow Eshun Writer and curator, London
with **Skinder Hundal** Director, New Art Exchange, Nottingham
W. M. Hunt Collector, curator, consultant, writer. New York City

Speakers

Peter Ainsworth London College of Communication
Patrizia di Bello Birkbeck, University of London
Marc Bosward University of Derby
Lewis Bush London College of Communication
Dominic Chapman University of Derby
Anna Douglas University of Leeds
Carla Mitchell Four Corners gallery
Thierry Geoffroy Artist. Copenhagen, Denmark
Rachel Gillies University of Brighton
Mark Hall University of Derby
Philip Harris University of Derby
Paul Hermann Director, Redeye
Paul Lowe London College of Communication
Dinu Li Falmouth University
Gemma Marmalade University of Derby
Lesia Maruschak Independent artist and writer, Canada
Ana Catarina Pinho University of South Wales. Director, Archivo Platform, Portugal
Claudio Reis University of Porto, Portugal
Chantal Riekal University for the Creative Arts
Stephanie Rushton University of Derby
Alys Russell University of Derby
Illeana Selejan University College London
Sam Vale Canterbury Christ Church University

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Danielle Shambley, Eructate, 2018



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“Love, particularly at the start, has a fictional aspect.
You start off by inventing the person you want to be
with and then you learn more about them bit by bit.”

Stefanie Moshammer

Image © Stefanie Moshammer



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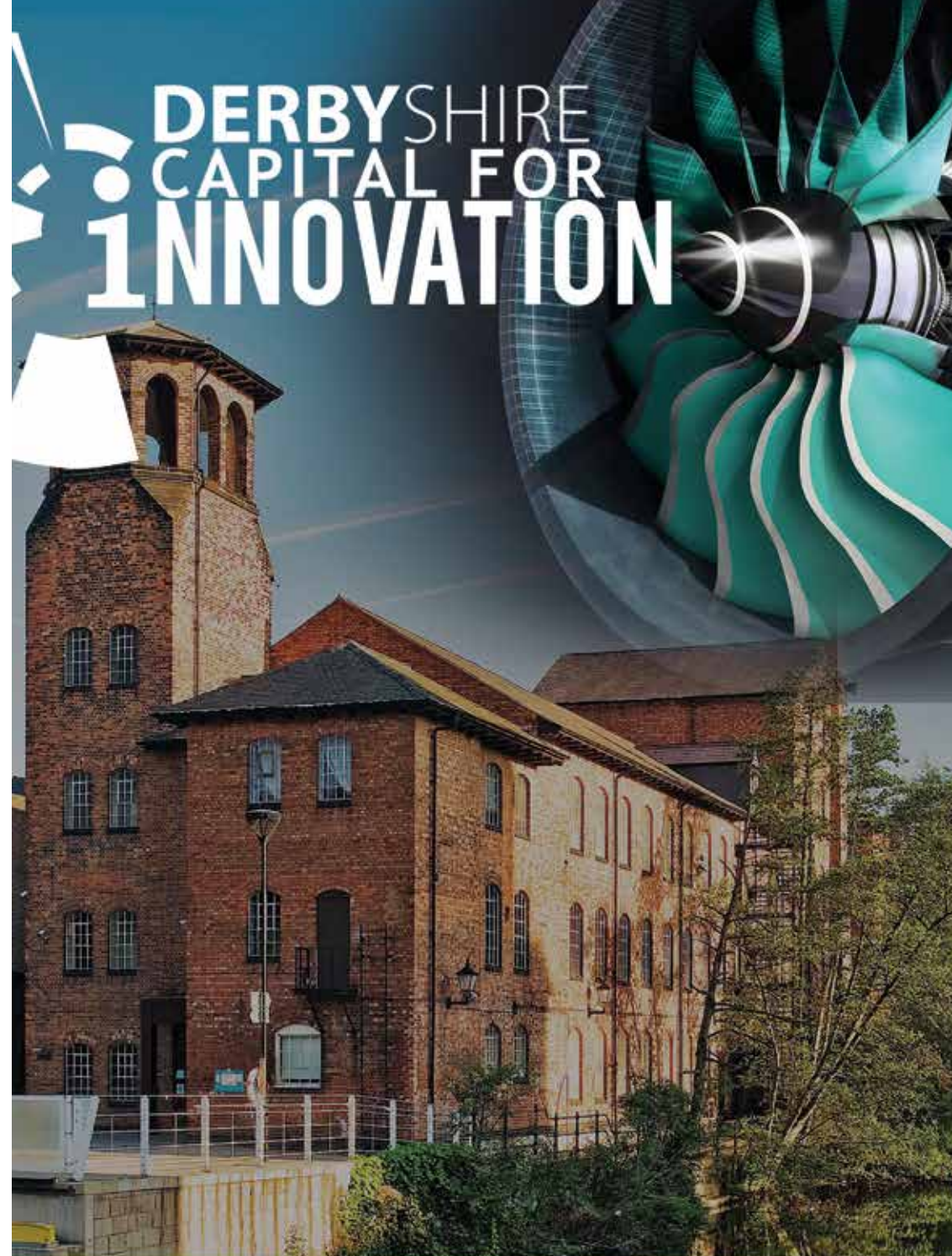
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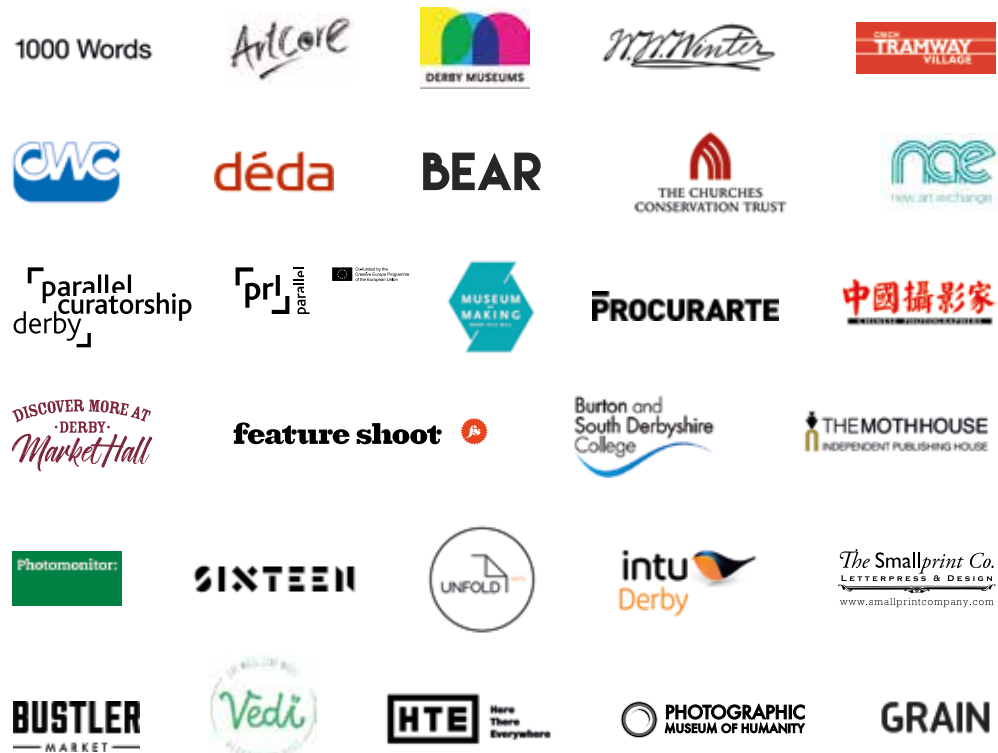
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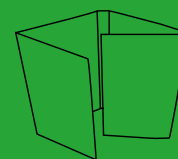
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