

Archisle #2

THE JERSEY CONTEMPORARY PHOTOGRAPHY PROGRAMME

INTERIOR / EXTERIOR

Ana Adarve
Brad Carlile
Barbara Ceriani Basiloco & Alessandro Mancassola
Amandine Crozat
Paula Gortazar
Nadja Groux
Markus Guschelbauer
Gordana Hajinovic
Isa Ho
Magda Hueckel
Chloe Johnson
Elisavet Kalpaxi
Peeter Laurits
Hortense Le Calvez
Carolyn Lefley
Dara McGrath
Fenby Miskin
Tom Rolls
Pavel Romaniko
Julian Salinas
Lucian Spataru
Dafna Talmor
Darn Thorn
Laden Uyguroglu
Alexa Wright

OPEN PHOTOGRAPHY EXHIBITION 2013

www.archisle.org.je

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Archisle #2 Open Photography Exhibition 2013 Interior/Exterior

About Archisle:

Archisle: The Jersey Contemporary Photography Programme, hosted by the Société Jersiaise aims to promote contemporary photography through an ongoing programme of exhibitions, education and commissions. The Archisle project connects photographic archives, contemporary practice and experiences of island cultures and geographies through the development of a space for creative discourse between Jersey and International practitioners.

About the Exhibition:

This is the second biennial International Open Call Exhibition curated by Archisle: The Jersey Contemporary Photography Programme. Submissions of three images in response to the brief **Interior / Exterior** were invited from photographic artists worldwide. This exhibition presents the winning and selected works.

The Brief:

It has often been said that the eyes are windows to the soul or that the face is an index of the mind. Portrait photographs, by extension, can be read as carrying these messages of the face. But are portraits not performance pieces, severed at conception from their subjects?

Such performances, nonetheless, are necessary for knowing and moving through the world. Portraits are, in a sense, photographers' forensics in the search for fugitive selves and at the inner/outer junction of expression they must conduct their investigations.

In architecture and the natural world, artists have negotiated the border between the interior, a place of habitation, and the landscape beyond. 'Places we live in and places we live by,' material and mythical geographies.

As house is to home, 'the one allows us to live our lives, the other gives meaning to our existence. As humans we require both.' (Gillis, 2004). Portraits, places and spaces, as images, are subject to a creative interchange of function and of meaning. In 2013 the Archisle Project invites photographers to submit three images in response to: **Interior / Exterior**

The Panel:

Gareth Syvret -
Michelle Sank -
Jean-Christophe Godet -

Project Leader, Archisle: The Jersey Contemporary Photography Programme
Archisle International Photographer in Residence 2013
Director, Guernsey Photography Festival

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Archisle Project Website: www.archisle.org.je

Archisle #2: Exhibitors



Dara McGrath, UK

Cleansweep: *Harpur Hill, Derbyshire, 2013*

'Harpur Hill (Maintenance Unit No.28) is located 6 miles south east of Buxton in Derbyshire. At one stage this was the biggest chemical weapons reception and storage (phosgene and mustard) depot in the United Kingdom. At its busiest, it is estimated that there was up to 46,000 individual chemical weapon bombs amongst other ordnance stored underground in a site of approximately 500 acres. Cleansweep takes its name from a Ministry of Defence report called Project Cleansweep issued in 2011 identifying sites in the UK where tens of thousands of tonnes of mustard gas, phosgene and other lethal chemicals were made, stored, burned and dumped in England, Wales and Scotland since World War I right up to the present day.'

www.daramcgrath.com



Laden Uyguroglu, Cyprus

Deconstructing thoughts and beliefs #2, 2013



Darn Thorn, Ireland

Unknown Zone #15, #8, 2012

'*Unknown Zone* invites the viewer to experience an aspect of the effects of trauma, the sense of dislocation. Trauma can provoke a profound sense of estrangement from both reality and the individual's sense of self. Trauma, by definition, exceeds the mind's ability to contextualize. As a coping mechanism the mind can invent false memories to fill the gaps. The experience of reality is altered for the survivor. By employing the theme of the Sublime, the works place the viewer on the threshold of an unquantifiable experience. By being in the presence of these de-contextualized vistas the viewer is estranged, they are invited to experience this void. The works do not represent a place but rather a state of being lost. They are the illusionistic and temporary projections of a mind that has lost its internal sense of historical and physical context.'

<http://www.darnthorn.com>



Julian Salinas, Switzerland

Human Zoo #2, #3, 2012

www.juliansalinas.ch



Carolyn Lefley, UK

Realm X (Meán Fómhair), from the series *Realm* 2009-2013

'Down the rabbit hole, through the looking glass and into the wardrobe, all of these paths lead from the territory of the real, into the realm of wonder and myth. 'Realm' (2009-2013) is a new body of work by London based artist Carolyn Lefley, consisting of double exposure images that create a layering of realities. A familiar domestic interior and a potentially mythological landscape combine to create an alternative reality, with reference to texts such as Alice in Wonderland and The Lion, The Witch and the Wardrobe. Through these images the home becomes a portal into a mythical realm.

The abandoned interior element of each photograph has been captured in the Highlands of Scotland. The projected landscapes are sites of folklore and fable, captured all over the British Isles. The forest in *Meán Fómhair* is an ancient woodland in Kent and known locally for the amazing colours of the autumn leaves. This image was captured in late September near the time of *Meán Fómhair*, Gaelic for the middle of Autumn. *Meán Fómhair* is also a Pagan thanksgiving festival, celebrated each year at the autumnal equinox, to celebrate the fruits of the earth. In Celtic mythology, the Green Man, a god and protector of the forest, is also worshiped at *Meán Fómhair*, a time of abundance and harvest. This autumnal woodland scene has been superimposed over the derelict interior. The peeling wallpaper acts as a tear in the image, through to another realm.'

<http://www.carolynlefeley.co.uk>



Dafna Talmor, UK

Untitled (1212-2), from the *Constructed Landscapes* series, 2013.

C-print made of collaged and montaged negatives.

'My work is based around an obsessive preoccupation with home and until recently, consisted predominantly of photographs taken in interior spaces with mere suggestions of outside space. When I stepped outside with my camera, I felt overwhelmed by the absence of limitations provided so neatly by interior space. Despite this and out of a personal need to 'take' a place with me, I found myself taking pictures of landscapes whenever I travelled. Taken with no conceptual agenda, the negatives accumulated for years in boxes, denied of any artistic function. This growing personal archive of landscapes forms the basis of Constructed Landscapes.

In Constructed Landscapes, photographs initially taken as mere keepsakes across different locations are transformed through the act of slicing and splicing. The resulting photographs are a conflation, 'real' yet virtual and imaginary. This conflation aims to transform a specific place, initially loaded with personal meaning, memories and connotations, into a space that has been emptied of subjectivity and becomes universal. Through this work, I am interested in creating a space that defies specificity, refers to the transient, and metaphorically blurs space, memory and time. Even though these photographs are landscapes they serve as a metaphor, representing psychological space as well as physical space, an amalgamation of inside and outside.'

<http://www.dafnatalmor.co.uk>



Markus Guschelbauer, Austria.

Plastic on Nature, 2011.

To Build a Home, 2013.

'The work of Markus Guschelbauer hinges upon the landscape as an archaic subject. As he learned during his childhood on a farm, for his work he goes out into nature and builds upon it. Sometimes it's a lonely task – going into nature, looking, planning, building. Forest, water, stones, pieces of sod are hung, replanted, defamiliarized. The materials he uses for his rearrangements are distant from nature, usually materials like draperies, mirrors, ropes or tarpaulins from the hardware store. Unlike land art, he is not primarily interested in the process of nature's effect on the artwork. His interventions are done for the photograph, for the camera with its fixed standpoint, set from the very start, and thus have fulfilled their task. Yet the act of building is an important part of this artistic project. A performance in which the artist, jumping from stone to stone, climbing, erecting scaffolds, using trees as columns fixes the image by stretching, placing, hanging tarpaulins or other building materials, and in the process gets caught up in an intuitive flow.

In his installation he cuts and covers nature. In his most recent work *Plastic on Nature* is almost entirely eliminated. The bare spruce trunks have the function of columns, they have been robbed optically of both roots and upper branches. The ground wafts in soft mounds of folds: the impression of a wonderland is created, just an inkling of the outside world shimmers greenish through the spatial limits.'

www.markusguschelbauer.com



Paula Gortazar, Spain. Second Prize Winner.

1. EU Parliament, Brussels, Altiero Spinelli Hall,

Security Control Entrance. 2. EU Parliament,

Brussels, Paul-Henri Spaak Building, Room 03H01.

3. EU Parliament, Strasbourg, Louise Weiss Building,

Roof Terrace.

'The European Union was created in the aftermath of the Second World War with the purpose of promoting the economic cooperation between countries, believing that making all of them economically interdependent would avoid further conflict. Since then, the Union has developed into a huge single market with the Euro as its common currency for most of its member states. What began as a purely economic union has evolved into an organization spanning all areas, from development aid to environmental policy.

"Common Space" depicts the interiors of the European Parliament in Brussels and Strasbourg, an institution which, despite being little understood or liked by many citizens, is gaining a prominent role in legislating our everyday European living circumstances. In its corridors, offices and meeting rooms, these *quasi-futuristic* spaces reveal a dream created in the fifties; a future whose ideals have been recently put into question after the serious economic recession suffered across the continent.'

<http://paulagortazar.com>

Nadja Groux, USA. Parallel Moments, 2013



'This work aims to engage with the issues of contemporary global internet culture and politics such as the trans-border movement of people online and in real life, raw material circulation, globalization and aesthetic responsibility.

The project is constructed from screen shot portraits of live entertainers broadcasted on real time online videos while they are set to public mode. I deconstruct the facial expressions, movements from live videos to photo series.

The settings of these photographs are the vestibules where they work under contract on behalf of an enterprise, based on the Portuguese island of Madeira, which draws several million monthly viewers.'

www.nadjagroux.com



Fenby Miskin, Jersey

Inner Mind, A Portrait of Artist Clare Ormsby Holding a Painted Skull, 2013.

'This portrait is part of an ongoing series of photographs of people holding something that is important to them. As I photograph the sitters, they are thinking about the object. Sometimes it is a personal possession; other times it just represents a memory.'

www.fenby.net/



Alexa Wright, UK.

Honourable Mention

A View from Inside 1: Beth, 2012

A View from Inside 7: name not disclosed, 2012

A View from Inside 9: name not disclosed, 2012

'How do we define 'reality'? In this work a set of pictorial conventions have been re-appropriated to represent the experiences of people whose sense of reality does not always coincide with that of others. Visual, auditory and other sensory phenomena that occur during a psychotic episode contradict accepted notions of 'reality', and yet for one person they are absolutely real. Located in English Heritage or National Trust properties, these formally structured portrait photographs draw on the principals of eighteenth century portrait painting to give form to some of the unique realities encountered by different people during psychosis.'

www.alexawright.com



Magda Hueckel, Poland.

Honourable mention

Anima Sacrum, 2013

'The triptych is a part of greater project entitled "Anima. Images from Africa 2005-2013". The aim of the project is to lift the veil of secrecy and show the "spirit" (anima) of the African continent where one can cross what is real and climb into an invisible dimension of beliefs, magic and spirituality. The triptych shows entrances to voodoo temples in Benin. What is behind the curtain remains secret.'

www.hueckel.com.pl



Pavel Romaniko, Russia

Honourable Mention.

Nostalgia, 2008-2013

'In the early part of the 20th century politicians, activists and artists in Communist Russia were involved in an act of building a Soviet myth, creating a new space-time continuum, while violently eradicating the past by erasing facts from the history texts, documents, photographs, and from the consciousness of people. In the process, a new history was fabricated, thus creating a new order, a new collective memory, and turning an entire country and its many cultures into exiles in their own land.'

www.pavel-romaniko.com



Amandine Crozat, France.

First Prize Winner.

Actes Nocturnes #1, #3 & #6, 2013.

'The forest is the scene for fugacious acts in the night. Lit by headlights traveling through the darkness, every act is like a curtain going up and behind new scenes are being written. In the dead of the night, moving elements, strange furniture, symbolise an invisible life, materialised.'

www.amandinecrozat.com



Elisavet Kalpaxi, Greece

Reading: on Susan Sontag, 2008

Window, 2009

'The images presented here illustrate a strand of Elisavet's work that is concerned with the multiple and mutable meanings of photographic self-portraiture. The images derive from an understanding narcissism and counter-narcissistic forces as indispensable for the creation of a fictional universe (for artists and viewers)...

Both images in this exhibition are staged and digitally manipulated and deal with issues of ownership and female identity. *Reading: on Susan Sontag* is a self-portrait made in 2008 in Greece. It imitates the renaissance tradition of portraits of landowners depicted in front of their territory. *Window* is a self-portrait imitating the renaissance tradition of betrothal portraits. Images belonging to this genre contain symbols of fertility and fidelity (for example, Albrecht Dürer's 1493 self-portrait holding a thistle). In this image these symbols are replaced with a feather, a symbol of freedom. The text in the book in the one image and feather in the other, operate as embedded frames to form a dialectical montage and comment on self-portraiture's capacity to realistically represent one's own self to him/herself and introduce a contradiction between selfhood and ownership. In combination with self-portraiture's connotations the portraits reveal contradictory aspirations, idealising, yet challenging traditional ethics and aesthetics. The aim is to create a play of networks based on polarities (construction/indexicality, public/personal, reality/unreality, objectivity/subjectivity) to allow the gradual indexical mutation of signs, as well as a shift in viewers' perceptions.'

www.elisavetkalpaxi.co.uk



Lucian Spataru, Moldova

Young Photographer Prize Winner

1. *The Dark Forest, 2013*
2. *No Love, 2013*
3. *Man of Stone, 2013*



Ana Adarve, Colombia.

Honourable Mention.

Load #1, Load #2, Load #4, 2012.

'The Load series investigates the hybrid identity of the Mexico-United States border specifically between the states of Northeastern Mexico and Texas. Two aspects define the particularities of this area: on the one hand, the extreme geographic conditions, from magnificent to inhospitable; while on the other, the visible and invisible dynamics of transit and exchange. Due to its permeability and lack of definition, this territory operates as a limbo, in which permanence becomes an absurdity. To this day, the northern end of the south and the southern end of the north represent the edge of two worlds, the ultimate place, the end.

It is worth noting that the Load series consists of carefully constructed images by means of digital tools, hundreds of fragments were used to produce the illusion of a snapshot.'

www.anaadarve.com



Chloe Johnson, Jersey
Young Photographer
How we See Ourselves, 2013

'For this photograph I wanted to look at the difference between what people think they look like compared to an actual photograph of them. Each model drew a photograph of themselves which I put alongside their photograph to see if there was a contrast between their thoughts and reality. The exterior and interior.'



Tom Rolls, Jersey
Young Photographer
Youth, 2013



Isa Ho, Taiwan. Third Prize Winner.

1. *A-May (Plum Blossom)*, 2010.
2. *Xiao-Hong (little red)*, 2011
3. *Xiao-Bai (little white)*, 2011.

From the series 'Girls'.

'The 'Girls' series is referred to by many as the "Falling Down" series. The 'Girls' are seen as themselves and as metaphorically transformed into animals. My objective is to talk about the ambiguity of self-awareness in modern life considering social issues in both the East and the West: religion, meditation, spirituality, psychological health, *Lifestyles of Health and Sustainability (Lohas)* etc. Technological advancement is impacting on our lives at spectacular speed and many problems cannot be resolved with religion or medicine. This can be observed in religious scams or excessive drug use. We are bombarded with complex social issues on a daily basis. Social networking, digital games and the virtual world are growing exponentially. People stare into smartphones constantly. For quite some time now, I have attempted to represent the dynamics of self-awareness in a changing society in my photography. Against this backdrop, this work responds to the subtle culture and emotions of the Taiwanese. Falling down from certain perspectives is beautiful and almost sexy.'



Brad Carlile, USA.

One-o, From the series *Tempus Incognitus*, 2011.

"Tempus Incognitus" (Time Unknown) is my series of photographs depicting hotel rooms in which time and space fade into one another. Think Edward Hopper interiors awash in James Turrell colors with David Lynch directing. "Tempus Incognitus" challenges our intuition about time by showing the day's intervals of changing light existing concurrently. The Cubists painted individual scenes from several different perspectives at once. I photographed individual rooms at several different times of day from a single perspective. I utilize a time-intensive technique that captures the evolution of light and emphasizes change in vivid colors. I shoot multiple exposures over the course of two days or more in order to produce each image, which is created in-camera and on-film with no digital manipulation.'

www.bradcarlile.com



Hortense Le Calves, France.

Honourable Mention

Posidonia Brown Bowl, 2013

Posidonia Brown Chair, 2013

Posidonia Brown Table, 2013

'Posidonia Sea Grass was the inspiration for the sculptures. This sea plant provides important habitat for marine life in the Mediterranean Sea. The posidonia prairies are disappearing. In the sculptures, domestic objects are constructed with strips of paper or plastic imitating the shape of the sea grass. Below the surface of the sea, an alien world exists, standing as one of the last frontiers; the unknown and mysterious singularities of its hidden depths lead us to associate it with the unconscious. This world, hostile to human presence, proves challenging to explore but offers endless possibilities.

Despite its apparent remoteness, the sea is strongly influenced by human activity, hosting large quantities of forgotten man made materials and objects. Forlane 6 Studio's project questions how organic and man made shapes merge and transform in the context of a foreign, inaccessible space. Artificial natures are created in a *mise en scene* of sculptures and installations where the evolution of these abandoned objects is imagined. Only images of these ephemeral objects are left behind. This oceanic world beyond our understanding where reality and fantasy are blurred has long been a source of legends and fears. Using familiar objects and materials, the works refer to our current time; however, they could also be the remains of a post-human age.'

www.forlane6studio.com/



Peeter Laurits, Estonia

Ariadne's Envoy, 2013

www.peeterlaurits.com



Gordana Hajinovic, Serbia

The Contents of Emptiness, 2013

www.gordanahajinovic.wix.com



Barbara Ceriani Basilico and Alessandro Mancassola, Italy

Crocodile Tears, 2011

* <http://www.austria.org/yap/markusguschelbauer.html> , accessed 18/11/2013.