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UNHEARD STORIES – NARRATING *NEXT LEVEL*

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Abstract

Unheard Stories - Narrating *Next Level*

To publish art – to literally make it public – was a political act, one that challenged the art world and the world at large.

Gwen Allen¹

This critical appraisal on the published journal *Next Level* reports the result of my research relating to the body of my work from 2005 to 2016. More specifically, I will survey the creative production of the contemporary photography journal *Next Level*, currently consisting of seven city editions from a volume of twenty-four editions. This acknowledgement is not intended to emphasise the subjectivity of the journal as a limitation, but rather to provide focus to the lens through which I have been looking at my data with important findings about the outcomes of measurable theoretical, critical and artistic approaches.

The journal *Next Level* periodically publishes a number of editions that present the collection of original data about photography art communities through the exploration of various cities around the world. These editions are developed from data collected through on-the-ground research that is central to this evaluation, which is an examination of and response to a large range of data drawn from seven cities, providing new information. This provides a pivot for the work around which my ideas are put across in a meaningful, comparable and communicable way, creating a mapping of each city, always enabling and never limiting. This methodology of gathering data, consisting of governmental cultural reports, museum archives, catalogues, comment books and newsletters, visual artists' curriculum vitae (CVs), interviews and rich contextual material, in turn provides primary research for students, photography professionals, photography enthusiasts and future photography historians. By countering the standard framework of research and production, my work is theoretically, critically and artistically traced, not by making things new, but by comprehensively questioning the characteristics that have shaped things in new ways. This framework manifests itself in the preliminary research and creative practice that provided

the foundation for the complete scope of the entire space in the journal, which I present alongside this critical appraisal.

Through the dissemination of current photographic discourse, I discuss current traditions and new perceptions through various articles and features. These editorial pieces relating to local communities of contemporary art photography look in particular at their cultural outputs in response to the rise of globalisation. Through the roles of artist-as-editor and curator, the journal is an artefact that I have shaped, utilising print production as part of its aesthetic dimension. I have published and distributed between 8,000 and 20,000 copies per edition to 37 countries. The readership of the journal thus has access to viewpoints that are revealing and politically reflective of specific manifestations of power, representation and the unheard stories that are altering various aspects of the conventions of current photographic discourse.

CRITICAL APPRAISAL

Introduction

Unheard Stories – Narrating *Next Level*

The various stimuli and motivations that have come together in shaping this critical appraisal date back over eleven years, covering the collection of published editions of the journal *Next Level*. In the discussion that follows, I will present from the framework of the journal, which is significantly based on my input, thus attesting to my original contribution to the field of photography in an art context.

This critical appraisal is supplemented by a number of published *Next Level* editions, as evidence of original work, in order to ensure a coherent study.

Fundamentally, the critical appraisal is divided into parts according to the role of artist-as-editor and as curator. The discussion acknowledges these parts not as individual entities, but as a complete platform of interwoven approaches, applying the research and concepts that I have shaped. The research question for the critical appraisal is:

Through what methodological streams is my work represented through the journal *Next Level*'s undertaking to map the field of contemporary photography?

The catalyst for this critical appraisal was my essential speculation about what contemporary photographic practice could or should be. However, my experiences in the contemporary arts suggested that an array of reasons existed. The works of art with which I was engaging were generally a physical and/or symbolic product of a global creative process, which in turn was considered to be – in a conventional sense – the work of the usual artists. In part, I was curious about how artists achieve, maintain and establish a visual art practice within a local context. Therefore, as a reflection of this, I sought to research the contribution of:

- Local government-run cultural bodies
- Local visual art schools
- Local art institutions and museums
- Local art markets and commercial galleries
- Local project spaces and artist-run spaces
- Key historical events and locations

- Artists and art communities
- The part played by local audiences, and their impact on the shape of photography

The content for this critical appraisal dates back to 2005, at a time when photography had made a transformative and pivotal shift from analogue to digital. During this period, I had established a role as an independent voice within the canon of photographic art practice. This role was built upon my familiarisation with British photography publications such as *Portfolio* magazine, *Creative Camera* and *Ten.8* magazine² in pursuing nascent forms of criticism and the emerging communities of contemporary art photography. I was further inspired by earlier independent art journals such as *Aspen*, *Interfunktionen* and *Fat*³, which firmly rejected many of the mainstream publishing principles, instead marking the rise of the independent art journal and journals as artists' projects. Secondly, my role as an artist meant that the materiality of the publication as an object was ingrained. The systematic and strategic use of the publication's design amply demonstrates my contribution to art interpretation and a particular form of communication. These two roles have been key to the work of interrogating data in order to perform a re-evaluation and creatively seeking to establish a laboratory to test new thinking. I will present analysis relating to specific values that I have identified and examined in relation to the data, addressing the value of mapping the field that I have been able to produce from the data in order to draw out an overall conclusion from this critical appraisal.

Each aspect of the production, including the masthead, editing, binding, typography, format and choice of paper, are considered significant factors within my practice. It was the art historian Hans Belting who suggested that photographer Thomas Struth's iconic *Museum Photographs*⁴ contained three spaces simultaneously: a space in front of the photograph and occupied by the viewer; the space within his image (typically a classical museum); and the space within a classical, representational painting that forms the central focus of the series. Aligned with this approach, I have created a practice of shifting relationships that coexist yet inevitably converge, based on a triangle principle that informs the interplay between: one, the artwork – the initial artwork that exists; two, the image – the supplied digital representation of the initial artwork; and three, the published object – the new context for the initial artwork. The journal is seen as an artwork that exposes tension between the shifting

relationships created by an implicitly proposed hybrid, in that the artwork, image and context are deemed significant collectively.

The resulting journal, *Next Level*, presents sub-sections of exclusive features, articles, interviews, previews and reviews.^[See Annex 1] The city editions, which are generally published in the local language to mirror the English text and funded by local support, established a new dimension. This was undertaken by surveying selected regions to evaluate the geographical and temporal impact of the photography art community, with a definitive rationale aimed away from recognized major city art hubs. The distinguishing feature of the selected regions was their level of marginality in comparison to international art markets, which has resulted in different forms of value-building and cultural hierarchy. As a result, each edition functioned as a shaped source of critique and a curated exhibition in a journal format, as evidenced in a 2013 interview with David Senior, the bibliographer at the library of the Museum of Modern Art.⁵

This definitive rationale inspired a new layer to the research, founded on the argument that there is a need to capture the urban photography art community, making reference to Rebecca Solnit's concept of interpersonal interaction and the social context of the urban cultural grid,⁶ which I shall discuss later. In this critical appraisal I shall also evaluate the political nature of the journal and the importance of local culture and artists by challenging the discourse of photographic theorists such as Charlotte Cotton. I argue that it is possible to look beyond the photographic theory of global representation and instead determine the effect of distinctions in local culture as the fundamentals that serve to characterise the impact of contemporary photography.

I also emphasise the object in my art practice, where I show how the fundamental claims discussed by Gwen Allen, and Brian O'Doherty have informed and driven my art practice. In order to present the conclusion, I address the significant contribution of my practice as a coherent study and an example of advancement in the field.

The research programme

In this section I present my on-the-ground methodology, which should assist in developing an understanding of the aspects associated with photography art communities as a place in which to pursue an art practice. My research has drawn on an understanding of the local

fields derived from the analysis of governmental cultural reports, museum archives, catalogues, comment books and newsletters, visual artists' CVs, interviews and rich contextual material. I have also consulted over 1,000 artists in depth, about their experiences and perceptions of practising in their region. The detailed data collected both augments and interrogates the findings of local studies, assessing the particular circumstances of photography art communities. This data has provided access to what Rebecca Solnit has described as the *cultural grid*, the understanding that cultural and social protagonists have of the situations within which they find themselves. Without this understanding it is not possible to properly account for cultural activity that is reflected in photography art communities. It is my strong view that comment books, newsletters and visual artists' CVs have rarely been used as a data source for research, so this study has adopted an innovative methodology and demonstrated the potential for the further development of these methods of cultural data collection. These sources were used to examine the photography art community fields of cultural production, and to produce a network-map of the cultural values and the complex relationships between artists, cultural officers, curators, galleries and other bodies in the field. Solnit's method of conducting cultural and social research, representing a form of [data analysis](#), highlights the importance of interpreting the analysed experience. Solnit's observation of cultural life understood that the data observed does not limit one's observation to one's direct experience of the data, but rather reconstructs the experience and the data in the cultural-social context of the protagonist involved. The development of this conceptual model informed my understanding of the work of photography art communities.

My initial investigations into existing research about regions reinforced my perception of the need for the study of selected cities. There was very little local research capable of shedding much light on the ways in which photography art communities practised locally.

Encompassing diverse societies, cultures, practices and protagonists, this new model offers an understanding of photography art communities across different areas of activity coupled with political outcomes that shape new insight. Drawing upon Solnit, I have suggested that the issues surrounding photography art communities may best be understood by monitoring artists to establish and maintain the objective cultural reality of their artistic identities and their artworks. In interpreting this objective I was struck by how much it reveals of Solnit's own project of critical regionality, endlessly probing West Coast USA cities to understand their workings, nuances and connections. Solnit's attention to the local sees her record conversations, affections and alignments into different patterns of being. Through the

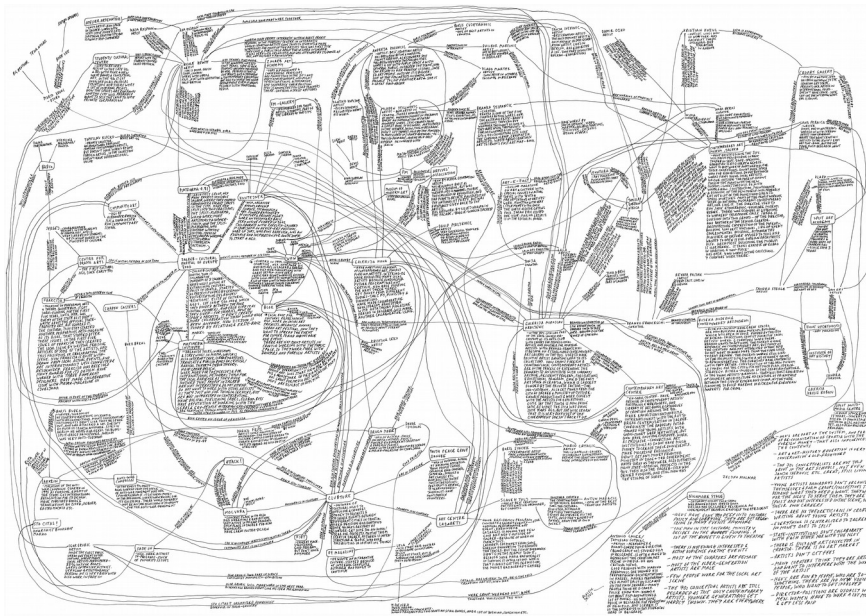


Figure 2. Zagreb Notes, Drawing on paper, 2006, © Minna Henriksson

In particular, it may be observed in my mapping of the local field that comment books, newsletters and visual artists' CVs were not part of the early on-the-ground methodology of the initial city editions. While undertaking the Zürich edition, comment books, newsletters and visual artists' CVs emerged as a new idea for peeling back the layers of photography art communities. I received encouragement during my preliminary consultations with local protagonists, all of whom thought that this was an idea worth pursuing. Within the framework of my on-the-ground research, I realised that comment books, newsletters and visual artists' CVs were more than a simple record of historical events that could be used to trace the career trajectories of artists. As I reworked the selection of information contained within the data, I realised that it produced a wide range of key values with which it was possible to engage. This opened up the possibility of developing genuinely new ways of producing measurements that chart progress or the absence of progress. Artists choose to include certain events to generate detailed material not just because they happened, but because they are significant. Indeed, while there is always an element of doubt surrounding the historical accuracy of this material, it is the case that even a false or misleading piece of information has the significance to convey something specific in a certain cultural context. As such, I considered that the collection of this original source material enabled my research to undertake a focused view of the photography art community, as well as providing access to analyses and shaping a new map.

I also developed the different sources from which I captured data. My emphasis on the selection for interviews was based on maintaining the experiences of Zürich across the variety of fields represented. At the same time, I used the interviews as an opportunity to obtain data about the photography art community's perceptions and understandings of the significance of their work and their function locally, nationally and internationally, thus providing the conceptual grounding for my final analysis of the photography art community.

The collection and analysis of my experience as data for the journal has consistently evolved from the on-the-ground methodological approach, which aims at the ideal of living an experience in the community. This experience confirmed an explanation or hypothesis as a quantitative value, while also paying attention to the smaller number of voices under the radar, seeking out encounters that challenged the explanation. For each new encounter, I was able to either modify the explanatory hypothesis to cover the encounter or exclude the encounter as not being an instance of the investigation under interrogation. The notion is that by actively experiencing the antithesis, my analysis developed an explanation that takes account of all examined encounters, as well as offering a clear definition of the encounters to which such an explanation applies. To borrow a phrase from the writings of Steven Taylor and Robert Bogdan:

If researchers can demonstrate that they have examined a sufficiently broad range of instances of a phenomenon and have specifically looked for negative cases, they can assert greater claims regarding the general nature of what they have found.⁹

Solnit demonstrates an example of this in action in her 2010 work *Infinite City: A San Francisco Atlas*, which brings to the fore the interest in remapping that underpins her work. Furthermore, in *A Field Guide to Getting Lost* she explains that:

Behind every map's information is what is left out, the unmapped and unmappable.¹⁰

Here I was attracted to how Solnit explored and understood an alternate history by locating the unheard voices of West Coast America. I began to use the example of remapping or *atlassing* and argue that it is this process that best reveals my contribution to the concept of affective critical locality. It was Solnit's fascination with the American West and her active

exposure of the region to forces that are both immediate and local whilst being absolutely connected to the wider political issues that made a major impact on the measures I employed. My measures amplify the voice of the local photography art community by tracking the intrinsic footprint made in terms of the local and – where appropriate – national, social, cultural and political trends affecting photography art communities.

Reflective practice

My approach to defining the commissioning process of writers was to shadow collaborators who were, in some way, visible actors in their cultural role, and were recognised as such in various ways. For instance, these included artists who had a history of public exhibitions, were featured in publications, were represented by commercial galleries and had works collected by institutions. I initially arranged to meet with collaborators who were significantly involved in the visual art scene of the local city or region. I introduced my overall project and gave an outline of the specific edition, leading on to a detailed description of the content of a feature or article, while also seeking recommendations of people who I might include in the mapping feature. If collaborators agreed to contribute in principle, following the initial discussion I would confirm the conditions via email. At this stage of the project I had already begun to make a potential selection of participants from the region, international collaborators with knowledge of the region and regular *Next Level* collaborators. One of the most substantial tasks involved in this process was the effort to refine and edit the collaborators' material. For instance, I scoped the overall material and established a picture of activity from across the total data that I had researched. This pragmatic consideration had an informative impact on the entire construction of the subject of each city edition, which are listed here:

The Glasgow edition [Research and production period: May 2006–September 2007. Residency held at the Malmaison Hotel courtesy of the Glasgow City Bureau. Secured support: the Glasgow City Marketing Bureau, the Scottish Executive, the Glasgow Enterprise and Glasgow 2014.]

The catalyst for the research programme of entire city editions was my work for the Glasgow edition of *Next Level*.^(See Exhibit 1, Glasgow edition)

- 1) The Glasgow edition set out to initiate new thinking on the considerable influence of the Glasgow art scene and Glasgow School of Art alumni's regular nominations for the Turner Prize.¹¹
- 2) The 'on-the-ground' method of research was first introduced through the process of surveying the significance of 'place'. The proliferation of photo artists within the Glasgow art community, looking at local arts and cultural engagement. This process was contrary to the formula typical of art publications, whereby the views of the same roster of artists are discussed, and exhibitions and seasonal art fairs covered. Instead, I responded to the call of voices that are usually unheard and works that may not be considered important enough to publish in typical art publications, and in which I argue that measurable elements can be associated with the significance of place.^(See Exhibit 1, Glasgow edition pages 84-85)
- 3) The range of Glasgow support organisations, all of which contributed as agents of development in arranging and realising the region's fabric, showed that the significance of place is geographically and culturally charged, harbouring its creative potential and the economic sustainability of the city's art scene. Rebecca Solnit sees this charge as an advantage:

... a place is a story, and stories are geography, and empathy is first of all an act of imagination, a storyteller's art, and then a way of travelling from here to there.¹²

Through their research, the Glasgow City Bureau identified my work as an important document and worthy of inclusion in their supplementary material for the See Glasgow Campaign.¹³

The Montréal edition [Research and production period: October 2007–June 2009. Residency held at the Hilton Hotel, courtesy of Trade Routes. Secured support: Québec Government Office, Trade Routes, the Ministère des Affaires Municipales, des Régions et de l'Occupation du Territoire and the Ministère de la Culture, des Communications et de la Condition Feminine.]

The research and production period for the Montréal edition^(See Exhibit 3, Montréal edition) was developed on the basis of a residency, with the aim of producing the first dual-language edition, featuring the following key activities:

- 1) Introducing the dual languages as a direct way of encountering the francophone and anglophone cultures of the photographic community. This field entailed a need to transpose the data into a consistent format and structure, so as to aid with analysis. I created a simple tabular format in which I was able to record basic demographic / creative details on the visual artist such as gender, place of birth, education, context of the artwork, exhibitions, publications, residencies, local grants, awards, professional memberships, biographical information and collections. Within these formats, patterns and distinctions began to emerge of the make-up of the photography community within the city.
- 2) Collaborating with Chuck Samuels, the Director of Le Mois de la Photo, visiting local artist projects located in churches, community fêtes, and public and private companies. At the same time, the work undertaken included participating in local discussions, talks and symposiums in collective pop-up spaces, sharing knowledge and ideas on local art.
- 3) Exposing the need to rethink evaluative criticism, which is rarely present in Canadian visual arts, as well as rethinking networks and the support strategy for the arts. This was based on a dynamic interplay between the public and commercial sectors, with the shared intention of a growing infrastructure to support the next generation of artists.

The Helsinki edition [Research and production period: August 2009–March 2010. Residency held at HIAP and KIASMA. Secured support: FRAME, Arts Council of Finland, Alfred Kordelinin and HIAP.]

The research and production period for the Helsinki edition^(See Exhibit 5, Helsinki edition) was developed on the basis of an open call residency, for which the edition was proposed. The key features of the activity were as follows:

- 1) Encountering and experiencing the *Helsinki School* founded by Timothy Persons in 1995. Assuming the role of an art gallery, the *Helsinki School* represents a selected group of alumni from the now Aalto University School of Arts, Design and Architecture. The programme is centred around a conceptually rigorous artistic practice with the main focus on the photographic process.

- 2) Working with local curators to collaborate on activity in comparison to the direction taken by the *Helsinki School*.
- 3) The theory of mystery and melancholy informed a multifaceted look at self and place through photographic narrative. This was coupled with a drive towards international recognition based on distinct support strategies for culturally-led initiatives to ensure the future of the arts.
- 4) In bringing together a new methodology of on-the-ground research to define a city's art model, the notion of the re-mapping of the city was appropriated.

The Zürich edition [Research and production period: September 2009–November 2010. Residency held at the Fotomuseum Winterthur. Secured support: Pro Helvetia, Avina Stiftung, Canton of Zürich, Gottfried und Ursula Schaeppi-Jecklin, Stiftung Erna und Curt Burgauer, Dr. Georg und Josi Guggenheim Stiftung, Stadt Zürich, Stanley Thomas Johnson Foundation and the Zürich Cultural Fund in Britain.]

The research and production period for the Zürich edition^(See Exhibit 6, Zürich edition) was developed on the basis of a residency, which was aimed at producing the Zürich edition, featuring the following key activities:

- 1) Partnering with local government and an ad agency to install local art interventions in Josefwiese Park, an area known for anti-social behaviour. Visiting community-led art project spaces, institutions and observing Esther Eppstein, founder of art hub *Message Salon*.
- 2) Implementing the initial definition of remapping the city, describing the background to the creation, ongoing support for and promotion of artists and the art community, built upon a city's art model.
- 3) The Zürich artists rejected authoritarian tastemakers who steered ways of seeing Zürich visual arts. This rejection on the part of the artists channelled previously unheard voices from Zürich's contemporary art photography community as expressions intended to evoke an emotional response to the image.
- 4) I seek to reinforce my methodology by expanding it to include different sources of captured data, such as comment books, newsletters, visual artists' CVs and interviews.

The Pittsburgh edition [Research and production: March 2012–November 2012. Residency held at the Mattress Factory. Secured support: the Fine Foundation, McCune Foundation, Buhl Foundation and Pittsburgh Foundation.]

The research and production period for the Pittsburgh edition^(See Exhibit 7, Pittsburgh edition) was developed on the basis of a discussion at *NoFound* Photo Fair in Paris with art collector Evan Mirapaul about a possible Pittsburgh edition. The key features of the activity were as follows:

- 1) The previous contributor to *Next Level* and photography collector Evan Mirapaul extended an invitation to survey the photography community of Pittsburgh while also assisting in the development of the newly founded *PGH Photo fair*, coupled with coverage of the regeneration of the city centre.
- 2) Observing the Mayor of Braddock, John Fetterman, apply his notion of art in the community,¹⁴ along with discovering important sites such as the *Pittsburgh Filmmakers* and *Artist Image Resource's* exciting programme of photographic development, support and facilitation.
- 3) Replacing the splendour-and-horror rendering of a boom and bust past revealed the region's ability to reinvent the city through visual arts. In local terms, this is viewed in the same way as a start-up model based on radical shifts, providing an innovative and exciting opportunity for artists to experiment, create and exhibit their work.

The Copenhagen edition [Research and production period: February 2012–March 2013. Resided with the creative developer and copywriter Hanne Klintøe. Secured support: Danish Arts Council and The Danish Embassy, London.]

The research and production period for the Copenhagen edition^(See Exhibit 8, Copenhagen edition) developed during the residency in Helsinki with the aim of conceiving a Copenhagen edition featuring the following key activities:

- 1) A fellow artist-in-residence at HIAP in Helsinki sent an invitation to survey the Copenhagen photography community. Based around the local government's constructed aim to position the arts as part of a model of valued creation and city regeneration.

- 2) A tour of the city's art scene with founder of the Institute of Photography Lars Schwander. Further continuous observation of artists' involvement and site-specific work in working class communities such as Nørrebro.
- 3) Tracing the conscious effort made by the local government to deploy a powerful mixture of hard facts and successful international policies. However, a strong opposition contrary to international policies contributed to an existing sociological fear of reprisal that kept the local protagonists from taking risks. This is known as the Law of Jante or, in Danish, Janteloven.¹⁵

The Basel and Lausanne edition [Research and production period: December 2015–November 2016. Resided with government cultural officer Veronica Tracchia. Secured support: Pro Helvetia, Canton Basel-Stadt and the Volkart Foundation.

The research and production period for the Basel and Lausanne edition was developed on the basis of a residency with the aim of producing the first trilingual edition, featuring the following key activities:

- 1) Introducing the juxtaposition of two cities as a direct connection to encounter the Swiss German and Swiss French cultures of the photographic community.
- 2) Identifying two cultural grids that operate independently of one another, and the distinction between these cities that are already firmly entrenched in constructed boundaries.
- 3) In order to convey local relationality characteristics, I set out to counter the two art scenes by surveying and examining participatory observation and consultation. In particular, I looked at the divergence of local artists, the range of new hubs for artists, the range of activities sponsored by local government or foundations, the actual input of individuals who have changed the dynamics of the art scene in recent years, and disseminating analysis of the mapping functions of widening the fields of region as inclusive.

Selected content sub-sections identify the criteria used to establish the impact of each *Next Level* edition. The sub-section framework draws from interviews, artist testimonies, reviews and previews. This is intertwined with readings, observations, explorations and intuitive editorial research into sectors of art communities, educational establishments, professional studios and co-operatives, private galleries and serendipitous connections to others and their

work to produce locally generated original content. All of these are best described through three components that differentiate the nature and scope of the work. Firstly, capturing the wider subject that marks a city through a research programme by using measurable data. Secondly, building a synthesis of study as a published body of work to allow public visibility of critical discourse that is key to future development and the impact of photography as contemporary art. Thirdly, evaluating the different types of models, drawing from either reflected discussion on the published work or suggestions and recommendations that have emerged from the research programme.

The journal positioned itself between contemporary art and creative publishing as a project exploring the photography art communities through the exploration of various cities around the world. In relation to other contemporary journals such as *Source* magazine, which periodically publishes a number of reports that present data about photographic activity from around the UK, which has predominantly been developed from data collected by offices of statistics. The only piece of research published regularly by *Source* and involving the collection of new data within the UK is primarily a market research exercise focused upon commercial consumption. Very little of this published research can be brought to bear in any meaningful way on the cultural lives of visual artists from around the UK.

Wallpaper magazine has a distinctive creative agenda with an economic focus and in their reporting and research they have tended to take a very polarised view of creativity and the relative significance of commercial artists and visual artists. Several of their most substantial published reports have been focused on making comparisons between international cities, in an attempt to assess economic competitiveness. As is the case with the *Source* reports, these publications draw upon demographic and other data collected from major census repositories, and contribute little to understanding the specificities of art practice in the cities.

I have continued to investigate previous work in the field and conceptual possibilities for the journal. The preliminary study and distinctive design, which I shall discuss later in this critical appraisal, are prerequisites for operating free from institutional objectives and separate from the photographic mainstream, in order to remain resolute to the meaning of the artwork. I have shaped a methodology to analyse and communicate the wider contributions of the arts and cultural sectors, determining that there exist structural relationships between

various fields that function simultaneously in any given context. Briefly speaking, there are points of correspondence between the cultural fields in matters relating to the economy and politics, and so on, as illustrated by sketching in the positions of particular museums, galleries and artistic movements and specific protagonists in the Six Degrees of Separation section featured in *Next Level*.^(See Exhibit 8, Copenhagen edition, page 60) These fields are complex and interrelated as a result of the context to the field of power of each city. As time lapses and cities shift and change their policies and procedures, my study crafts an authoritative contribution to the expression and context of the diagrammatic and critical representations of the photography art community of each city. This is in contrast to global collectiveness, a view subscribed to by Charlotte Cotton.

Recognised as championing a global perspective, Charlotte Cotton's commentary on photography as contemporary art identifies the art world as the preferred territory for embracing photography. Omitting to survey the local cultural, social and political background as to how and why photography has reached this moment, Cotton points out that:

Many of those photographers we now consider to be the cornerstones of late twentieth-century photographic expression have come to be recognised as such only relatively recently as a result of the ongoing reassessment of photography by the art world.¹⁶

This core motif manifests itself neatly within the art gallery setting. However, I argue against Cotton's theory by virtue of her absence of local, cultural, social and political themes. Cotton's theory has been the antithesis of my work. I consider this void in commentary an oversight, as she fails to acknowledge how the local photography art community facilitates artistic signification and multiple topographic components.

I do share in Cotton's view of photography as contemporary art. In fact, Cotton's views are a motive for me to source new ways of considering the contributions of the local photography art community. However, Cotton's perspective has a precautionary note due to her insistent attempts to convince us that when viewing photographic works we should interpret and read the image from the global perspective if we are to maintain its value. This approach does not acknowledge the cultural infrastructure that anchors the potential of the artists within a local

community.

My data suggests, on the one hand, that there are many more dimensions to the local field that are admitted by Cotton. Whilst I have sought to create a general understanding of the field, exceptions exist. On the other side, there is evidence that some protagonists and institutions in the local field do in fact serve as cultural value markers for the art world in much the same way that Cotton suggests. My research reveals a general feeling that was not the perception of a global art market. The visual artists' impressions that I encountered are perceptions that artists have voiced about their greater understanding of places and regions as the interconnection of all things. In the Pittsburgh edition of *Next Level*, Ayanah Moor's comments are in opposition to Cotton, and clearly define the power of the community.¹⁷

The Pittsburgh edition provides a sense of longitudinal development in the local field, and also develops a picture of what some artists perceive as being comparatively ideal conditions for visual art practice.

My research demonstrates the interconnectedness of cultural values and supplies greater consideration to such indicators of values associated with excellence, quality and achievement. Despite Cotton's theoretical research, she does not explain the hidden or unheard relations of things that show up in her radar screen; she neglects all the sources and inspirations that come from local media and other encounters. My on-the-ground research offers new ways of recording and contextualising the medium of photography. Whilst the focus of this argument is to contextualise the ways in which artists define themselves and their location, in many instances, location itself becomes the subject of photography. This is very much echoed in the Pittsburgh edition of *Next Level* by artists Ayanah Moor and Vanessa German, who took part in an exclusive artist's testimony by Killolo Lockett, which I facilitated. (See Exhibit 7, Pittsburgh edition, page 52) The majority of the artists' works fall squarely within a locally-driven context. This finding came from the observation that artists generate images of self in many guises, as a way of marking their identity. One such example is the artist Vanessa German.¹⁸

These self-generated works are a natural extension of the social components of the concept of self and the awareness of self among others, as underlined by Aoife Rosenmeyer in her text for the Zürich edition of *Next Level*.¹⁹

The work as a coherent study

Next Level is a journal that exists in real time and is deeply rooted in formal experimentation as an alternative space.²⁰ This was witnessed in the writings of thinkers such as Marshall McLuhan, who recognised print as a valid medium with which to engage new technology. This physical and temporal existence has a greater resonance on the practical level of understanding the object, as it reflects the research analysis as formative content. (See Exhibit 2, Symbolism edition, the design and layout) Martin Manser echoes this by declaring:

Writing is a form of communication, and all communication involves a sender, a receiver, and an intervening space that has to be bridged.²¹

In addition, it is significant that the journal draws attention to its physicality as an exhibition space in a clean and sophisticated way. Using the research, I prepare a design in which I elaborate on the city by drawing on local motifs from within the analysis. A complexity exists in between the space of the analytical research and the space of exhibit to produce a journal through the imitation of the real object or a metaphysical transformation into the object. (See Exhibit 4, Collectors' edition, the design and layout) Brian O'Doherty describes such forms as:

...an attempt to obtain something by ritually presenting something else that is in some way like the thing that is desired.²²

A telling indication by Brian O'Doherty, in which he argues that the shared consensus of our culture adopted a significant shift that undertook high levels of art expression in the containment of the white cube. He identifies the transition of distinctive styles of display by saying:

In a photograph, the location of the edge is a primary decision, since it composes or decomposes what it surrounds. Eventually, framing, editing, cropping – establishing limits – become major acts of composition.²³

In his article, O'Doherty distinguishes the innovative use inherent in sampling the form and function of a space, defining an order to create proxies for cultural values drawn from existing modes. I deliberately ensured that the modes of the research analysis are clearly

distinguished in the design of the journal. O’Doherty reflects on this.

Conversely, things become art in a space where powerful ideas about art focus on them. Indeed, the object frequently becomes the medium through which these ideas are manifested and proffered for discussion.²⁴

O’Doherty’s findings paved the way for my methods of presenting research analysis as content and new diagrammatic representation. I reflected further on this, and used Gwen Allen’s observations in her publication *Artists’ Magazines* to objectify the journal as art making. I refined my idea of page-turning as a tabulating act worthy of note in its own right – where turning the page is not an incidental activity but becomes a conscious physical and performative element, culminating in a revelation. As Allen states in *Artists’ Magazines*:

In some cases, artists imbued the reproduced page with a new kind of auratic presence; in others, they destabilised the hierarchy between original and reproduction altogether.²⁵

With this act, the journal *Next Level* appears to present the revelation in actual time, which, however, transcends time when withdrawn from the shelves in stores. Each edition provides a mapping of a series of works, reflecting a distinct period across a span of time.

To anchor the research-driven design of *Next Level* requires an intrinsic sense of decision-making in the production process to strengthen cohesion and personal expression. Self-referential connotations are compounded in the title *Next Level*, influenced by Superstudio,²⁶ as is my understanding of many of their original works: taking objects apart and reconstructing them in a conscious process of art-making. This approach has drawn and traced a trajectory in such a way that it acknowledges the journal as an alternative space for the research analysis that undermines the claim that it is solely print matter, as remarked by Gwen Allen:

Robert Smithson, for example, understood the magazine as a quasi-sculptural medium, likening its dense layers of text and image to geological strata; Sol LeWitt invited viewers to draw on the page; Vito Acconci conceived of the magazine as a

performative realm within which language was an event as much as an object; Dan Graham explored what he called ‘the physicality of print’ as well as its social and economic conditions.²⁷

In this instance, throughout the ongoing process of data collection, I draw from a rich constellation of found paraphernalia, including civic logotypes, cultural ticketing design, historic symbols and visual identity. To manipulate a presence in the design of the journal as an alternative space is, to a degree, to be shaped as art and an encounter with art. O’Doherty describes Duchamp through this relationship by exposing the effect of context on art, of the container on the contained; Duchamp recognised an area of art that hadn’t yet been invented. This invention of context initiated a series of gestures that develop the idea of a gallery space as a single unit, suitable for manipulation as an aesthetic counter.²⁸

However, I have endeavoured to maintain this methodology of production as a vital informing feature of the design and further application of the research analysis. One of the outcomes of the production is that the journal becomes a membrane through which aesthetic and commercial values systematically exchange. The journal assimilates the art value. Each page holds its distinct value, such as the higher-rate pages of the outside cover, double page spreads or time-specific features. This calibrates the level of the journal’s valuation. The structure that I have produced essentially informs the strength of the cohesive production by subsuming the container and the contained, commerce and aesthetics, artist and audience.

The contribution of original works to the field of study

Firmly shelved on the art and culture publishing stands, *Next Level* positions critical text around the understanding of the circumstances of locality of visual artists.^[See Annex II] My research case has subsequently assisted museums, galleries, collectors and historians, and is acknowledged among leading figures.²⁹ One prominent referee relates to the work completed surrounding the build-up and opening of the Commonwealth Games in Glasgow in 2014. The Glasgow edition of *Next Level* was jointly submitted to the Commonwealth Games Committee in Sri Lanka 2007 and assisted the successful application for the Commonwealth Games. My practice added real promotional value, receiving widespread recognition for the originality of the work. Steven Purcell (Glasgow City Council Leader, 2007) declared:

The issue was a bold statement which serves to reinforce that the dear green place [i.e. Glasgow] is an inspiring place with networks that make creative endeavour at the highest level not only possible but probable.³⁰

This recognition highlights the overall impression of the outstanding achievements of the Glasgow edition of *Next Level*.

A further reference is the research work completed during the Helsinki edition, which was summarised and later presented to the Guggenheim Museum. This summary identified a viable location to unveil the proposed Guggenheim Museum in Helsinki. Furthermore, the Guggenheim Museum's global mapping project³¹ promoted the use of my 'on-the-ground' methodology of research through an invitation to investigate the city of Jerusalem in order to develop an international network in Israel.

Another reference shows how an initiative took place in reaction to the Pittsburgh edition. Led by its director, Lynn Zelevansky, the Carnegie Museum of Art ran a photography incubator as a series of experiments with local, regional and national voices, all looking at photography as the field undergoes rapid innovation. Announced as the Hillman Photography Initiative, the incumbents for the first experiment included Marvin Heiferman, Alex Klein, Tina Kukielski, Illah Nourbaksh and Arthur Ou.

My work also made several significant contributions to position *Next Level* as a self-sufficient, valued creation. *Next Level*'s position as an attractive proposition for advertisers was due to its unique outlook as an artist-led-project, offering a local bespoke strategy for reaching an international audience. This distinctive relationship also leverages the potential of identifying cities as editions. My work signalled a turn away from the usual support path of funding from the Arts Council of England. Instead, I formed collaborations with local automotive, fashion and technology brands, along with private and public art institutions, art galleries, universities and photographic companies that employed *Next Level* as a major media platform. The work I produced in *Next Level* added credibility to brands such as Hildon, which found it necessary to attain a bold presence in the visual arts, without compromising artistic integrity or objectives.

Conclusion

I conclude this critical appraisal by drawing together this study addressing the research questions posed at the outset. The initial parameters for the study were as follows:

1. I wanted the findings of this critical appraisal to survey a new perception and presentation of data collection from visual artists in cities around the world.
2. I envisaged the methodology engaged in the fieldwork, commissioning and production for the journal.
3. I determined the research that would be required to facilitate the mapping of the local region in order to understand the local context on a broader scale.

From these initial precepts my work has evolved through the journal *Next Level* into this critical appraisal, under the title *Unheard Stories*. Commencing in 2005, my research has examined the circumstances in which photography art communities are working locally, aiming to develop an understanding of the environment that underpins and sustains their practice. One part of my work involved the collection and analysis of the several fields of research, while the other part explored different models of design in print form as an alternative space to display the analysis of various fields of research.

This critical appraisal demonstrates the process for greater comprehension and connection between the photography art community and their cities in which they exist and with which they interact. The journal addresses the core motif in my work, drawing attention to the threads that unite the immediate community and the remote market, the local and the global. I articulate the local motif throughout my work and meditate upon the understanding of the critically important connections that exist to tie the photography art community cartographically to the city. Solnit herself has admitted:

‘My work is all tied together in myriad ways’³²

When linked to my work in *Next Level*, my methodology means that local cultural values can be studied on a large scale. It also reveals how the analysis of such data can work in context, with print as an alternative space in the public domain.

Photography art communities represent much of the remapping links, at the heart of which is my concept, which offers a critical dialogue between the happenings of photography art

communities and, crucially, a means of revealing the underlying value of the region as a source of questioning and confronting, critical thought and approaches to challenge the global projection of photography – a challenge all too clearly paraphrased by Ian Wallace on the online blog Artspace.³³

In many ways, there is a lack of a clear paradigm defining local contributions to photography. The journal *Next Level* brings into play modes of cultural and geographical positioning to circumvent a new set of guides on photography as contemporary art, thus substantiating the critical components for contributions made by my practice in the field of study and research.

Annex

I

The intellectual and written contributions have been sourced from the survey and analytical concepts of seven city editions of *Next Level*, which form the main focus of this critical appraisal. *Next Level* was launched as a contemporary photographic journal in 2002 and

currently consists of twenty-four editions. These additional seventeen editions comprehensively traced and evaluated the dissemination of current photographic discourse and creative production in printed form. The editions provide comprehensive coverage of debate and discussion by tracing current photographic discourse on and exploring representation of the work of established and emerging artists. Documenting the analysis of photographic discourse as a pure expression of artistic philosophy, a new designer was commissioned to devise stimulating graphics and the design of a central theme, encouraging artists and readers to debate and explore the arts, photography and ideas.

II

The title of the publication is an allusion to the future of photography as contemporary art. I courted media coverage for *Next Level*, including the *Financial Times* business magazine, *Creative Review*'s 'Pick of the Month', *Italian Photo* magazine, *Paris Photo* magazine, *PDN* magazine, *Blueprint* magazine, *Arena* magazine, *i-D* magazine and *Shots* magazine, and also performed numerous radio interviews and was nominated as a finalist for the Magazine Design Awards in 2008. This coverage demonstrates that the journal has the support of the industry.

Critiques

Below is a selection of comments on *Next Level* from a variety of sources.

1 '...Striking visuals matched by meaty writing...The quality of the content should mean that plenty of book shelves and coffee tables make room for *Next Level*.' *Financial Times Weekend Magazine*, 23 March 2002, pages 26–7.

2 'This exquisitely put together photo-led biannual mag has already drawn visual contributions from the likes of Richard Billingham, Martin Parr, David Bailey and Peter Fraser, as well as articles from Mark Lawson, Jean Baudrillard and Susan Sontag.' Quirk, J., (2003). 'Words' *Arena*, March 2003, 132, page 84.

3 'In *The Myth Of Sexual Loss*, photographer Karen Brett uses art photography *Issues* magazine.' Meeke, K, Age before beauty? *Metro*, 19 May 2003, page 17.

Other references obtained that may be consulted:

1 'It's a satisfying collection of some outstanding work...The magazine's art direction is beautifully understated, with an intelligent and thoughtful contrasting of words and imagery.' *Creative Review*, April 2003.

2 'With high production values, *Next Level* is a beautiful publication. The seriousness of the text will provoke interest far beyond the delectation of its imagery' Ken Edwards, *Blueprint* magazine, December 2002.

3 <http://www.youtube.com/watch?v=XCy1Bm7fdko&feature=BF&playnext=1&list=QL>

4 'It's great, a good idea. It's what is needed.' Philip Dodds, Director of the ICA, 2002.

5 'The quality of the Awards was incredibly high, which speaks volumes about the readers of *Next Level*.' David George, Brand Communication Manager, *Audi* UK, Audi Forum on Piccadilly, London, 4 November 2004.

Publications submitted

Exhibit 1: Glasgow edition 12 of *Next Level*, UK, Creative Scape (2007)

Exhibit 2: Symbolism edition 13 of *Next Level*, UK, Creative Scape (2007)

Exhibit 3: Montréal edition 18 of *Next Level*, UK, Next Level Projects (2009)

Exhibit 4: Collectors edition 19 of *Next Level*, UK, Next Level Projects (2009)

Exhibit 5: Helsinki edition 20 of *Next Level*, UK, Next Level Projects (2010)

Exhibit 6: Zürich edition 21 of *Next Level*, UK, Next Level Projects (2010)

Exhibit 7: Pittsburgh edition 22 of *Next Level*, UK, Next Level Projects (2012)

Exhibit 8: Copenhagen edition 23 of *Next Level*, UK, Next Level Projects (2013)

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Preziosi, Donald and Farago, Claire *Art is Not What You Think it is*, Great Britain, Wiley-Blackwell (2012)

End notes

¹ Allen, Gwen, *Artists' Magazines: An Alternative Space for Art*, USA, The MIT Press (2011), page 7.

² *Portfolio* magazine, UK, 1988–2010. *Portfolio* collaborated with photographers and writers to present developments in contemporary photography. In the early years, *Portfolio*'s editor Gloria Chalmers also staged workshops and courses in practical photography from studio premises in Edinburgh, and from 1988 to 2001 *Portfolio Gallery* presented approximately twelve exhibitions a year, with sales of photographic prints. Between 2003 and 2008 *Portfolio* organised the annual Jerwood Photography Awards, selecting five award-winners each year, whose work was then published in *Portfolio Magazine* and presented through UK touring exhibitions. Following the publication of Issue 52 in November 2010, *Portfolio* was forced to close due to its funding being cut by the Arts Council England.

Creative Camera, UK, 1968–2001. A monthly photography magazine that was the successor to the very different amateur photography magazine *Camera Owner*, which had started in 1964. *Creative Camera* was propelled by the need for a publication that engaged fine art photography and documentary photography. Published in England, some of the most influential photographers graced its pages. Strict monitoring from the first editor Bill Jay right through to its last editor David Brittain ensured quality and evolved into a synthesis of photography of the time.

Ten.8, UK, 1979–92. Three Birmingham photographers – Derek Bishton, Brian Homer and John Reardon – started the magazine out of their shared office in Handsworth, north Birmingham, with the aim of providing a platform for the work of local practitioners. From the beginning, *Ten.8* was concerned with engaging with issues that affected people in the local context of Birmingham and Handsworth. Its editors saw photography as offering a way of overcoming negative representations of multicultural areas like Handsworth, places often characterised by high unemployment, social deprivation and poverty. *Ten.8* regularly featured photographs alongside articles that challenged its readers to see photography as a possible tool for political change. By the time of its closure *Ten.8* had become a widely influential arts journal with international subscribers.

³ *Aspen*, USA, 1965–71. *Aspen* didn't really come into its own until its third issue, the Andy Warhol-edited Pop Art issue. The box format and advertising unbound sheets loitering around at the bottom of the box were kept distinct from the editorial. Each issue had guest editors, including Marshall McLuhan, Quentin Fiore, Brian O'Doherty, Susan Sontag,

Roland Barthes, Morton Feldman, William Burroughs, Laszlo Moholy-Nagy and Robert Rauschenberg. O’Doherty wrote an introduction to his issue: ‘It is, of course, also possible to consider how placement is concealed, how the objectified unit (a person, a concept, a period) can conceivably occur without dimensions, in no place and in no time, and thus approach the condition of art’.

Interfunktionen, German, 1968–75. The main purpose of *Interfunktionen* was to articulate its reaction to *documenta 4*: the record of a performance action staged by a group of *Interfunktionen* members and the reproduction of pieces banned at the exhibition. The first issue was under 80 pages, dissenting from the new art-as-commodity attitude expressed at Arnold Bode’s *documenta 4*. The magazine, in the spirit of experimentation and edited by Fritz Heubach, and later by Benjamin Buchloh, consisted of an assortment of paper cheaply bound, but with random loose material and gatefolds.

Fat magazine, USA, 1994–2000; founded and edited by Josephine Meckseper, see Symbolism edition 13 of *Next Level*, UK, Creative Scape (2007) page 111.

⁴ A range of different experiences contributed to the conception of a major series of large-scale colour works that Thomas Struth titled *Museum Photographs*. His experiences living in Naples and Rome, the proximity to a culture where painting was intimately connected to religion, were a catalyst for a reflection on the different function of art in a more secular world and the ways in which historic paintings are experienced in museums today.

⁵ ‘It was a different time, but with the same sensibility of direct dissemination of ideas, and having a practice through publishing. The MoMA collection makes clear how you can trace all the different avant-garde movements and then subsequent conceptual movements throughout the twentieth century through little publications. They were sort of the first shot across the bow, for artists trying to develop new ideas.’ David Senior, Bibliographer at the Museum of Modern Art Library, interviewed by Madeline Weisburg for the online blog ARTBOOK, (13 October 2013).

David Senior *Experiments in Publication: Artists’ Magazines* at MoMA, USA (2012)
<http://vimeo.com/48606673>

⁶ Rebecca Solnit’s *Infinite City* constructs reinventions of the traditional mapping of a city, searching out the answers by examining the many layers of meaning, culture and history in one locale and its surroundings, as experienced by different inhabitants.

⁷ Solnit, Rebecca *A Field Guide to Getting Lost*, Edinburgh: Canongate books, 2006 (first edition 2003).

⁸ Jeremy Deller *The History of the World*, 1997–2005. A personal graphic visual presentation of the social, political and musical connections between house music and brass bands – it shows a thought process in action; its flow diagram indicates possible social and political echoes between the two forms. The print also provides the graphic rationale for *Acid Brass*, a project initiated by Jeremy Deller in 1996, for which acid house music was arranged and performed by brass bands. The joining of acid house and brass band music illustrated the historical breadth of the spirit of dissent that characterised opposition to the Thatcherite break-up both of the coal industry and Britain’s wider industrial and manufacturing base. Jeremy Deller declares on his website that ‘without this diagram, the musical project [Acid Brass](#) would not have a conceptual backbone ... It was the visual justification for [Acid Brass](#)’.

Minna L Henriksson *Zagreb Notes*, 2006. During a residency with Galerija Miroslav Kraljevic in Zagreb in 2006, Minna L Henriksson made this work, which documents how she perceived the Zagreb art scene. Henriksson was particularly interested in how different artists, organisations and institutions are connected to each other locally, nationally and regionally. She was not so much reading actual facts about the art scene in Zagreb and its networks, as she was collecting data from people; reflections on what they thought was significant and actual at the time in the art scene, whether truthful, exaggerated or false. What was striking for Henriksson, and what she also wanted to illustrate, was how active and well connected the independent organisations are in comparison to the individual artists, who seemed to be much less involved in actual events, and held less power.

⁹ Taylor, Steven J and Bogdan, Robert *Introduction to Qualitative Research Methods: The Search for Meanings (Psychology)*, Canada, hardcover, (1998), pages 139–40

¹⁰ Solnit, Rebecca *A Field Guide to Getting Lost*, Edinburgh: Canongate books, 2006 (first edition 2003)

¹¹ The Turner Prize, named after the painter J M W Turner, is the televised annual prize presented to a British visual artist. Nominations are invited each year, and the prestigious prize is judged by an independent jury before the winner is announced.

¹² Solnit, Rebecca *The Faraway Nearby and Unfathomable City*, Great Britain, Granta Books (2013), page 3.

¹³ Glasgow City Marketing Bureau (GCMB) is the official destination marketing organisation for the city of Glasgow. Established by Glasgow City Council in 2005, the Glasgow City Marketing Bureau's role is to communicate Glasgow's reputation as a world-class city in which to live, work, study, invest and visit. GCMB works with numerous partners, stakeholders and businesses to position and promote Glasgow across national and international markets as one of Europe's most vibrant, dynamic and diverse cities.

¹⁴ http://www.nytimes.com/2011/02/13/magazine/13Fetterman-t.html?emc=eta1&_r=0

¹⁵ Janteloven translated into English means 'the Law of Jante'. Jantelov was created in 1933 by a Norwegian-born Danish author by the name of Aksel Sandemose, and appears in his book *En Flytning Krysser Sitt Spor* ('A fugitive crosses his tracks'). It is a cultural term that literally means a principle that places importance on equality and egalitarianism while discouraging individuality and personal success or standing out.

¹⁶ Cotton, Charlotte *The Photograph as Contemporary Art*, Great Britain, Thames & Hudson (2009), page 17.

¹⁷ 'The location of a particular institution speaks to a particular audience. Being an artist practising in your neighbourhood is super-valuable. It is as valuable as an institution. An artist working in a neighbourhood has value. I mean could it be seen as a form of institution? Maybe that is the question. Should funding go to support that artist working in that neighbourhood in which everyone recognises the value of art? To me, that should have as much value and weight as an institution. Artists making work in their neighbourhood is super-important ...' See Exhibit 7, Pittsburgh edition, page 52.

¹⁸ ‘I make objects because I want them to do something. Part of what they do comes from me and through me as an artist when I’m actually in the process of making them. Literally, some of my material comes from the ground, the earth, the community that I live in Pittsburgh; a neighbourhood called Homewood. I source a lot of materials both tangibly and intangibly from the community that I live in from my neighbours and kids in my neighbourhood. My neighbourhood inspires a lot of the intention that goes into the figures that I create.’ See Exhibit 7, Pittsburgh edition, page 52.

¹⁹ ‘Artists emerging from Switzerland are aware of the country’s advantages and its limitations, building on generations of photographers who looked beyond their own borders but were proud to be Swiss.’ See Exhibit 6, Zürich edition 21, page 14.

²⁰ Howardena Pindell first identified the artist’s magazine as an alternative space in her article ‘*Alternative Space: Artists’ Periodicals, Print Collectors’ Newsletter* 4 (September–October 1977), pages 96–110.

²¹ Martin Manser is one of Britain’s leading lexicographers. He has compiled or edited over 200 reference books in the areas of English language and Bible reference; Curtis, Stephen: *The Penguin Writer’s Manual*, Penguin Books, London (2002), page 181.

²² O’Doherty, Brian, Introduction by Thomas McEvelley *Inside the White Cube: The Ideology of the Gallery Space*, USA, The Lapis Press (1986), page 9.

²³ O’Doherty, Brian, Introduction by Thomas McEvelley *Inside the White Cube: The Ideology of the Gallery Space*, USA, The Lapis Press (1986), page 19.

²⁴ O’Doherty, Brian, Introduction by Thomas McEvelley *Inside the White Cube: The Ideology of the Gallery Space*, USA, The Lapis Press (1986), page 14.

²⁵ Allen, Gwen *Artists’ Magazines: An Alternative Space for Art*, USA, The MIT Press (2011), page 6.

²⁶ Superstudio was co-founded by publisher and art director Flavio Lucchini after leaving his role as Condé Nast director in 1979. Initially he founded a new publishing house in order to

provide it with all the essential services needed for independence and creativity. Fabrizio Ferri, a young photographer, joined Lucchini's publishing house, and together they launched Superstudio.

²⁷ Allen, Gwen *Artists' Magazines: An Alternative Space for Art*, USA, The MIT Press (2011), page 6.

²⁸ O'Doherty, Brian, Introduction by Thomas McEvilley *Inside the White Cube: The Ideology of the Gallery Space*, USA, The Lapis Press (1986), page 69.

²⁹ '...In my opinion, there has never been a comparative study' Bankale, S, (2007). *How Glasgow painted itself out of a gloomy corner* *The Herald* (26 October 2007), page 2. 'A glossy international arts bible has devoted an entire issue to Glasgow. The city's reinvention as Scotland's cultural capital has been hailed by one of London's most prestigious magazines. The publishers of influential arts mag *Next Level* were invited to write just one article about Glasgow, but were so impressed that they dedicated all 136 pages of the current edition to the city. After proclaiming 'Welcome to the New Scottish Enlightenment', the magazine outlines Glasgow's ongoing regeneration and transformation, and profiles some of the city's coolest artists and venues.' *Arts bible devotes an entire issue to city creative scene*, Marianne Taylor, *Evening Times* (9 November 2007) BBC radio, Glasgow (October 2007) http://www.turku2011.fi/en/turku2011-magazine/finnish-life-contemporary-artphotography_fi

³⁰ Paterson, Kirsteen, *Metro* newspaper, UK (12 October 2007), page 3

³¹ The Guggenheim UBS MAP Global Art Initiative fosters cross-cultural interaction between artists, curators, and audiences via educational programmes, online activities and collection building.

³² Tess Thackara, interview with Rebecca Solnit *The White Review* Issue 9, 2014 <http://www.thewhitereview.org/interviews/interview-with-rebecca-solnit/>

³³ ‘Too often photography is demoted to secondary status in comparison with other two-dimensional forms such as painting or drawing. The truth is, we never quite reconciled photography’s infinite reproducibility with its relatively recent designation as a fine art, relying on the somewhat cynical model of ‘vintage’ and artificially limited-edition prints to drum up the same sense of aura that other two-dimensional fine art forms derive from their singularity. This is the model that guides photography as contemporary art in the art market.’ Ian Wallace in his post on the online blog Artspace (11 July 2014), http://www.artspace.com/magazine/interviews_features/what-is-photosculpture