PROFESSIONAL PHOTOGRAPHY

INTERVIEWS / PORTFOLIOS / INSIGHT

FEATURING

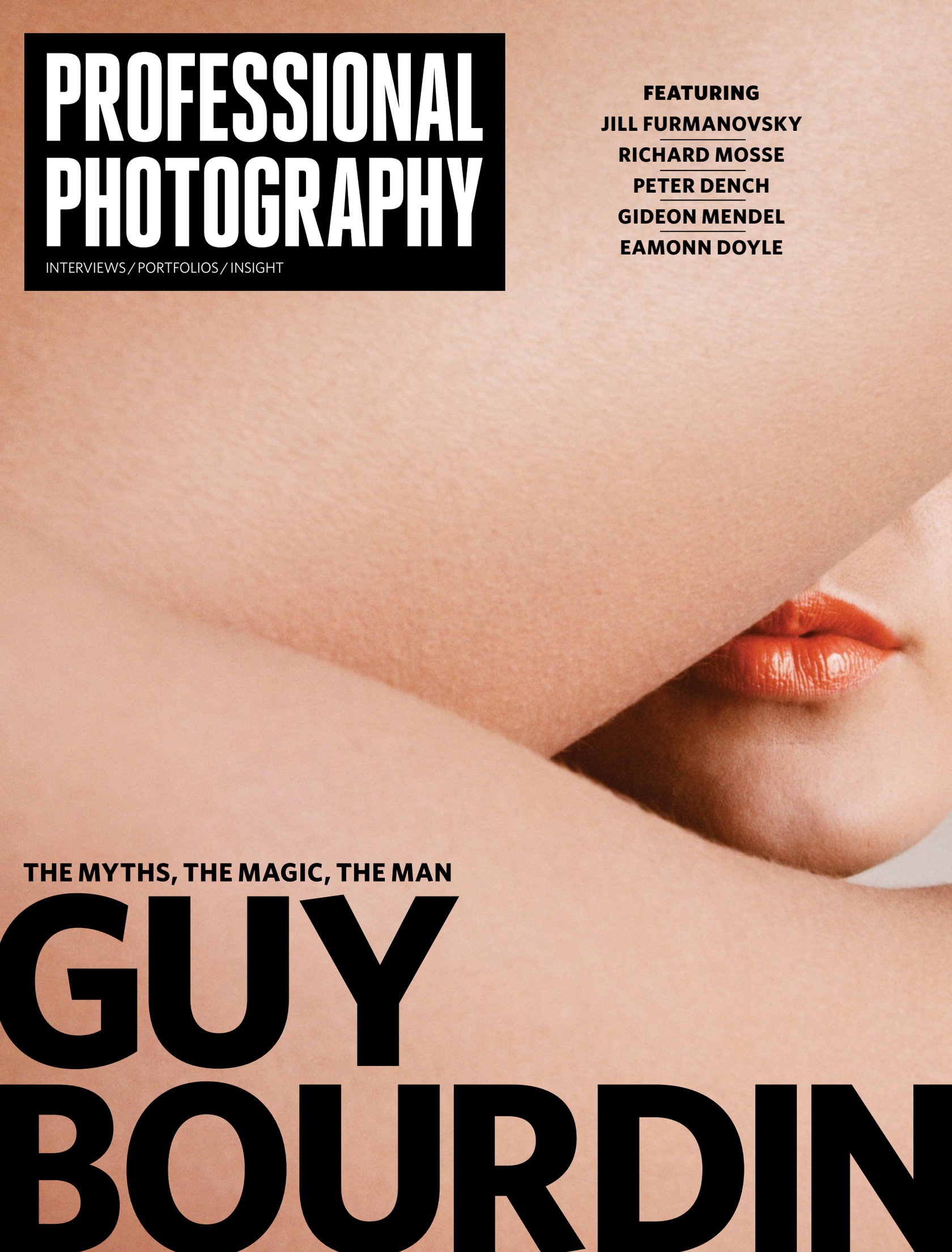
JILL FURMANOVSKY

RICHARD MOSSE

PETER DENCH

GIDEON MENDEL

EAMONN DOYLE



THE MYTHS, THE MAGIC, THE MAN

GUY BOURDIN

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LETTER FROM THE ART EDITOR

On this issue's cover is an image by Guy Bourdin. Read our interview with his son on page 126.

IMAGE SELECTION IS EVERYTHING.

This welcome page is usually written by *Professional Photography*'s editor, Emma-Lily Pendleton. But this month, she's handed it over to me, its art editor, for my perspective on this issue. And why not? We art bods are the unsung heroes of the magazine world (if you ask me). We play a major part in putting together a well thought out and beautiful product every issue.

This issue has been particularly challenging for me in a number of ways. I found it very emotional working on our Poulomi Basu feature on page 68, which showcases her project about girls in Nepal being exiled from their families and communities. I got so cross, and when choosing which images to use for the article the writer (Lottie Davies) had to rein me back in and remind me that, ultimately, it's all about the photography, not my personal feelings.

Image selection is everything, particularly when it comes to the cover. They say it can make or break an issue. To get to the final version, I've designed a total of 47 different cover options – and that was just the work of Guy Bourdin (there were many other featured photographers I designed covers for before we settled on Bourdin).

The amount of work photographers produce is staggering, which makes my job – trying to select images representative of a career – that much harder. Guy Bourdin's back catalogue, in particular, really surprised me: his black and white images are nothing like the bright, bold and almost lurid images we're used to seeing from the influential photographer.

Apart from working with great images every day, the nicest part of my job is working within the photography community. Yes, there are some who are extremely precious about their work, and that's fine. But I love the way photographers react when they've seen their work published in the magazine. I try my best to be respectful of their work and not cover their images with text and captions (urgh). But at the same time I have to consider the reader and help put together an engaging magazine design that's in-keeping with the quality of the content.

I hope you enjoy the issue as much as I have designing it.

Michelle McLaren
Art Editor
michelle.mclaren@futurenet.com

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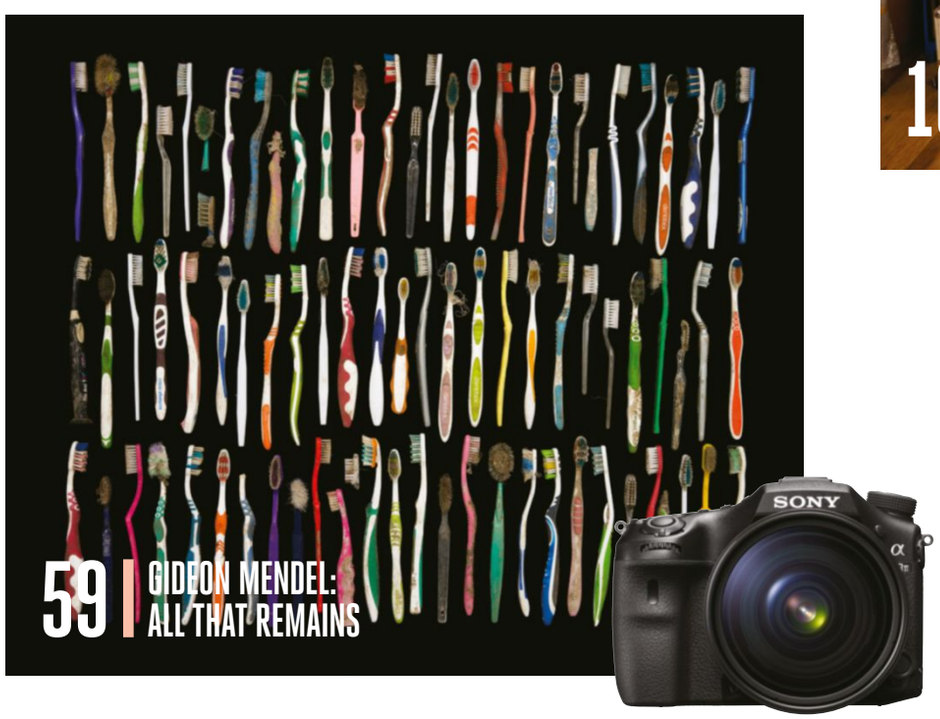

THE BUSINESS

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More and more photographers are being asked to diversify their offering and shoot video as well as stills. We reveal how to get on board

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Legendary photographer of rock stars Jill Furmanovsky takes us on a tour of her workspace in London's Kentish Town

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THIS MONTH'S FEATURED PROS

Just some of the photographers, industry experts and writers that feature in this issue.

PETER DENCH
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The *Sunday Times* stalwart discusses his 'I Heart Consent' cover image, for a story about the student campaign against sexual harassment.

EAMONN DOYLE
PAGE 36

"I just want to hold on to moments because everything is really fucking sad," says the street photographer in this revealing interview.

POULOMI BASU
PAGE 68

Calcutta-born photographer Poulomi Basu explains how she's using her camera to expose a vicious cycle of abuse taking place in areas of Nepal.

BEN BRAIN
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The editor of *Digital Camera* magazine shares his opinions on five of the latest photography books, including his issue pick, *ZZYZX* by Gregory Halpern.

SARAH LEE
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The contract freelance photographer for *The Guardian* and *The Observer* explains why she's resisting the call for press photographers to create video.

BJORN BEHRENS

RICHARD MOSSE
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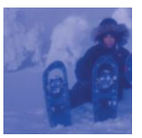
The Irish conceptual documentary photographer explains how he's trying to make the 'invisible' conflict in the Congo more visible to the world.



SANDRA BARTOCHA
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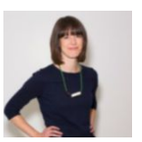
The German photographer explains why she teamed up with Werner Bollmann to embark on a four-year project focused on Nordic light.



KARIN ANDREASSON
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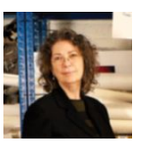
Research and new ideas shouldn't be something you just think about in January but the whole year round, says *The Guardian*'s Karin Andreasson.



JILL FURMANOVSKY
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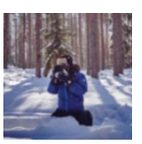
The legendary photographer of rock stars including Oasis, Pink Floyd and the Rolling Stones takes us on a tour of her workspace in London's Kentish Town.



IAN DERRY
PAGE 100

Previously a photographer on *The Daily Mirror*, Derry explains how and why he turned his hand to directing, for film documentary *Johanna Under The Ice*.

LOTTIE DAVIES
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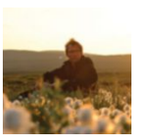
People think that being a photographer is all about buying the right equipment, says Lottie... and explains why they couldn't be more wrong.



WERNER BOLLMANN
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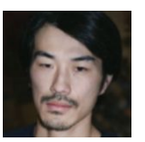
Known for his studies of birds and mammals, Bollman explains how his love of natural light led him to collaborate with Sandra Bartocha.



DAISUKE YOKOTA
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This Japanese artist reveals how the painstaking process behind his work represents the perfect antidote to smartphone photo culture.

EDMOND TERAKOPIAN
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With more and more photographers adding video to their offering, the award-winning UK photographer and video maker discusses his own journey.

GIDEON MENDEL
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The South African photographer discusses his project, that takes a sideways look at the residents of the 'Jungle' migrant camp in Calais.

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Most photographers shooting land or seascapes would choose to work at either end of the day when the light is soft. This is also generally the time when the addition of a 6 or 10 stop filter will give the very long exposures necessary to give the effect of smooth water and cloud motion.

But sometimes things don't work out that way. It might be a question of tide or timing, of weather or circumstance, or even a combination of these factors, but sometimes you need to be able to shoot in broad daylight, or even bright sunlight, and still achieve those very long exposures. These are the conditions for which the 15 stop Super Stopper has been designed.

I've worked with these fishing huts in France on many an occasion, but thought it would be fun to visit on a very hot summer's day, principally to put the Super Stopper through its paces. The temperature was hovering around 37 degrees centigrade, the sky was blue and the light ferocious, giving me a shutter speed without filtration of 1/500th of a second. With the 10 stop Big Stopper that gave me a shutter speed of just 2 seconds, but with the new 15 stop Super Stopper I was able to achieve an exposure time of 1 minute.

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KARIN ANDREASSON

OPINION

Planning for the future

Research, planning and new ideas shouldn't be something you just think about in January, but the whole year round

At the start of the year, there is a small window of time, just a few days, that's truly glorious. Yes, January seems a distant memory now, but it's still a wonderful one. I'm back at work in my job as a picture editor, but it's quiet and the news feels far away. Some people are still on holiday and others in the office are doing the same as me: catching up on unanswered emails, going through lists of events for the year ahead, and planning.

I picture photographers looking at the year ahead, finding competitions to enter, and seeking out submissions to make for exhibitions. Plus there's that list of people to reach out to, connections to make and projects to start planning.

I like meeting photographers, seeing their work and discussing projects. It's probably what I enjoy most in my work. Meeting in person can be incredibly useful, although hard to arrange. I often only have 10 minutes to spare and it can feel a bit like a speed date. Having said that, if you're meeting the right person that doesn't matter, because more will always come out of it.

I've left meetings with photographers wondering, why did I agree to see them?

In the past I've left meetings wondering, why did I agree to see them, and why on earth did they want to see me? It's not just about what kind of work an editor might publish: it should also be about what *they* might want to publish, what *they* are interested in. That doesn't have to be guesswork when most people have an online presence. Even a light user will leave a trail of interests in likes and retweets.

When I meet a photographer, I want to see some completed projects, large or small, and published work if they have it, but I don't want to see work that is ages old. What I'm most interested in is what they're working on right now, what is driving them forward, and what they want to do next. Some photographers admit at this point that they find it very difficult to come up with ideas. My advice is to not think too much. Let your eye lead you to an idea. If I was to try to come up with a great idea I would never get anywhere; there would be a notebook full of crossed out dreams. You need to be inspired to have an idea, and inspiration is unlikely to come from a blank sheet of paper. Instead, just go outside and take pictures.

If you can, then go somewhere new, but it doesn't have to be some far-flung place. Be playful and don't think too hard. Let ideas happen naturally by being out in the world and putting yourself into new situations. Go for walks early in the morning or late at night. Be in places at odd times, so you can allow yourself to see things differently. Get bored and don't go out looking for inspiration. It doesn't work that way: inspiration comes to you, not the other way around.

I think it's healthy and helpful to have several projects on the go at once. It's not good to get completely obsessed with one thing. Other projects will help you to see each one with a bit of distance and when things get difficult in one area you can move on to the next. It's also useful when you meet with editors to be able to say, 'If you don't like this, then there's also this'. A subject can be completely obscure as long as there's something there that reaches out and speaks to people. You should be passionate about it: there's no point trying to pursue something that you don't care about. As things progress, you might see potential for funding in one or other of the projects, but don't think exclusively about publications, think laterally.

There might be an opportunity for funding from an organisation that doesn't seem immediately obvious. Try to think of the project having a longer life than just a news or magazine publication: that might be where it ends up after it's been presented elsewhere. Also, don't just think about presenting the work in the country you live in. Do some serious research into opportunities abroad.

In short, don't be like me, because really, you can make that first week of January happen any time of the year.

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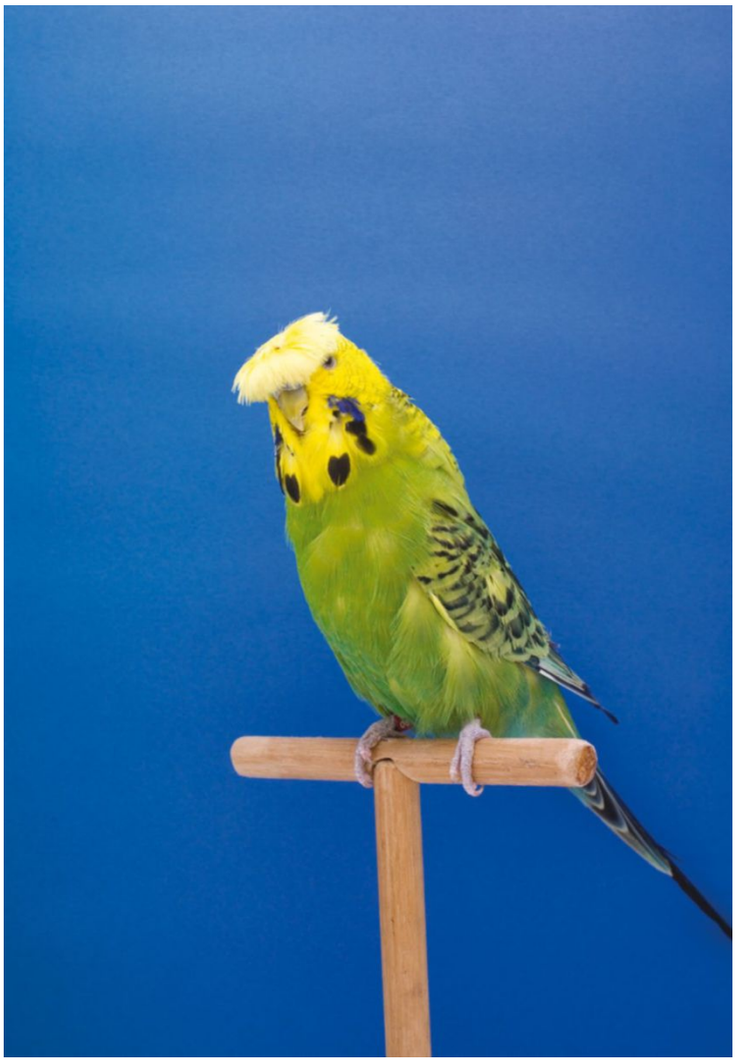

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I
CONSENT

"SHE SEEMED OK, BUT WHO KNOWS HOW THE REST OF HER NIGHT PANNED OUT"

Peter Dench's striking shot made the cover of *The Sunday Times Magazine*

Peter Dench reveals the story behind the controversial 'I Heart Consent' cover for *The Sunday Times Magazine*

A *Sunday Times* stalwart for nearly two decades, photojournalist Peter Dench has produced more than his fair share of honest, and at times startling imagery for the broadsheet, capturing the best and worst of contemporary Britain. One of his more controversial magazine covers has thrown the spotlight on a national student campaign aimed at reducing sexual harassment. "Looking at my work, you can see there's a lot of Britishness in it and a lot along the theme of alcohol," says the 44-year-old. "So they knew that this commission would really suit me."

[Facing page] Weir agreed to model the 'I Heart Consent' T-shirt for Dench. [Left] The shoot was to accompany an investigation into the National Union of Students' 'new rules of sex'.

Teamed with journalist Katie Glass, Peter Dench headed to freshers' weeks in Brighton and Bristol to investigate 'The new rules of sex at University'. The impetus had been an 'I Heart Consent' campaign, spearheaded by the National Union of Students to provoke discussions about sexual consent at UK universities, after it was reported sexual harassment on campus had reached epidemic levels.

"We were there to find out whether people actually knew what the 'new rules' were, how clear the guidelines were, and whether that behaviour was being adhered to on a boozy night out," he explains.

The cover shot was taken in Brighton on an Olympus OMD-EM5II and the equivalent of a 35mm lens (17mm) with flash, in the early hours of the morning. "We'd been to a freshers' event at the end of the Brighton pier, and we were walking from there to a freshers' event at a nightclub when we bumped into this girl featured on the cover. Her name is Sophie Weir.

"She had a conversation with Katie and I asked to take the photo of her. It was a collaboration as far as I see it; I asked her to pose in various ways, and she did so. The friend was a bit more animated and she just leapt in for a couple of frames, so it was all very high-spirited. We were there about six minutes and this was the shot the magazine chose." Asked why he thinks it made the cut, Dench suggests, "She's quite a striking girl. I think it gets the message across starkly and quickly, and hopefully excites the reader to turn the pages."

But days later when the feature ran, Weir's mother got in touch to complain that her daughter had no recollection of the photograph being taken, or the verbal exchange. Dench says, "She seemed pretty lucid. It was obvious she'd had a couple of drinks along the way, but she was upright, responsive, and

>>>

[Above] Dench documented a range of students enjoying freshers' weeks in Brighton and Bristol.

communicative and she seemed okay. But who knows how the rest of her night panned out."

After some skilful smoothing over, the Weymouth-born, London-living photographer convinced the girl's mother not to take the matter any further. "She requested a copy of the cover and so I sent her a print, and she told me her daughter was thinking about sending in some pictures to a model agency. So I gave her some advice and funnily enough, we are now all following each other on Instagram."

Key to Dench's image is the eye-catching 'I Heart Consent' T-shirt that Weir was wearing. But as the photographer reveals, it wasn't as serendipitous as the viewer might believe. "I don't mind talking about this," Dench says, who has a new book out this autumn: *The Dench Dozen: Great Britons of Photography Volume One*, a collection of interviews with 12 of the greatest living photographers. "We bought the T-shirt from Sussex University earlier in the day. Katie and I thought it would be a good idea if somebody could wear it, and Weir agreed. We talked to her about the initiative and she supported it, so we decided to put the T-shirt on for the photo. And you know that while it's not photojournalism at its purest, I knew that it would make a good cover."

Having experienced near misses with cover shots in the past, Dench knew exactly what would make the front page. "I'd shot a story for *The Sunday Times* in 1999 on Blair's Britain and the cover they used for that was a set-up – a close-up of a rosette – so I didn't get the cover for that," he recalls. "Then I shot a story on the Monster Raving Looney Party for *The Sunday Times Magazine* in 2000 and again for the cover, they used a still life of political badges. So I know how these things work. Sometimes you have to create an image a bit more carefully if you are going to guarantee a cover.

"I questioned the 'I Heart Consent' shot with my agency and editors at Getty Reportage, and they said this approach was fine. We didn't wrestle her to the floor and pull the T-shirt over her head. There was a conversation about what we wanted to do and what she wanted to do, so the T-shirt was a prop.

"I did photograph it on the beach as a still life option, but this delivered the message. Sometimes as a photojournalist you need to deliver the message, and if you're working to a brief, you're limited on time and you're being paid, you ought to be a little more proactive in getting the shot."

Natalie Denton

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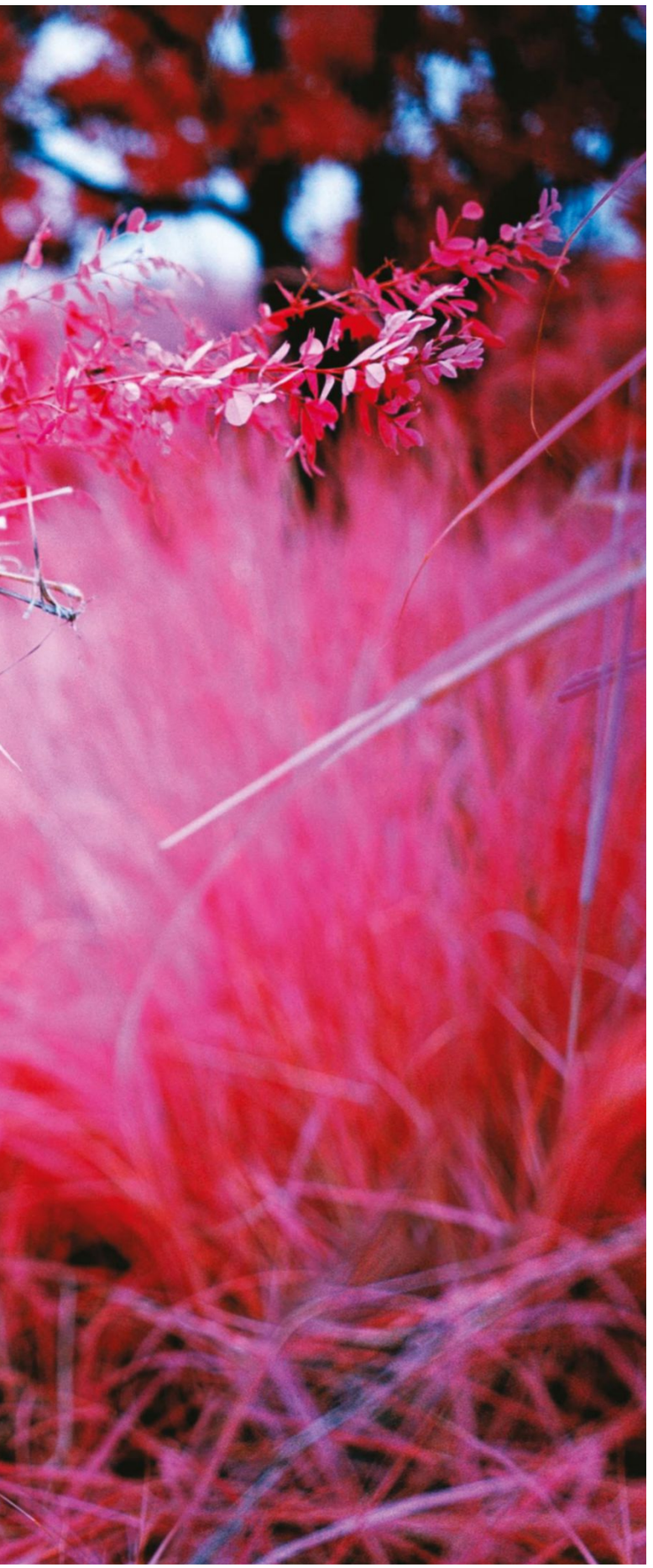
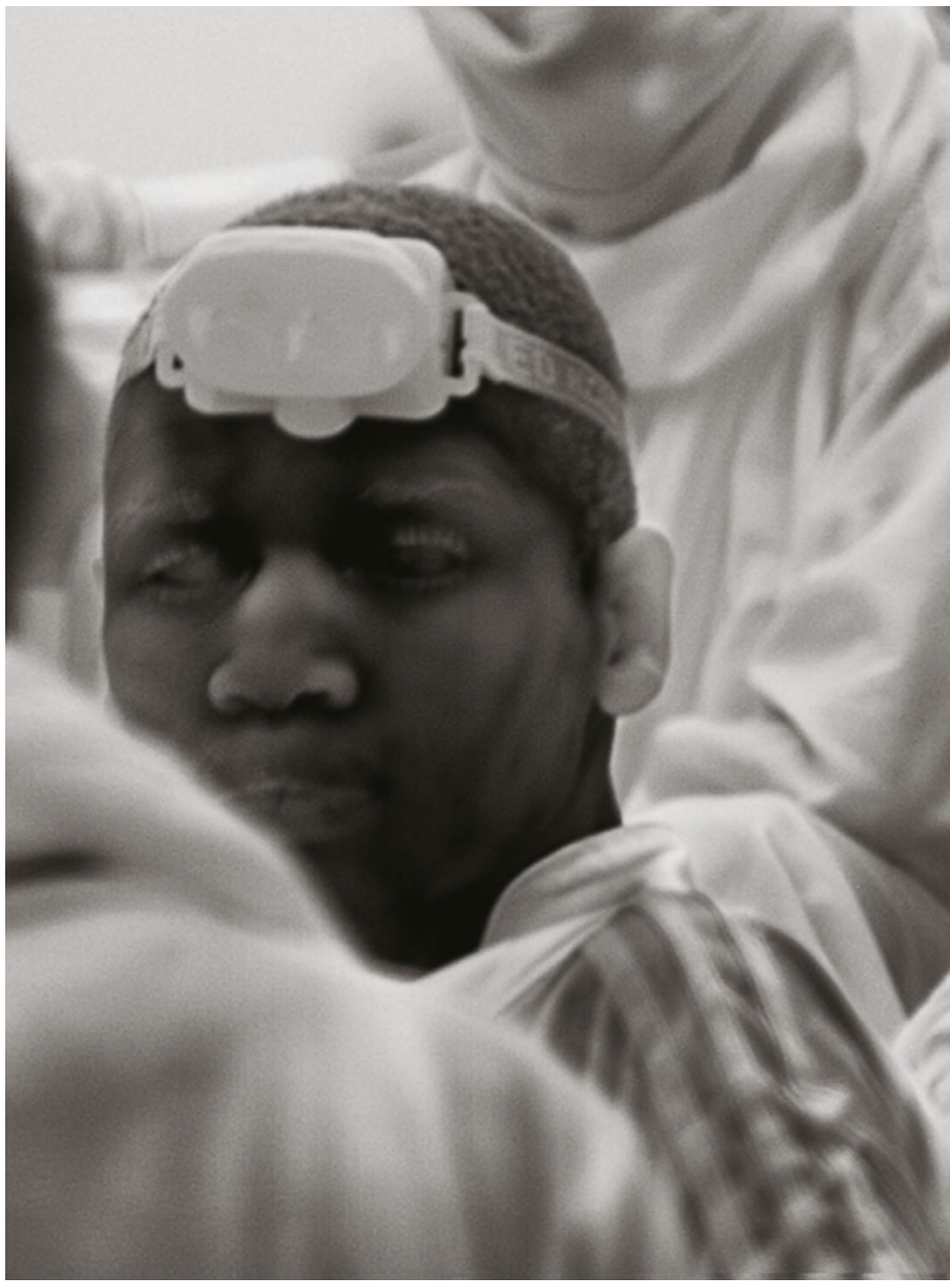


PEOPLE NEED TO BE SHOCKED

"I think I need to take six months off after this, I'm burnt out," Richard Mosse tells me. For the past couple of years, he's been constantly on the move. "I'd just like to stay in one place – I'm like one of those pinballs. I'd love to get a dog." Mosse lives in New York but he's at Berlin airport the first time we speak. We're cut short as his plane is boarding and when we catch up again, a few days later, he's at the Barbican in London, where his immersive, multi-screen video installation, *Incoming*, has just opened at the Curve gallery.



I was always into photography but my parents are both artists and they told me not to go into art because there's no stability in it and you turn into a raving lunatic. They're probably right.

Incoming will be shown together with *Heat Maps*, a series of stills from the same project, which have been nominated for the Prix Pictet. Like *Infra* and *The Enclave* (the unforgettable, hot pink-hued photographic images and film that saw him represent Ireland in the Venice Biennale in 2013, win the Deutsche Börse prize in 2014, and score a Magnum nomination in 2015), Mosse's latest project again takes a rare technology – this time a heat-sensitive, military-grade camera – and applies it to a subject in a way that radically shakes up our visual vocabulary.

"We all have our fixed opinion about immigration," Mosse says. "Some of us, the liberals, will want to welcome the refugees, will want there to be no borders. Others will say, my parents built this nation, my job's been stolen by someone who will work for less, why can't we regulate this?

[Previous spread] Safe from Harm, South Kivu, eastern D.R. Congo, 2012. Member of Mai Mai Yakutumba posing in a camouflage headdress made from foliage, near Fizi on Lake Tanganyika, South Kivu.

[Left] Still frame from *Incoming*, 2015–2016. Three-screen video installation by Richard Mosse in collaboration with Trevor Tweeten and Ben Frost. Co-commissioned by National Gallery of Victoria, Melbourne, and Barbican Art Gallery, London.

"To create an artwork about that is very different to creating one about Congo. That comes across as a mythic conflict that doesn't really touch us – even though we are implicit in it. The refugee crisis is really incendiary."

Though serious when speaking about his work, there's a lightness to Mosse's manner which is immensely likeable. He's self-effacing, warm and witty. Born in Ireland in 1980, he took a BA in English Literature and an MRes in Cultural Studies, before doing a Postgraduate Diploma in Fine Art at Goldsmiths and later an MFA in Photography at Yale School of Art.

"I was always into photography but my parents are both artists and they told me not to go into art because there's no stability in it and you turn into a raving lunatic. They're probably right."

How did you make the move into photography?

I left boarding school at 16 and went travelling on my own, around India and Nepal. It was great. I fell in love with travelling. I did my last two years of secondary school at Leighton Park, a very arty school in Reading. They had a darkroom so I spent all my time in there. I got the bug.

Because I didn't initially study photography at university, I was able to develop other faculties. I read Shakespeare, I got a degree that pushed me intellectually. After that I was unemployable. And I realised I was creeping into academia, which I didn't really want to do, so I left and then took the decision to go to art school. Of course I was excommunicated from the family... [laughs]

I did it all off my own steam but it was a big leap and it was stressful. The Goldsmiths postgrad ⋙→

[Right] Men of Good Fortune, 2011. Farm near Bihambwe, Masisi Territory, North Kivu. This rich pastureland is fiercely fought over in an escalating territorial conflict. Originally owned by indigenous Congolese tribes, who subsist by growing crops and hunting bush meat, this landscape was seized by pastoralist tribes, such as the Tutsi, who have cut the primordial forests to create pasture for their cattle. Farmers and their families are dispossessed through intimidation and human rights violations.

programme was quite critical to say the least. It changed me as a person. Art school's good fun for the parties but in terms of learning, you don't get a sweet ride, particularly if you're any good.

You mean because of how the teachers critique your work?
Precisely. To be fair, the Goldsmiths teachers didn't see much talent in me.

What was the course like?
We were given studio space and told to work it out. We got minimal access to lecturers. I found it all a bit of a con job, really. Later I made it into Yale, which is a great place to study photography. The class was small, nine people I think, and it's more expensive than Goldsmiths but I took huge student loans. I enjoyed it because I'd struggled to find my niche before. I had all this academic training, I just wanted to learn about technique, to be tutored and critiqued in terms of my abilities with a camera. The Yale course was run at that time by Tod Papageorge, it's run now by Gregory Crewdson. It emerged out of the street photography world.

That's interesting because where you've ended up couldn't be further from that world.
Well, them too. It's much more contemporary art now. It's a kind of mainline for the gallery system in New York, which is only two hours away. ⋙→

New York's been your home ever since: why?
I found that the whole culture of photography was more residual there than it was in London or Paris. You still have great labs in London but a lot of them have shut their doors, whereas in New York there are enough photographers in different genres still printing analogue that actually the price for 8 x 10 sheet film is still quite affordable – or at least it was when I was at school. Whereas in London, it was three or four times the price, especially with the currency exchange back then. It just didn't make sense.

And do you see yourself there for the foreseeable?
Oh yes, now I'm totally committed. I have a real problem with Mr Trump so I'm kind of screwed but there's nothing I can do…

Do you say sidewalk instead of pavement?
No, I still don't say sidewalk!

Going back to your literary background, you write eloquently about your own work. Is the writing aspect of your work something that gives you pleasure?
Thank you, that's nice to hear. I find it very difficult, actually. For the essay in the *Incoming* book I had to lock myself in a small cottage in the west of Ireland with no distractions. I spent two years making this piece, during which I faced a lot of resistance technically, logistically, financially… I deliberately chose not to write about it until right at the end, and even then I was procrastinating.

You reference Giorgio Agamben's philosophy in the essay. Had you come across his ideas before working on the project?
Early on I was trying to read around the subject and there was a reference to this idea of "bare life". I thought, 'That's what this camera does. It strips individuality, it turns the human being into a biological trace.' Those notions seemed to me to make sense in relation to Agamben's idea. Whether he agrees or not, I have no clue. But he did agree to let us publish an extract from his book *Homo Sacer*

[Above] Indomeni, image from *Heat Maps*, 2016. © Prix Pictet Space

and the Rights of Man. The theory's there for anyone who wants to read it. The work speaks for itself, it doesn't need explaining. Some art does but not the kind I make.

With *Infra*, you took a particular process – Kodak Aerochrome film – and then decided to use it in the context of the Congo. Was it a similar method this time, or were you already looking to do something on the refugee crisis before you discovered this particular camera?

I wish I could say it was the other way round. I wish that I could say I was moved to make some work about refugees before I employed the camera. But actually, I'm primarily a photographer who struggles with photography and with technology. I have ambivalent feelings about photography: I love it and I hate it. The Kodak Aerochrome was used by lots of people but this rather sinister camera isn't accessible to the consumer, it's marketed and sold to foreign governments.

It's classified as a weapon?

It falls under what's called ITAR, the International treaty of arms regulation. So according to law, yes, it's a sanctioned weapons technology.

I encountered the Kodak Aerochrome through Sophie Darlington, who works for *Planet Earth*. She's one of their leading cinematographers, and her specialism is long lens stuff.

She came up to me at my London opening and said, "It's good to meet you, you don't know me, but I'd like to talk to you about something…"

We met up the next day and she showed me a shoot she'd done with the camera on her laptop. In the end she couldn't convince her producers to use it because it's not able to do a wide-angle shot. So it can't set the scene for the viewer in conventional documentary television terms. She wanted to find somebody that was stupid enough to do it.

And you were that man.

I ran with it. We were dying to work together on the project, but she's so busy. We wanted to make an ⋙→

[Above] Still from *Incoming*, 2015–2016, three-screen video installation by Richard Mosse in collaboration with Trevor Tweeten and Ben Frost.

[Right] Madonna & Child, South Kivu, D.R. Congo, 2012.

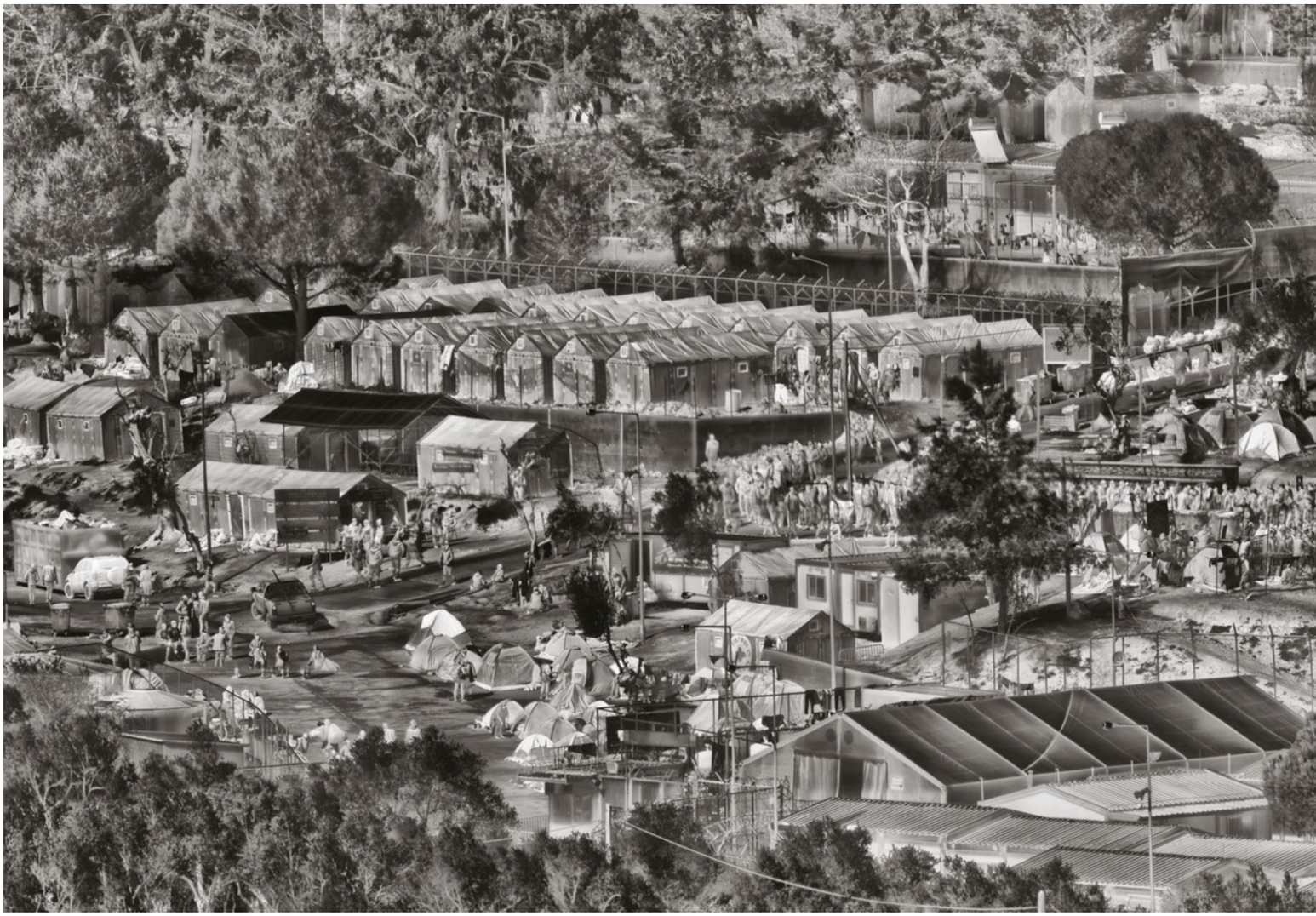
[Right] Platon North Kivu, D.R. Congo, 2012.

episode in the film portraying migrant animals, but what would that say? If you're portraying humans fleeing conflict alongside animals that really doesn't send the right signal. So we buried that idea. But she was always there in spirit and we'd meet up in London in-between shooting for a few pints. She's kind of the guardian angel of the project.

But you were back working again with cinematographer Trevor Tweeten and composer Ben Frost? Does collaboration come instinctively to you?

For sure. When I was younger, I loved the solitude of being on the open road. I'm sure that a lot of photographers will understand that. But over time I've realised that collaboration in art is special. Something emerges through good collaboration that's more than the sum of its parts. I've been collaborating with Trevor Tweeten since 2008. We worked all over the place: in Iraq, Gaza, Oklahoma, Thailand, New York. We know each other so well, we barely need to talk any more. Ben Frost contacted me in 2012, so I invited him to Congo and that became *The Enclave*. He has a visceral understanding of music that grabs you in the body, rather than the mind.

Like with your Congo work, this latest project combines stills, 'Heat Maps', and a film ⋙→



installation, *Incoming*, at the Barbican. Since your early work, *Airside* and *The Fall*, you've always shown pictures large-scale. So was multimedia a natural progression for you?

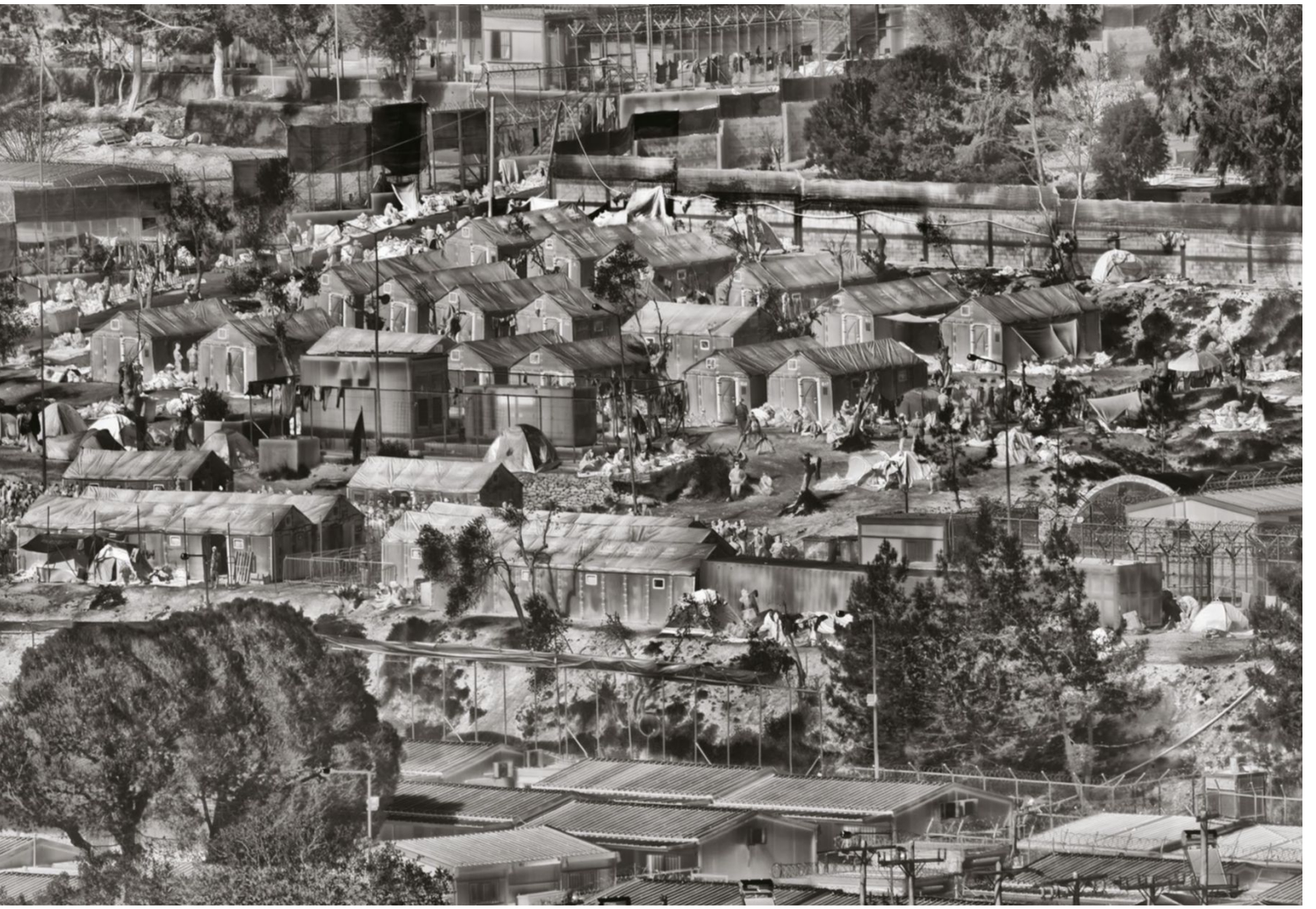
The Enclave sort of emerged. We were shooting with this 16mm Aerochrome film and that was a huge risk. There are fewer and fewer labs that will process movie film. The ones that remain in America are these bigger labs that deal with Hollywood, and they'd just bleach the crap out of the film; they simply refused to do it our way. We eventually found a fella up in the mountains who was able to do it. And then we had to scan the bloody thing…

Before we knew it, we were up on the opening date and we had to install it in the space across six screens. I was surprised at what we'd created. It was something I'd never imagined doing. It was very powerful. People would spend the full 40 minutes in there, sometimes longer. It's a different experience to presenting photographs on the wall. You can take them or leave them. With film, video, sound, it's time-based, so you're captive to something.

You mentioned earlier your ambivalent relationship with photography. Is this what you're referring to when you describe documentary as a "broken genre"?

I was talking about photojournalism, I suppose, but journalism throughout has become increasingly broken. Social media is changing our attention spans and the way we interact with narratives about the world. Photojournalism was always a limited sort of language, though. You're trying to communicate urgent things to as many people as possible on the front cover of newspapers, so you need it to be simple and direct. You're also dealing with editors, who put their mark on your work. The photograph that you take goes through various groups of people and comes out the end slightly compromised.

There's this ethical code written into photojournalism: you don't over-aestheticise



[Above] Moria (detail), from *Heat Maps*, 2016. © Prix Pictet Space

conflict or human suffering. No form of human communication is objective, though. That's where the Congo work came from. To challenge those rules. As a result, that work's quite upsetting to some people. To others, it's transgressive in a way that's liberating. People either love it or hate it.

Why do you think it upsets people?

I hope the work puts the viewer into this compromised space where they feel their own viewership, their own participation in the image, they feel they have to push back against something and they feel a little bit violated, maybe.

Good art is not something that makes you feel good. People need to be shocked to feel something. There is something in the art world that's all about shock for shock's sake. I'm not trying to do that, I'm trying to meditate on what photojournalism is, to question the way it communicates and possibly then transcend that.

In writing about the Congo work, you talk about "making visible" an invisible conflict. Obviously to the people involved it's not invisible. Who is your intended viewer?

I made it for a Western audience. It's about Western subjectivity. There's a certain objectification of the Congolese rebels and exoticism in it. I did bring *The Enclave* back to Goma in Congo, though, at great expense. We had all these projectors and screens and amps and media players. We had to hire a venue that had extra electricity generators and security.

What was the response like there?

People had really interesting things to say; completely different from a Western audience. In Goma there's no art museum. You can watch the football on a little screen on the side of the road, but it's not like they have arthouse cinemas. It's been overrun for more than a century by missionaries and, more recently, NGO and UN workers. These people come with quite an instrumentalising approach: it's all ticking ⋙→

[Right] 'Vintage Violence', 2011. Young rebels from Alliance des Patriotes pour un Congo Libre et Souverain (APCLS) posing in foliage, Lukweti, Masisi Territory, North Kivu. APCLS are an armed group composed of Hunde tribesmen who have rebelled against Kabila and the national government, who they believe is aligned with the Rwandan Tutsi. They are at war with the National Army (FARDC), and the UN Mission in Congo (MONUSCO).

boxes and getting results, objectives and goals. Art is about asking questions, rather than answering them. People struggled with that. They'd come out and say, 'That was amazing, but why did you do that?'

I found that the film was being interpreted in a political way that I hadn't anticipated. There's one scene in which a group of rebels shout something in Swahili about killing the Tutsi and as a result some people thought it was an anti-Tutsi propaganda film. Other people brought all this religious stuff to it. They thought the colour pink was about God, which I found interesting. There was also a contingent of more educated Congolese people who were concerned with portraying a positive vision of Congo as a place to visit rather than this negative world which, unfortunately, was the world I encountered. We saw horrifying things... a child who'd been stabbed repeatedly through the nose, massacred with his mother and other women and children on the side of a hill. How can you witness these things and then make a tourist video?

But I see what they mean. And it's really important that Congolese people fashion the image of their country themselves instead of all these Westerners, photojournalists like myself, who go there and portray it as a hopeless place, full of death and sexual violence. Ultimately that's not fair on Congo. *The Enclave* is what it is, and it will be criticised, but you live and ⋙→

I found this quite a traumatic piece to make, but it's not something I tell people because the narratives of the refugees themselves are profoundly more traumantic... There was this one disabled man on the boat who was being forgotten in the rush. His family hadn't even got him a life jacket.

learn and you move on. And I brought all this experience to the new piece, *Incoming*.

The images produced by the camera you used for *Heat Maps* and *Incoming* are dehumanising. How does that challenge the way we're used to seeing refugees portrayed?

The camera reveals us not as individuals but as a glow of heat. Bertolt Brecht came up with the idea of alienation: you force the viewer into a place where they haven't really worked out what they think yet. The language is completely new to them. They're in this raw space where they can start to see in a fresh way. If you imagine *Incoming* shot on a normal camera, it wouldn't be in any way as challenging. For years, there have been huge numbers of photojournalists taking these often beautiful, powerful pictures, of boats

[Left] Still frame from *Incoming*, 2015–2016. Three-screen video installation by Richard Mosse in collaboration with Trevor Tweeten and Ben Frost.

All images courtesy of the artist, Jack Shainman Gallery, New York and carlier|gebauer, Berlin.

crossing into Greece, brimming with refugees, in the early morning or the sunset. I was there myself and I bumped into James Nachtwey. We were among scores of photographers, walking up and down that beach. As a result, the imagery is totally saturated. I don't think we see those pictures for what they are.

Looking at the pictures, they look almost unreal but what was it like on the ground?

I found this quite a traumatic piece to make, but it's not something I tell people because the narratives of the refugees themselves are profoundly more traumantic: how dislocated they are, how they've lost everything, how they've had to flee conflict to get to a place that doesn't welcome them. They've lost their state, their citizenship, their homes. We were shooting in Lesbos and there was this boat that arrived in rough weather, with a large Afghan family aboard. Human traffickers charge more for a ticket on a boat sailing in good weather, so if you're bringing your whole family you're going to get the cheapest ticket, travelling at the most dangerous time. There was this one disabled man on the boat who was being forgotten in the rush. His family hadn't even got him a life jacket. Presumably because if the boat went down, he'd have little chance of surviving. We put the camera away and took him in the car to the next volunteer's post, where they offer dry clothes and tea. I don't know what happened to him.

Although the piece was a bitch to make and my collaborators and I had some tough moments, we kept it together and we're still great friends and very proud of what we made. It's an honour to be able to tell these stories to a wider audience – and an ethical imperative as well. ×

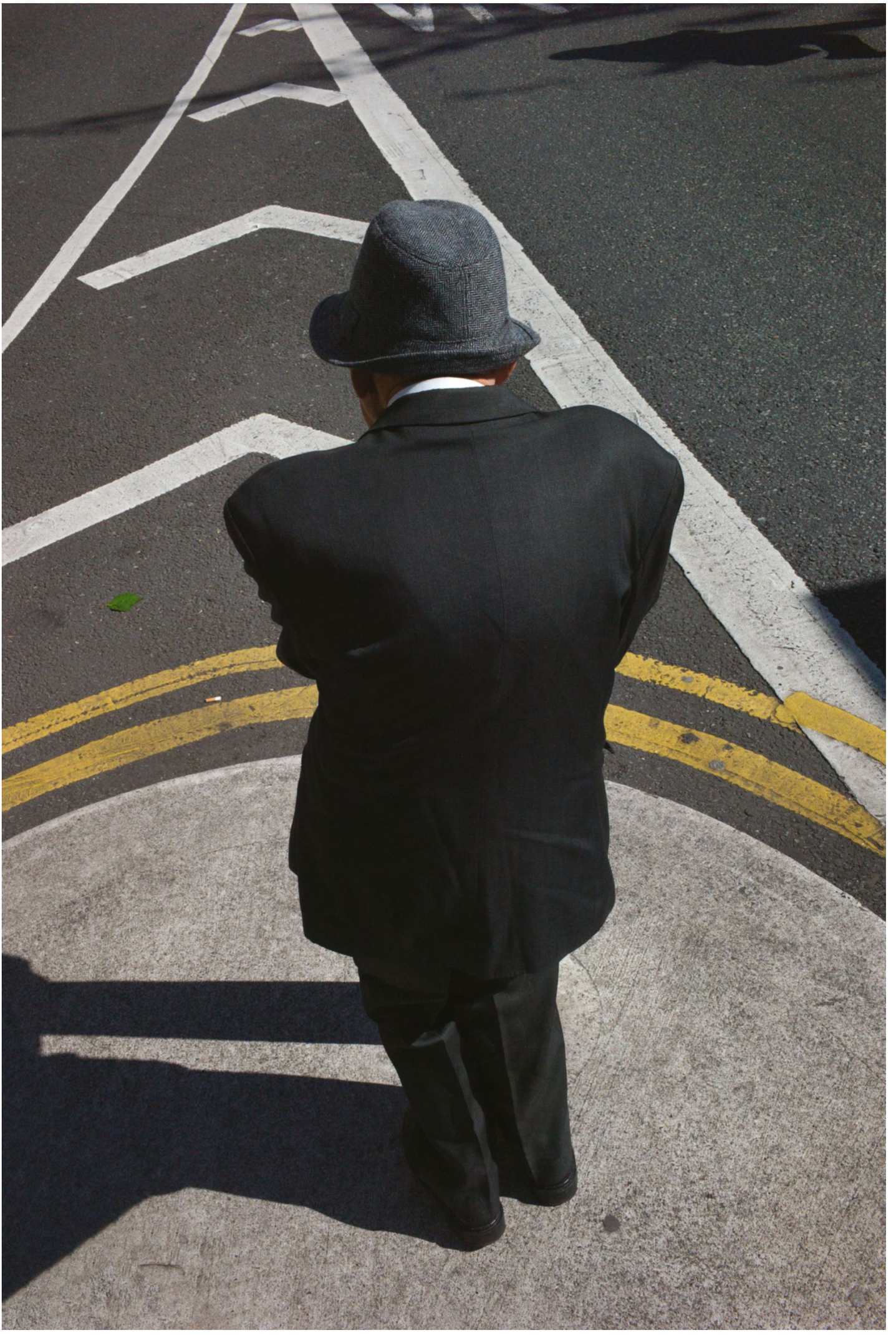
Rachel Segal Hamilton

Richard Mosse's *Heat Maps* will be part of the 'Prix Pictet: Space' exhibition at the V&A, 6-28 May.

***Richard Mosse: Incoming* will open in The Curve, Barbican Centre, London until 23 April. See barbican.org.uk/artgallery for details. The accompanying book, published by MACK, is available for £35.**

Something really wonderful is going on

A seagull is suspended, sunlit and spread-winged against a lowering sky. Men unknown to each other march together as if advancing on an unseen enemy. A woman with polished shoes searches through a large, pale handbag. Young girls in matching dresses look to be fleeing impending disaster. Eamonn Doyle shows us fragments of moments in a world of uncertainty and human frailty, with a unique and potentially devastating voice. A relative newcomer to the world of photobooks and photography galleries, he has become a powerful force in the art photography world since 2012.



[Previous page] Untitled 36, from the *i* series, 2014
[Left] Untitled 27, from the *i* series, 2014
[Right] Untitled 28, from the *i* series, 2014


BRUNEI DARUSSALAM ...

DOYLE wasn't always a photographer. Despite having studied photography and painting at IADT in Dublin, for 20 years he barely touched a camera, having found himself unexpectedly thrown into a career in the music business. He travelled around the world DJ-ing, mostly in Europe and Asia, and ended up founding and running the Dublin Electronic Arts Festival as well as a record label and a recording studio. He was all set to be in music for the rest of his life, but then the recession came.

"In late 2008, the crash hit in Ireland. We got hit first and worst. So I packed it in and bought a camera. I bought a Leica M7, although I'd never had a rangefinder before. And I pretty much just picked up from where I left off after college, just walking around the streets."

Doyle has lived in the same street in Dublin since 1992, in a building bought by his father "for about ten pounds", in a derelict and desperate area.

"I was one of two people living in the street when I moved in," he says. "It was basically decimated by heroin and drugs. It still kind of is, but it's now one of the most densely populated parts of the city; there was a huge wave of immigration in the 1990s and 2000s. When I started taking photographs again, the whole city had changed. It felt like the whole world had come to Dublin."

In those 20 years, photography had also changed dramatically. Doyle's influencers at college were 'the Magnum greats'; classic black and white social documentary work. But while he was away, the great surge towards conceptual photography and increased respect for colour work had taken hold. He describes having trouble 'finding his feet' at the beginning. "I was shooting black and white film with the M7, tentatively – enjoying the prints and the darkroom, but not getting anywhere in particular. And then I bought the M9, the digital version of the same camera. I decided to make some really simple changes. I'd never shot vertically, ever. And I'd never shot in colour. So I figured, I'll just do that and see what happens."

What happened was his first photobook, *i*, which came out in 2012. It was a collection of tightly cropped images of people in the street: women walking with shopping bags and headscarves, men sitting in suits, faces often hidden from the viewer. At the same time, he'd begun shooting a black and white collection, which became his second book published six months later, *ON*.

This work is very different. It's all black and white, it's harder, harsher, more confrontational, while maintaining the ⋙→

[Above] 41, from the ON series, 2015

All three books were shot in the same few Dublin streets, and yet each has a distinct character, each distorting the city through a different lens.

intimate distance that characterises Doyle's interactions with his subjects. He, and by extension the viewer, cannot know these people; they will always be 'the other'. "What I like about it is the unposed nature of photography. If someone acknowledges the camera, it becomes a very different kind of image. On the level I'm working on, the picture completely dies. In some of them though, it's the very, very start of the acknowledgment that can be interesting."

Shortly after *ON* came *End.*, the final book in the trilogy, which includes both colour and black and white – this time with a very obvious (and for some, objectionable) design element.

There are brightly coloured pages, there are illustrations, there is a cacophony of people and places and textures. All three books were shot in the same 18-month period, in the same few Dublin streets, and yet each has a distinct character, each distorting the city through a different lens.

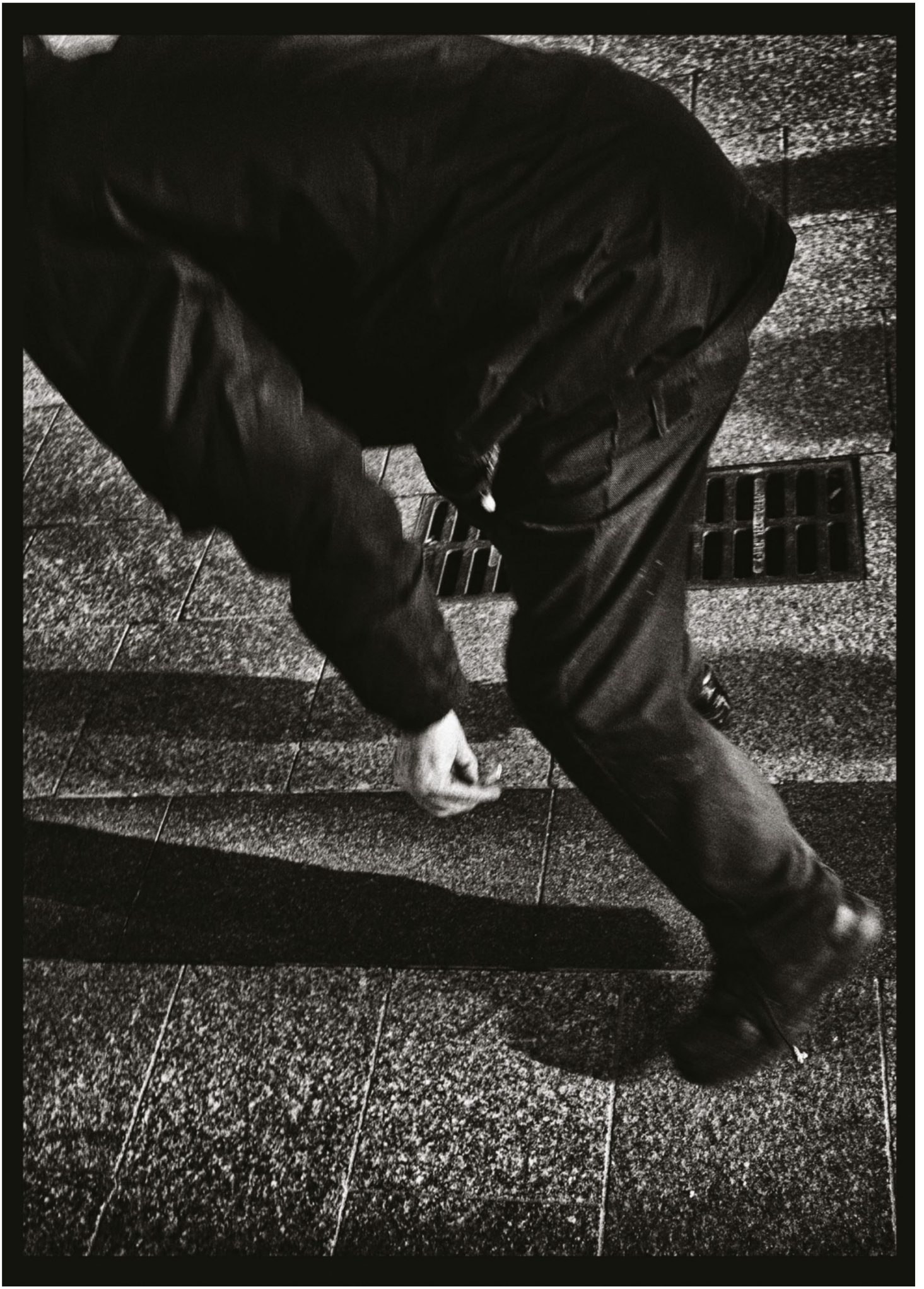
There is an over-arching sorrow running through the work, which Doyle is very aware of. "With photography there are a lot of things happening. You're stopping time, you're holding onto things, and there's a sadness to it. I definitely feel that when I'm out on the street; that's where I feel a lot of my emotions. Most of the human interactions I have are out on the street, mainly because that's where most people are. So whether it's feelings of love, or lust, disgust, or I feel really sad and desperate about something or somebody – having the camera, you're just kind of holding those moments. I take a lot of photographs of things that I know aren't going to be photographs that I want to have as pieces of work – but I just don't want to let them go."

Doyle's approach appears to be without purpose, but it's somehow directed by the streets themselves. He admits to a "slightly unhealthy obsession" with Samuel Beckett over the past 10 years, and his photographic wanderings have more than a flavour of a Paul Auster character, tracing patterns in the street, being pulled by circumstance.

"I have an urge to express myself, like lots of people do, but I don't have anything specific that I want to express. So it's nice to be able to walk out into the street and see what the world gives you. It's like the opposite of a blank canvas, I guess. It's about noticing something when it happens, and honing in on it and paring it back. I'm drawn to certain things, like textures of clothing, or lines and shapes. I wouldn't like to over-analyse it. But I do feel that sometimes, something happens in some images that can be quite beautiful; something really wonderful is going on. It's a really beautiful way to work."

He is aware of making decisions, of directing his camera at particular things, but ⋙→

[Previous page] Red Straw, from the End. series, 2016 [Opposite] Untitled, from the End. series, 2016



[Left] Cumberland Street Boy, from the End. series, 2016
[Right] BMF, from the End. series, 2016


BMF

he is wary of digging too deeply into his process. "I'm conscious of making choices, but I'm not sure what they are. I'm not sure how much it might direct it, but I might be reading a book, or have just watched a film, or seen something online, and that will absolutely determine the mood, or the zone that I'm in.

"It might only last an hour but you just feel it when it's happening. Everything feeds into what you see. You walk down the same street and depending on your mood, it's a completely different street. I can walk down the street and I'm kind of in love with everyone. And the next day, I hate everyone. If you have a camera in your hand, you're going to take two completely different sets of photographs. You're giving yourself over to circumstances; who might be walking round the corner, what they might be wearing."

He describes a walk in Dublin, and it could be an excerpt from Paul Auster's *The New York Trilogy*. "I'll go downtown, and say I'm walking down to my camera shop to get a battery or something, but I have the camera in my hand. I see someone in a red coat and I end up wandering, following them up the street there, and I'll see something else, and then I end up five miles in the opposite direction. It will be two hours later, and I won't have taken any good photographs, and then something will happen there.

"That's what I love. I think, 'Jesus, this is so random, and so amazing. I was supposed to be the other side of town, and for some reason I'm up here, and this photograph happened.' It's not something you can preconceive or plan or anything. But there's always the question in my head of 'What about all the other photographs I'm missing right now?' I'm here, and this happened and it's a good photograph, but there's an infinite amount of photographs to be made if you just stand in the same place, you know, for a year."

The poignancy of Doyle's work might be in the fleeting nature of half-made stanzas and snatches of conversation. He is reluctant to look too closely at the how or the why, but that's not to say nothing is going on. His photographs are moments that if analysed or described too closely might somehow be drained of meaning.

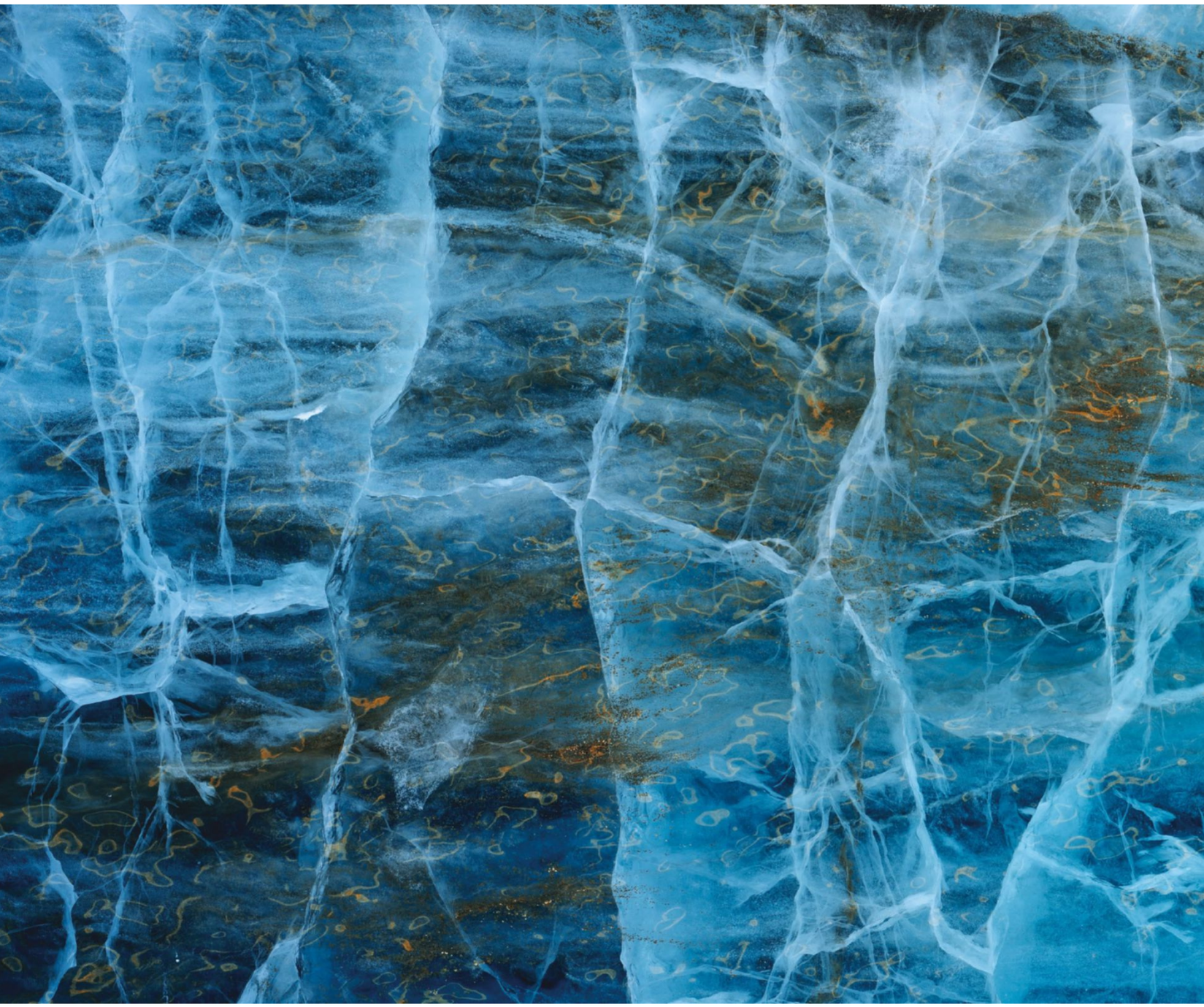
"I just want to hold on to moments because everything is really fucking sad. That's my over-riding emotion. It's an amazing thing, what photography does at its best, at it's most essentially photographic. You're always aware, or mindful, that everything's going to be gone anyway, and disappear – we're all going to be gone, the physical books will be gone, everything will be annihilated at some point. Nothing is permanent, which makes it even more sad. It's just devastating, the whole thing, really. You're just holding onto something for a little bit longer."

Lottie Davies

[Above] Twins, from the End. series, 2016

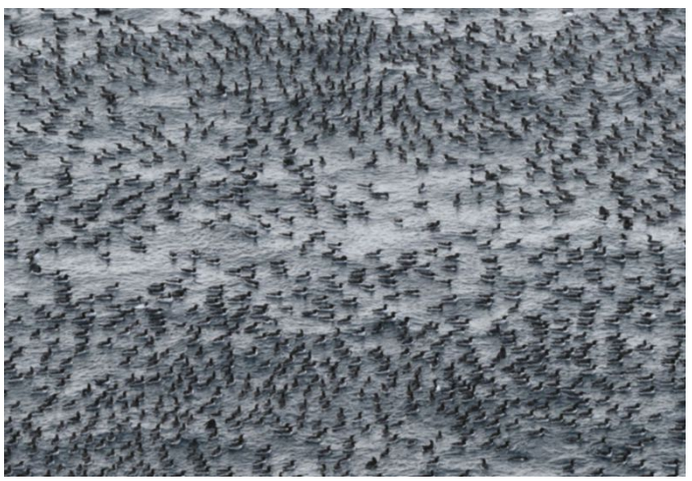
Eamonn Doyle's work will be part of the Pier 24 New Topography show in San Francisco 1 April 2017 through 31 January 2018.

Eamonn Doyle is represented by Michael Hoppen Gallery: see michaelhoppengallery.com.



AN INTIMATE JOURNEY TO THE NORTH

A shared love of Europe's northerly landscapes inspired Sandra Bartocha and Werner Bollmann to embark on a four-year project, culminating in a book and multivisual show



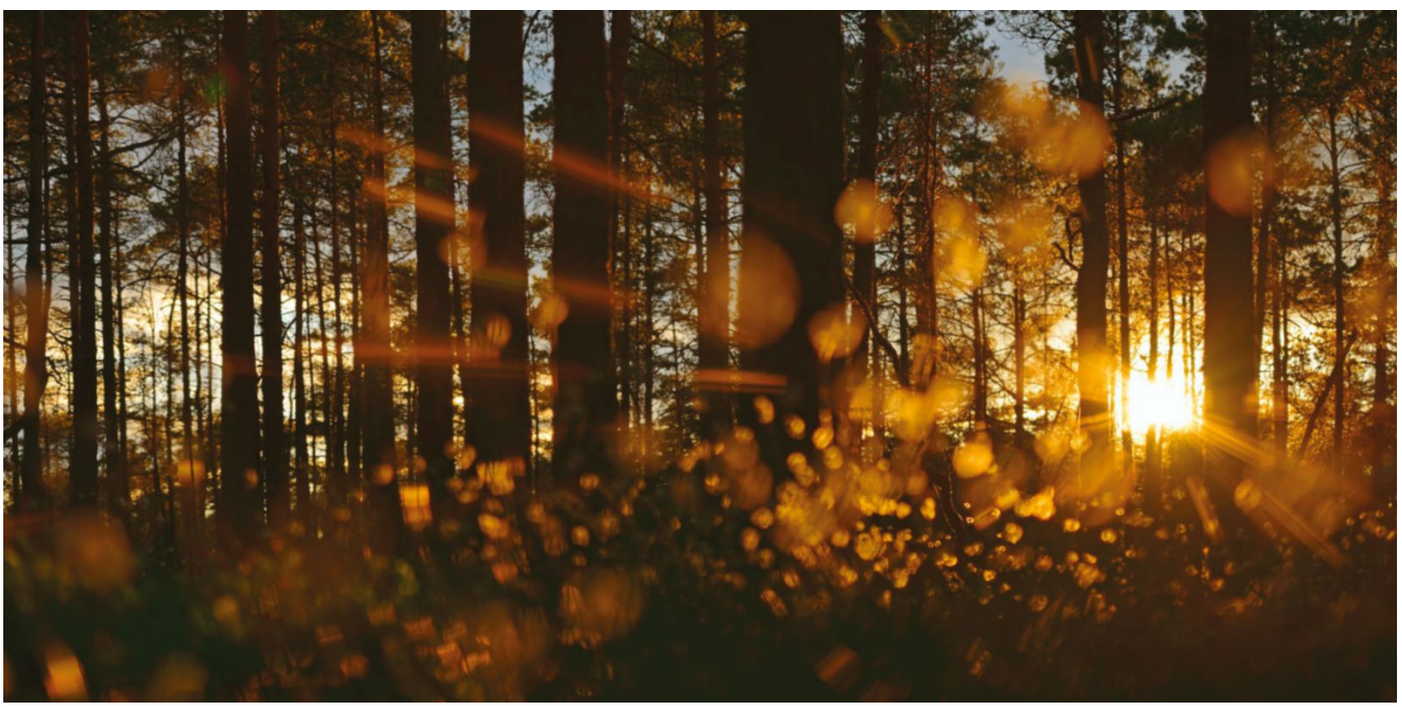
[Left, top to bottom] Raging Sea 1, Raging Sea 13, Far North 10 [Right, top to bottom] Calm Waters 11, Silent Forests 9

SANDRA Bartocha and Werner Bollmann were already well established nature photographers in Germany when they first conceived the idea of working together on a major documentary that would "pay tribute to the Nordic light". It was 2011 and Bollmann had just finished his first book, *Nordische Momente: Tiergeschichten aus Taiga und Tundra* (*Nordic Moments: Animal Stories from Taiga and Tundra*), a collaboration with fellow photographer Winfried Wisniewski. "I was still very fascinated about this region," recalls Bollmann. "Sandra and I knew each other at this time and were good friends and what was very important was that we had the same opinions of aesthetics, we had the same ideas and we wanted to do something together about the North."

Bartocha was renowned for her ethereal compositions of plants and landscapes, while Bollmann had gained hard-earned respect in a highly competitive field for his studies of European birds and mammals. But it was their feeling for natural light (particularly Nordic light), where they shared the same level of intensity.

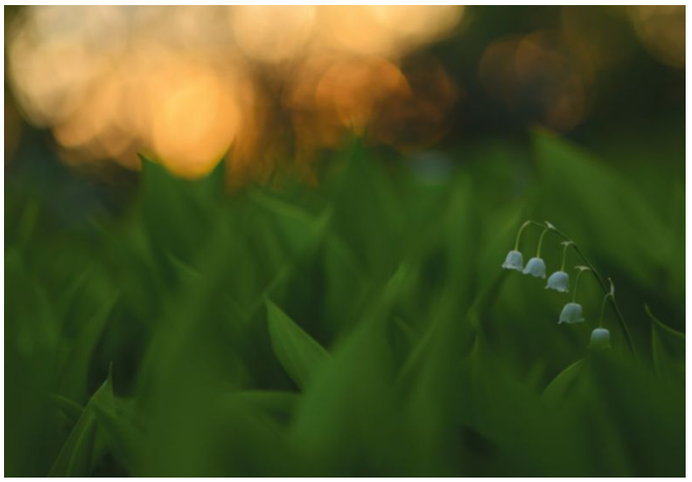
In both Danish and Norwegian, the word for light is Lys (pronounced 'Loose'). It became the working title for the project and served as a constant reminder of the main theme linking every picture in the photographers' subsequent journey from the Baltic Archipelago to the Arctic tundra.

Bartocha explains: "When we tried to find a concept for the book, we thought that light is very important because the North always has a special light. You have the midnight sun, you have the polar light and the polar night; in



We tried to keep light or the absence of light as our main focus in every picture.

SANDRA BARTOCHA



[Left, top to bottom] Bright South 1, Bright South 9, Silent Forests 33 [Right, top to bottom] Silent Forests 23, Open Tundra 15 [Next page] Authors Sandra Bartocha and Werner Bollmann

between times you have these very long twilight days. So we tried to keep light, or the absence of light, as our main focus in every picture."

Soon a subtitle was added: *An Intimate Journey to the North*, which conveyed the spirit of discovery and exploration that kept the photographers driving onward. It was to be a vast undertaking, covering the entire European North, from the bright Danish woodlands and pastures in the south to the imposing glaciers of Spitsbergen in the Arctic; from Norway's storm-lashed west coast to the dark forests of Finland in the east.

Before embarking on any field trips, Bartocha and Bollmann selected the locations they believed would best represent the varying landscape and changing light. They decided on six subject areas, which became the chapters of the book.

Each title was worded to reflect something of the light and mood to be encountered: Bright South, Calm Waters, Silent Forests, Open Tundra, Raging Sea, Far North. They deliberately avoided the more popular Scandinavian destinations such as Norway's fjords, the Rapa Delta and Sarek National Park. "It was more about the biomes as such, a more universal approach," says Bartocha.

To fulfill their ambitions, the duo realised they would need to step beyond their comfort zones, "to grow as photographers", as Bartocha puts it. This is something they now remember as one of the more positive experiences. "We had a different focus to begin with, so I specialised on plants and landscape and Werner has always been good with animals. The challenge in the project

⋙→

The longest trip was over two months when we were in the tundra in the most northern parts of Norway.

WERNER BOLLMANN

was to push beyond our own limits and try out other aspects of photography." Bollmann adds: "When I started I'd never really done a very good landscape image, so I had to learn how to practise, how to do landscape photography, and it was very interesting. New horizons!"

The project was always going to be more than a book. From the beginning, Bartocha and Bollmann were committed to producing a multi-visual presentation for screening at nature photo festivals all over Europe and ultimately for a DVD, scheduled for release this April. "We knew the multi-visual would be part of the whole thing because you just don't do four years of work just to produce a book!" says Bartocha. "We immediately started thinking of things we would need additionally to form a multi-visual, like transitional images and video sequences, so we were trying to keep this all in mind and do it all at once."

A friend of the duo, the composer Torsten Harder, was commissioned to produce the music, and drew inspiration from the images sent back from the field. "During the four years of travelling, we constantly supplied him with our images, ideas and concepts so he could kind of travel with us in a visual way," says Bollmann. "He's a lover of photography too, which was good because he had a chance to follow us emotionally."

The finished multi-visual ran to 45 minutes and had its premiere, with the book launch, last October at the annual GDT International Nature Photography Festival in Lünen, Germany. More screenings are planned across Europe throughout 2017.

Looking back, Bollmann reckons he and Bartocha spent a year in the field. "The longest trip was over two months when we were in the tundra in the most northern parts of Norway."

Remarkably, their cameras coped with the extreme conditions, from lashings of salt spray on the windswept Norwegian coast to -40°C temperatures in the Finnish winter, without any major issues. "It was astonishing," he says. "We had no problems." Bartocha chips in: "Except when Werner dropped his camera on the last trip in the Baltic Sea. But that was not the camera's fault!" ×

Keith Wilson

LYS: An Intimate Journey to the North **was self-funded by Bartocha & Bollmann, who printed 2,000 copies in total, with 400 pre-sold. There are two editions: Standard (1,700 copies), €65, and Special (300 copies) €110, each numbered, signed and sold with a special LYS slipcase. To order your copy, go to lys-publishing.com.**

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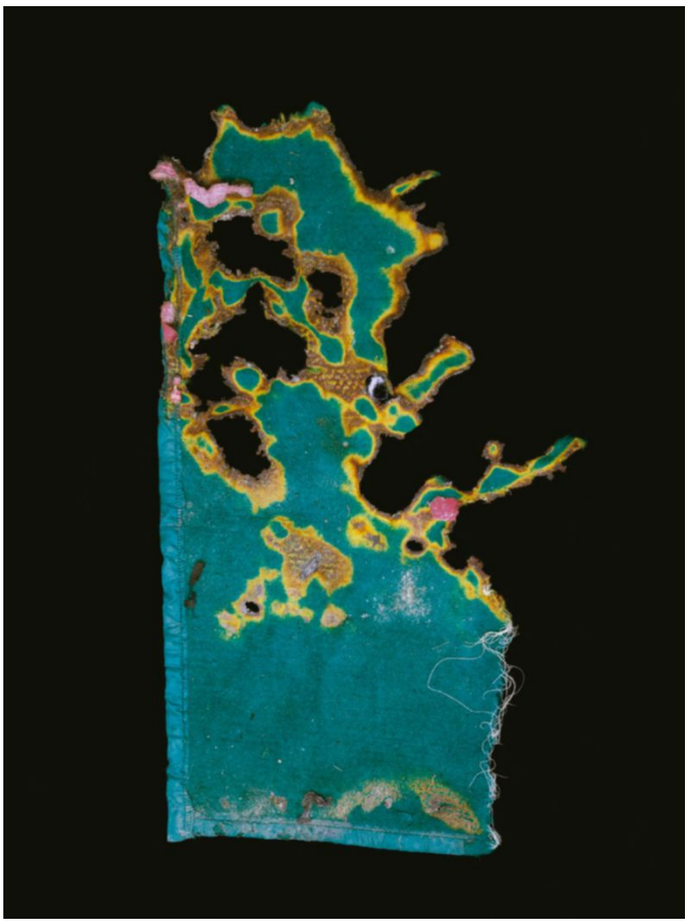
ALL THAT REMAINS

Unlike many photographers who visited the notorious refugee camp in Calais known as 'The Jungle', **Gideon Mendel** found much of the resulting imagery, candid and abundant as it was, to be distasteful and exploitative. So to provide the world with an alternate view, the renowned documentary photographer has crafted a unique book and exhibition that reveals a 'sideways' look at the people who at one time called The Jungle home.


ENGLAND



[Page 59] Vinyl doll with vinyl face
[Page 61, clockwise from top left] Footballs, sleeping bag, blanket fragments
[Pages 62-63] 54 toothbrushes, teddy in pyjamas

USED TOOTHBRUSHES, a tampon, teddy bears, teargas canisters, worn-out clothes, a doll's head, a burnt bicycle, a mattress, and a saw. It's perhaps not the most alluring list of subjects. But given their context, multi-award-winning photographer Gideon Mendel has created a body of work that could very well become a generation-defining masterpiece.

The title of Mendel's new book, *Dzhangal*, is a Pashto term that translates as 'this is the forest' – the origin of the word 'jungle' to describe the Calais migrant camp that was forcibly closed last October. In it, Mendel presents over 40 thought-provoking images of discarded items he discovered at the camp. But as provocative and sensational as this project has become, it wasn't actually what the first and current winner of the Pollock Prize for Creativity had in mind when he set out for France last May.

The South African photographer was already well known for his 20-year-strong collaborative photography project, 'Through Positive Eyes', where he turned his camera over to those living with HIV, allowing them to document their lives from a more personal point of view. So he was invited by the University of East London to complete a similar task in The Jungle. However, things didn't go according to plan. "The idea was to give the residents cameras so they could make a personal photographic statement, rather than be represented by the hoards of photographers coming into the camp. We thought this would be more appropriate and could potentially say much more," the 57-year-old photographer explains. "However, I quickly became aware that there was quite a lot of hostility to the camera. People were generally very polite and didn't like to give offence, but I think there was a sense that a photographer can affect all kinds of things.

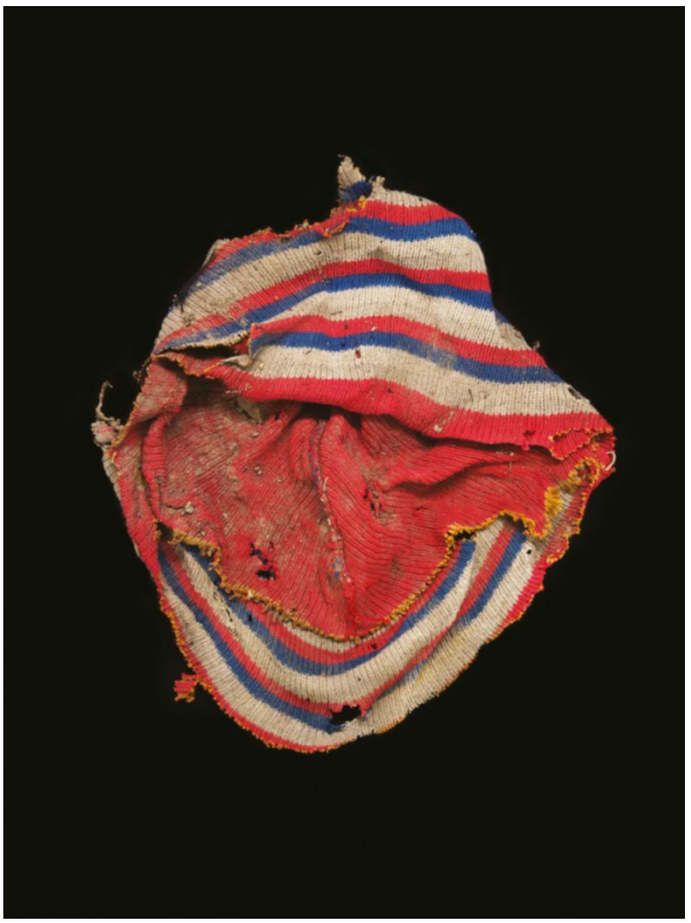
"On one level, there was the threat of being identified in the camp, jeopardising their asylum claims. On another level, there had been so many photographers passing through, people felt used and abused by the press, and the camera had become the enemy. So I didn't feel as through we'd succeeded despite the best of intentions. With the HIV positive project I'd really broken through, but here it just wasn't working."

With these less than satisfactory results, Mendel – as he's done on numerous occasions throughout his 34-year career focusing on global social issues – had to think on his feet. And it was precisely by his feet that he found the solution.

"Almost instinctively, I began to look at all the stuff on the ground and almost curate and organise it," he says. "I headed over to an area of the camp that had been demolished some months before and just went round picking up all kinds of things that seemed significant to me. These were things that you didn't ordinarily see in a photograph but represented children or women, for example."

Laden with bags of what must have looked to his fellow train passengers like rubbish, Mendel arrived home to London with a fresh focus. After experimenting with various backgrounds collected from the camp, such as sand and fabric from tents, he eventually settled on a more simplistic approach. ⋙→

[Right, clockwise from top left] Sportful fleece, knitted hat, toy musical instrument, page from school textbook
[Page 67] Thirty shoes, trainers and sandals, all 2016



"I shot the images on black and white, so the objects could come through more strongly," he says. "I'd never done still life before; with my background in documentary photojournalism, I've worked a lot with Rolleiflex cameras and medium format, but never large format." So with the help of Metz+Recine studio in Hackney, Mendel began the transformation from everyday object to symbolic art. "I worked on a Linhof field camera, which had been adapted with a PhaseOne back tethered to the computer, and we used a very high quality of lighting, so I was able to deliver a very meticulous way of photographing."

Unlike the more organic shooting-style associated with photojournalism, Mendel discovered the technique of still life to be more deliberate.

"These items came out of a very chaotic environment, so I tried to bring some kind of order and organisation to that. I wanted to bring a kind of forensic, scientific approach to it, and photograph them as if they were archaeological items of great importance that represent more than what they first appear to, so that people can understand the place through these objects. They are very intimate, personal items.

"You think about all those toothbrushes: they still contain the DNA of the people who used them. So it was a very painstaking process, laying things out and positioning them. Some of the shots took a very long time to perfect. For example, the toothbrush image took about eight hours to get right on a black and white, which you'll notice match each other almost exactly."

The completed 80-page tome, which is available at gostbooks.com, also features writing by residents of the Jungle camp, and its launch coincides with an exhibition at London's Autograph ABP presenting a combination of the real items and the photographs, which runs until 11 February.

"This project actually came from quite an anti-photographic impulse," Mendel says, reflecting on his work. "I felt like the photography response to the refugee migrant crisis in Europe had been a failure and, if anything, photography was part of the problem. So it became a case of trying to understand the place and make some kind of statement about it.

"These pictures are trying to convey the humanity of the refugees who used these items, and in some ways show a sideways view of the issue. I'm not showing pictures of human beings, I'm showing pictures of things they've used, but people still have quite an emotional response to it."

As well as the standard £25 edition of *Dzhangal*, art aficionados can collect one of 50 special signed editions, complete with signed print and unique slipcase. Next up for the six-time World Press Photo winner is the conclusion of his lauded response to climate change, 'Drowning World'. "I've been working on it for 10 years and I really want to move that towards a conclusion, so in this coming year I'm hoping to have a few opportunities to respond to floods." With the world ever ready to provide constant crisis, Mendel's adventures shows no signs of slowing. Keep up to date with his work at gideonmendel.com. ×

Natalie Denton

To be a girl

Poulomi Basu explains how she's using her camera to expose a vicious cycle of abuse taking place in traditional areas of Nepal

[Previous pages] Mangu Bika, 14. [Below] Anjali Kumari Khang is 12 and lives in a district where child marriage is rampant. [Right] Ritual to wash away sins committed during menstruation in Kathmandu, Nepal.

"RED is the colour of purity and also the colour of sin." Poulomi Basu grew up in Calcutta, in eastern India, in a traditionally patriarchal home, and much of her work springs from an anger and frustration with the roles of women that she observed as a child, and continues to study in her current work. "'A Ritual of Exile' is about blood, and the vicious cycle of abuse which blood creates," she explains. "I see colour as a form of control, of abuse, for women."

Colour has a particular cultural importance in Indian culture, where the wearing of bright colours signifies happiness and celebration, while a widow can only wear white, the colour of death and mourning. "Both my mother and grandmother were child brides and became very young widows. My grandmother never wore any colour; I always saw her wearing white until the day she died.

"I was very close to her, and I was saddened to see all of us getting dressed up and going outside and she would either not come to events, or if she did, it would be in white. It really bothered me. And then the same thing happened to my mother."

At the age of 17, when her father died, Basu made her bid for freedom, leaving the family home without her brother's consent.

"I had a very difficult childhood, I was a victim of child abuse in my family. A lot of things went wrong. And like a lot of girls experiencing a restricted upbringing, I just wanted to get the fuck out the minute I could."

The sense of self and courage required must have been enormous given the circumstances, but Basu is not a shy and retiring woman; she is taking on the world on her own terms, with passionate ambition.

"I packed up a bag and left for Bombay. And I put myself up in a hotel for 10 days or so with a bit of money my mother gave me. I stayed in the Hotel Bengal, in Crawford Market, just because it was called Hotel Bengal and I thought that being Bengali I might not get into trouble there! And then I moved into a paying-guest room with eight other women. Bombay gave me freedom. It's the city of dreams, the New York of India."

Some 15 years later, via college and freelance work in Bombay, and a masters at LCC, Basu is now an artist and photographer based in London and New Delhi. She is working on numerous projects about women and young girls, employing what she calls "transmedia activism". Hers is not simply the work of a documentary observer, but of someone who is

'A Ritual of Exile' is about blood, and the vicious cycle of abuse which blood creates. I see colour as a form of control, of abuse, for women.

[Below] Laskhmi, 14, failed to hide her menstruation, and had to sleep on haystack as a punishment. [Right] Tula is now thinking of quitting school and education altogther.

determined to use her photography as a means to an end, to create impact in the world.

"My work concentrates on under-reported stories, exploring the role of women," she says. "Whether they are in conflict, or in places that are extremely isolated. Stories that exist in twilight, those are the places I like going to and finding, investigating, and bringing them to an audience. I call myself a storyteller, not just a photographer. Today I'm an activist, tomorrow I could be a novelist, the day after I may want to be something else." It is easy to look at photographs and do nothing, but Basu has a fiery determination to make people see, to make us recognise our responsibility for injustice.

Her work 'A Ritual of Exile' consists of stills, film, virtual reality and immersive installations, the first of which will be shown at FORMAT International Photography Festival this March. The work began in 2013, when she first heard about the practice of chaupadi, a traditional ritual practised in rural Nepal. While menstruating, girls are considered untouchable, and bad luck. They are obliged to leave their homes, regardless of safety or the elements, spending days alone in small makeshift shelters, some of which have walls and roofs, some are in animal

sheds, while others are merely plastic sheeting. Food is brought to some women by family members; others do not eat until they are allowed home. The dangers are multiple: rape, kidnapping, wildlife, starvation, extreme heat and extreme cold. In the 21st century, it seems shocking that such practices are so prevalent, and yet they are. Women are dying, and until Basu made her work public, it was an invisible story; no-one knew. Or maybe it was just that no-one cared.

She has been working on this project for over three years, having so far taken five or six trips to the remotest locations in Nepal. Part-funded by WaterAid, and by the Magnum Emergency Fund which she won in 2016, it has been physically and emotionally exhausting.

"The most challenging thing for me was the weather," she says. "The first time, it was very cold, and then when I went back, it was incredibly hot. A friend was with me to help carry equipment and record sound, and we walked five hours a day in 47 degrees.

"It was crazy: I saw bush fires, huge dark storms, crazy rain, mad heat and freezing cold. All the elements of nature you can think of are what these women are living with. They're barely

All the elements of nature you can think of are what these women are living with. They're barely structures, the tent-like constructions the girls are staying in.

[Below] Tanka, who has two children, has not seen her husband, who lives in India, for two years. [Right] Saraswati, 16, must live in a closed dark room with her three day-old baby because she bled after childbirth. They will be there for 15 days.

structures, the tent-like constructions the girls are staying in." She made contact with her subjects through teachers and grassroots charities, travelling all over the country. "One night, we heard a baby crying through the wilderness. It wouldn't stop crying. The lady whose hut we were staying in said, 'That's the cry of a baby who's just been born.' And that meant that the mother and baby would be going into exile for 15 days."

The bleeding of childbirth is also considered unclean, and requires that a mother remove herself and her child from the vicinity of others, for fear of bringing bad luck and sickness. "Saraswati was just 16, she couldn't walk because she'd had a Caesarean. She had to light a fire to keep warm, which is of course incredibly dangerous.

"I could only film for a minute or two before the cameras heated up and stopped working. It was like, 'What the hell is going on? The child will die, it's only three days old.' And it's inside a room full of fire and smoke. The girls are children themselves; the whole thing is really overwhelming."

Basu's work has taken her to some very dark places, and she continues to seek out the twilight stories. "I've always known what my long-term work is about. I question myself, as an artist,

and ask, 'What can I do right now, to address all this violence that's happening?' I am interested in finding those structures in society that lie at the heart of patriarchy, that allow these things to happen. What are the customs, what are the things that train people to see women like that from a young age? That force women to live like that? My work is about normalised violence against girls. It starts at home, things that we see as normal, or indeed things that we don't see."

Basu specifically wants to create a 'disruption', to make people take notice – not of her work per se, but of the constant oppression faced by her subjects.

"I want to make different forms of work and to disturb people, because it's so wrong, what is happening to girls every day. Literally, their lives are over the minute they hit puberty. I want the work to instill some kind of activism in the audience, a responsibility. I want people to feel the responsibility that I have felt, and then to do something about it, not just look at pretty pictures. Because what's under the pictures is so hard."

Poulomi Basu – disruptor, agitator, and force of nature – has only just begun to show her teeth. Stand back.

Lottie Davies

'A Ritual of Exile' will be exhibited at FORMAT festival in Derby from 24 March-23 April 2017. For more details, see poulomibasu.com.

SECRET LIVES OF CATS

Daniel Gebhart de Koekkoek's surreal set of photographs depict felines getting airborne in their unsuspecting humans' homes

They spend all their time asleep in cramped spaces, attacking anything that moves, looking disapproving and being scared of cucumbers. But apparently, the life of a cat is not as it seems. "The secret is that cats are jumping all the time, but they don't want to do it in front of us," says Vienna-based editorial and commercial photographer Daniel Gebhart de Koekkoek. Despite the fact that he'd worked on some peculiar projects in the past (from body builders to interior shots of an Austrian nuclear power plant), capturing the curious lives of cats in full fluffy-superhero-mode hadn't been on his to-do list. But then he got approached by the German art publisher VfmK...

"The publisher came to me and asked if I would like to do a calendar with them," he explains. "At first I thought they were joking – a calendar is not a way I would usually publish my work! So I said: 'Sure, we could do a cat calendar,' as a joke. But they liked the idea and that's how it started."

As he began to research historical cat photography following the commission, de Koekkoek stumbled across Dali Atomicus: the collaboration by Philippe Halsman and Salvador Dali in 1948. "They did a famous picture for which their assistants were throwing cats," he says. "My idea was to create a contemporary interpretation of their 'cats in the air' project."

"Cats are jumping all the time, but they don't want to do it in front of us," says de Koekkoek.

Koekkoek formed relationships with the cats to encourage them to jump.

As a rule, cats do the exact opposite of what you want – so how do you make the most contrary of pets perform? "Throwing would be easy," says de Koekkoek. "I wanted to form a deep relationship. So with each cat, we'd see each other for a few weeks and gain each other's trust. This meant the cats started to react like they would when no one else was watching. When they started to trust me, they started to jump."

Over the course of six years, de Koekkoek says that he captured just two or three pictures to document the aerobatic prowess of each cat: "Once they were jumping, it was easy to get the shot," he says. "But I did shoot between 20 and 30 different cats, then edited down to the ones that worked together as a series."

Elli, his parents' cat, was his first feline subject. "I started ⋙→

De Koekkoek shot between 20 and 30 different cats and then edited down to the ones that worked together as a series.

Limited edition prints of Jumping Cats are available at collectorsagenda.com/en/editions and the calendar is available from the Verlag für Moderne Kunst shop: vfmk.org.

with her, and then I went from one cat to another," he explains.

It turns out that the silent observation practised in 'Jumping Cats' is a driving component behind much of de Koekkoek's personal projects, which depict the visual culture and idiosyncrasies of the social environments on which he chooses to focus his lens – past projects have included Jehovah's Witnesses and winter camping enthusiasts.

"My free work is about small worlds and people doing something they are very passionate about," he explains. "For me it is very important. If I only did commercial work, I think within a year I would have put the camera down. Personal work gives me a fresh eye – it keeps me passionate about photography. After a free project, I'm refreshed and can put this energy into my commercial work."

Back in cat territory, de Koekkoek is reluctant to name a favourite cat or most memorable time on the project. "They all had their own minds," he replies. "They were very different." Although a hint of favouritism can be detected: "Poppy the cat [Miss January] really likes to jump over tables or sofas – not from one step to another – she always jumped over hurdles," he recalls.

In the age where cat videos rule the internet, it's not surprising that this photographer is not the only connoisseur of show-jumping cats. "Normally when I exhibit work it attracts the same people, the art crowd," he says. "But when this project was first exhibited in Vienna in November 2016, it was so nice to see so many different people; people who are not into photography or the art world at all.

My free work is about small worlds and people doing something they are very passionate about. For me it is very important.

"They were very entertained and excited. Everyone can understand it. If people think it's funny, then that's more than I can do with any other photo. There's no deep meaning."

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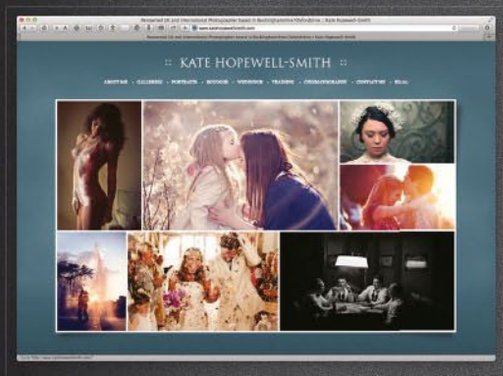

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DAISUKE YOKOTA

This Japanese artist's painstaking process is the perfect antidote to smartphone photo culture

IN OUR image-steeped modern world, where anyone with a smartphone to hand can shoot a picture in a matter of seconds, Japanese photographer Daisuke Yokota's assiduous artistic approach to the medium couldn't be more at odds with its everyday usage.

Over the course of hours, days, weeks, Yokota creates unique photographic prints and photobooks through a painstaking process of photographing, printing and rephotographing, dipping into a whole palate of often unusual digital and analogue processes to startlingly original effect.

There's been a buzz building around Yokota's work for a couple of years now. In 2015 he won the first John Kobal residency award for an emerging artist at Photo London. Last year, in addition to clocking up group shows and art fairs in New York, Hong Kong and Dubai, he scooped the prestigious Foam Paul Huf Award.

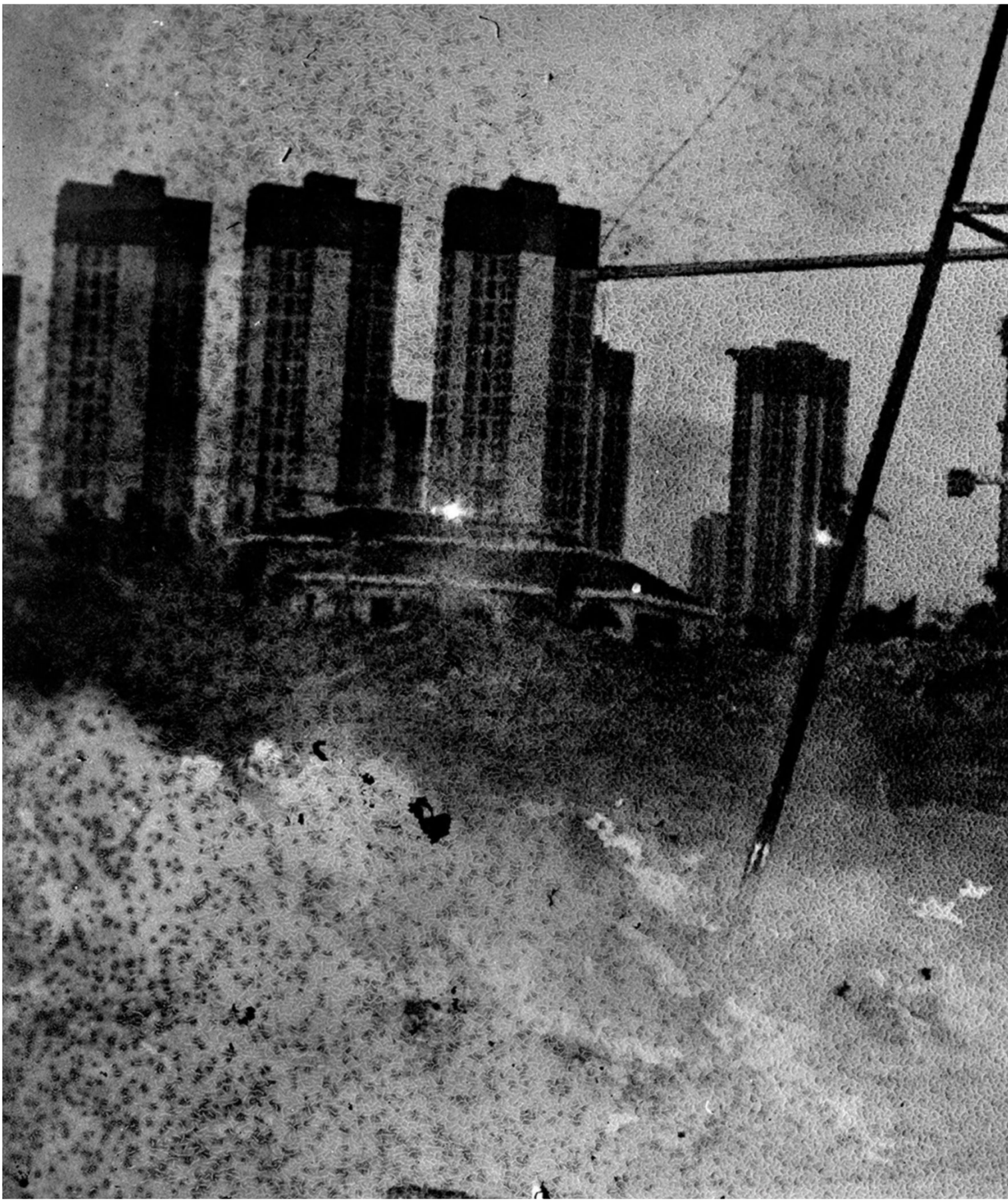
His photobooks such as *Linger* and *Vertigo* have become collectors' items. Yet despite these recent successes, Yokota remains modest. "It has been a wonderful year," he says. "But I don't see this as something I deserved: it is more like an encouragement to think about future work. I feel I will be judged [on what I] achieve afterwards."

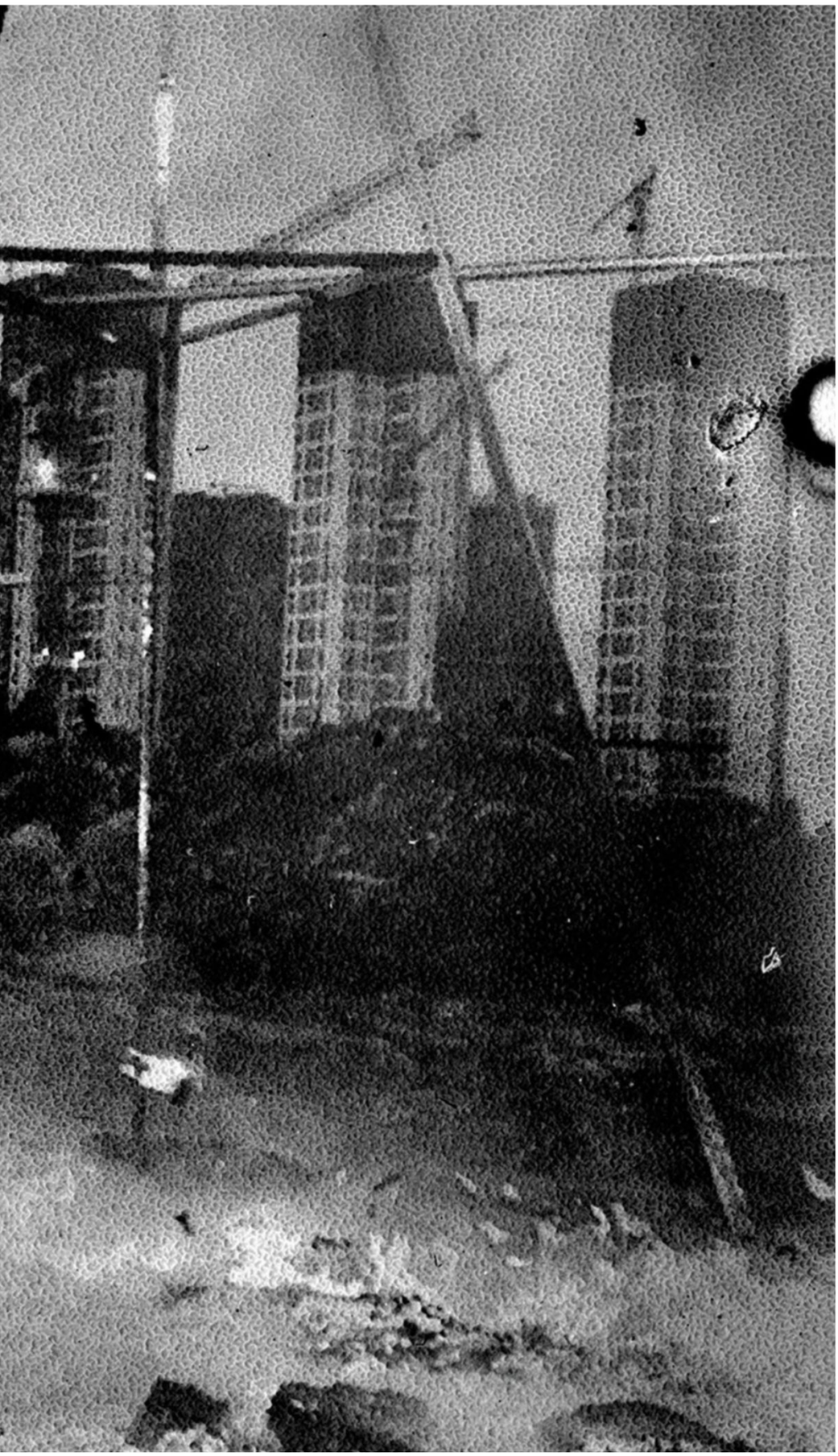
Still, his future certainly looks promising. Tate London's Curator of Photography and Paul Huf judge Simon Baker has described him as "one of the most innovative and experimental young photographers working in the world today," and it's not hard to see why.

PROCESS

Yokota begins by taking a digital shot on a compact camera. After printing the image out on an inkjet, he re-photographs it on a medium format camera using rare or discontinued types of film, which he sources online. Then he prints it again and re-photographs it again. And again – at least four or five times, up to 10 or more.

Installation view from the exhibition 'Matter', 2016 ⋙→





It has been a wonderful year. But I don't see this as something I deserved: it is more an encouragement to think about future work.

Untitled from Matter/ Burn Out, 2016

Searching for the right technique is a way to search for the relationship between myself and photography. I will always keep experimenting.

Sometimes he scans the images onto a computer and combines them in Photoshop. Sometimes he burns the prints, or applies iron powder or acid to them. Sometimes, as at Offprint in 2015, he does all this live in front of an audience.

EMBRACE THE UNEXPECTED

Yokota's method gleefully embraces the unexpected but it didn't come about by accident. He's developed and refined it since graduating from Tokyo's Nippon Photography Institute in 2003.

"In the few years in the beginning of my career, I was mainly using traditional techniques such as films and darkroom," he recalls.

"Later I started using a digital camera and Photoshop. For me, searching for the right technique is a way of searching for the relationship between myself and photography. I will always keep experimenting."

Each series is visually coherent in its own right. The ethereal black and white nudes of 'Corpus' are captivating in an altogether different way to the 'Color Photographs' series; abstract neon puddles that glow and fizz.

Instead of deliberately freezing a single moment of the past, the visible imperfections – speckles, cracks – that arise from printing and reprinting acknowledge that a whole sequence of moments go into each final object.

AUDIO INFLUENCE

Yokota's work is, he reveals, also influenced by electronic music production.

"There is a raw sound, and the spatial echo of the sound will be transformed when using the effects afterward. Just like this, I tried to re-control the time on a photographic paper, by tuning up the particles," he told *Purple Magazine*.

This isn't photography as we know it – this is photography remixed. "Photography is the image without any substance, and to 'see' the image, it needs to be on something physical. For example, film, photographic paper or iPhone or computer screen," says Yokota. "Photography changes depending on the medium – there is no concrete state."

Rachel Segal Hamilton

Daisuke Yokota's work is currently on show at Foam Museum in Amsterdam: for details see www.foam.org. There will be an group exhibition at FOMU in Antwerp and another solo exhibition in Athens later in 2017.

Installation view from Aichi Triennale, 2016

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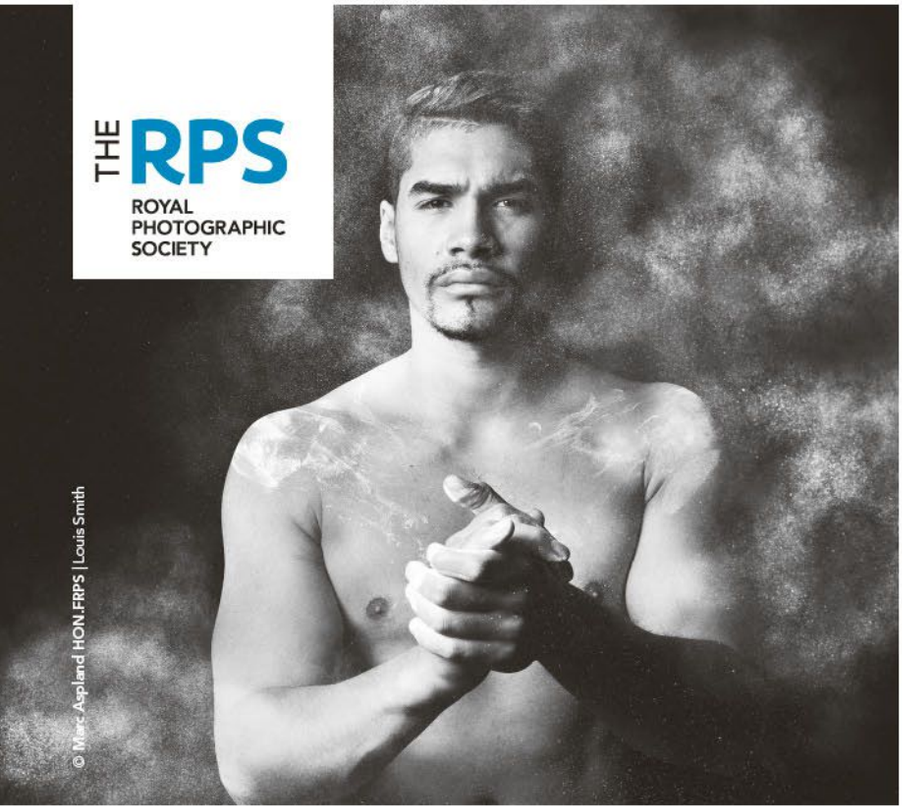

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COMPETITION

SHARE YOUR PHOTOGRAPHY, SUPPORT A CHARITY

A new photography competition for positive social change

PHOTOVOICE is an award-winning, UK-based charity that works across the world to harness the power of participatory photography for social change.

Now PhotoVoice has teamed up with *Professional Photography* to promote an exciting photography competition.

Every two months, photographers worldwide will be invited to submit images based on a theme inspired by PhotoVoice's projects, past and present.

The winner will have their images featured in the pages of *Professional Photography*, in PhotoVoice's quarterly publication *Photo Voices*, and on PhotoVoice's website, as well as receiving a small cash prize. All winning images will be showcased at an exhibition in 2017.

THE THEME

In recognition of International Women's day, the March competition theme is **Discovery**. This theme was inspired by a participant of the PhotoVoice project 'MAMPU', which worked with women affected by migration in Indonesia.

In this image (shown left), Aini shares the importance of education and self-advocacy to promote positive change. "When we want to see change, it's us who should make it happen. Learning shall not be done only at school. Learn about everything with everyone, whenever, wherever. Never stop learning. If we are not making the change that we want, then who will?"

We want to see images that reflect on the theme of **Discovery**, in all genres of photography. How have new ventures and learning supported you, your family, a community or society?

Please feel free to interpret the theme in whichever way you like.

HOW TO ENTER

Entry is free for PhotoVoice members, or £10 to enter for non-members. The competition is open from the 2nd to 27th March 2017 and will be judged by Meredith Hutchison. To find out more about the competition and to enter it, please visit ***www.photovoice.org/competition***

MORE ABOUT MAMPU

The Government of Indonesia and the Government of Austraila joined forces to launch the programme 'Empowering Indonesian Women for Poverty Reduction' or 'MAMPU' to increase women's access to public services and livelihoods in Indonesia. In 2015, PhotoVoice joined the MAMPU programme to work with 24 women affected by migrant work on two Indonesian islands. Using the camera as a communication tool, the women produced photographs that spoke out about their experiences. The project also provided valuable insight for local and national organisations who are working to address these issues, as well as vital case studies for campaigning work.

FIRST WINNER: LILY BUNGAY

Lily Bungay, 30, is part of a street photography collective who get together to capture the everyday happenings of London. "Each time we meet, we head to a different part of the city," she explains. "It might be Columbia Road Flower Market, to take pictures of the stall sellers in all their bellowing glory, or Piccadilly Circus, to capture tourists behaving strangely."

Her winning image was taken one Sunday at the Pearly Kings and Queens Harvest Festival, she explains. "It's an eccentric British tradition which goes back 125 years where 'Kings' and 'Queens' of elected leaders of different areas of London dress up in suits and hats covered in hundreds of shiny buttons.

"Naturally, an event of this kind brought all sorts out to witness the parade across town. In front of me, Morris dancers were performing whilst the Pearly Kings and Queens paraded in the square alongside a marching band, waving to the cheering crowd. I couldn't quite get as close as I wanted to the buttoned-up royalty, so I took a few steps back and wandered around the thinning crowd at the back.

"This is where I saw this formation of three perfectly random strangers. I think the police officer was being asked where the parade was heading next. It was a tableau that made me smile. It sums up modern society in London. The coming together of all walks of life, brought about by a proper London knees-up!"

Bungay was delighted to win the contest, and looks forward to continuing her street photography. "It's helped me slow down and appreciate London in a different way. By going to events which I ordinarily might not, I have discovered an eccentric, beautiful and wonderfully amusing side to London."

CALENDAR

All the best ***photography exhibitions and shows*** from around the world

MARCH/ APRIL

The Radical Eye: Modernist Photography from the Sir Elton John Collection

Various artists

Since the mid-1990s, Sir Elton John has been quietly building one of the world's best private photography collections. Now a key part is going on display. Focussed on 1920-1950, the show features around 180 vintage photographs by more than 60 artists. They will include rare prints by photographers such as Man Ray, Edward Weston, André Kertész and Tina Modotti.

Tate Modern, London
£15 [Until 7 May]

Wolfgang Tillmans

Wolfgang Tillmans

From intimate still-lifes and portraits, to images that address vital political issues, explore the photographs of this groundbreaking artist.

Tate, London
£11.30 [Until 11 June]

Eli Lotar (1905-1969)

Eli Lotar

French photographer and cinematographer of Romanian origin, Eli Lotar arrived in France in 1924. His work was published in many of the avant-garde publications of the day, and featured in several major international photography exhibitions. An active member of the Association of Revolutionary Writers and Artists in his role as head of the photography department, Lotar was a politically active artist and his work is a testament to the audacity, innovation and socio-political activism that characterised the interwar period.

Jeu de Paume, Paris
TBC [Until 28 May]

In the Beginning

Diane Arbus

This exhibition, which we covered in Issue 12 (available at www.bit.ly/BackIssue) brings together over 100 photographs, many on display for the first time. Diane Arbus: In the Beginning highlights Arbus' early interest in capturing portraits of pedestrians and performers that would come to define her as an artist. It also reveals her evolution from a 35mm format to the now instantly recognisable and widely imitated look of the square format she adopted in 1962. Her work is some of the most familiar out there, but this exhibition and accompanying book creates fresh insights into the vision of the iconic American photographer whose influence continues to shape today's amateur and professional photographers alike.

San Francisco MoMA, San Francisco
$5 [Until 30 April]

David Hockney

David Hockney

David Hockney was one of the 20th century's most influential British artists, and even as he approaches his 80th birthday, his style continues to evolve. This return to the Tate Britain is a comprehensive exhibition, displaying some of his most famous pieces alongside recently completed, unseen works. The show celebrates six decades of Hockney's photography, painting and drawing, to provide an interesting connection between the different artforms. Discover the works of this versatile artist in this collaborative exhibition by Tate Britain, the Centre Pompidou, Paris and The Metropolitan Museum of Art, New York.

Tate Britain, London
£19.50 [Until 29 May]

Ruud Van Empel
Ruud Van Empel

Ruud van Empel is one of the most innovative and influential contemporary photographers working today. Van Empel's pioneering techniques have completely changed the face of digital photography. Using a vast library of digital body parts, fabrics and foliage, van Empel creates dream-like photographic utopias, where nothing is exactly as it seems.

Beetles + Huxley, London
Free [21 Feb until 18 March]

Before They Pass Away
Jimmy Nelson

Atlas Gallery will be the first British gallery to showcase Jimmy Nelson's landmark project, which has courted controversy around the globe. This beautiful, evocative collection of photographs documents the unseen lives and traditions of over 15 million people from 35 of the world's last indigenous tribes.

Atlas Gallery, London
Free [24 Feb until 8 April]

Behind the Mask, Another Mask
Gillian Wearing & Claude Cahun

This exhibition brings together the work of French Surrealist artist Claude Cahun and British contemporary artist Gillian Wearing. Although they were born almost 70 years apart and came from different backgrounds, remarkable parallels can be drawn: a fascination with self-portraits and exploration of the themes around identity and gender.

National Portrait Gallery, London
£12 [9 March until 29 May]

Black Box
Hiroshi Sugimoto

An immersive exhibition that brings together the most iconic photographic works by Japanese artist Hiroshi Sugimoto in a dim, darkened environment to create an entirely immersive experience for its visitors.

Foam, Amsterdam
€11 [Until 8 March]

William Eggleston: Los Alamos
William Eggleston

William Eggleston is widely considered one of the leading photographers of recent decades. He has been a pioneer of colour photography from the mid-1960s onwards. The exhibition includes a number of iconic images, including Eggleston's first colour photograph. During a road trip with writer and curator William Hopps, Eggleston also passed through Los Alamos, the place in New Mexico where the nuclear bomb was developed in secret and to which the series owes its name.

Foam, Amsterdam
£15 [Until 7 May]

MARCH/APRIL

Ken. To be destroyed
Sara Davidmann

'Ken. To be destroyed' began when Davidmann inherited letters and photographs belonging to her uncle and aunt. In an envelope she had marked 'Ken. To be destroyed'. It emerged soon after they were married that Ken was transgender. In the context of a British marriage in the 1950s, this inevitably profoundly affected both.

London College of Communication
$20 [Until 5 February]

Harold Feinstein: Contagious Optimism
Harold Feinstein

A retrospective of the late American photographer, this exhibition of his work portrays the iconic American playground and is dedicated to the early years of Feinstein's career. It spans six decades and features a selection of black and white photographs.

Galerie Thierry Bigaignon, Paris
Free [Until 30 April]

One and One is Four
Josef Albers

Famous for his work with colour, Josef Albers also shot images and made photocollages, the latter of which are the subject of this new show and book. The exhibition focuses exclusively on the deeply personal and inventive aspect of Alber's work.

Museum of Modern Art, New York
$25 [Until 2 April]

Taylor Wessing Portrait Prize
Various artists

Celebrating and promoting the very best in contemporary portrait photography, this showcase of talented young photographers, gifted amateurs and established professionals features a diverse range of images, from formal commissioned portraits to more spontaneous moments. The exhibition of 58 works features all of the Taylor Wessing Portrait Prize winners.

National Portrait Gallery, UK
£6 [Until 29 May]

Deutsche Börse Photography Foundation Prize 2017
Various artists

The artists shortlisted for the Deutsche Börse Photography Foundation Prize 2017 are Sophie Calle, Dana Lixenberg, Awoiska van der Molen, and Taiyo Onorato and Nico Krebs. The winner will be announced at a special award ceremony during the exhibition. This year marks the Prize's 20-year anniversary and reaffirms its position as a barometer of talent and excellence, introducing photographers and works that exemplify exceptional viewpoints and bold practice to wide audiences.

The Photographers' Gallery, London
£6 [3 March until 11 June]

Strange and Familiar Britain: as Revealed by International Photographers
Various artists

Martin Parr curates this eclectic show, which looks at how leading international photographers such as Henri Cartier-Bresson and Garry Winogrand captured the social, cultural and political identity of the UK from the 1930s. Covering genres from social documentary to architecture, the result is an unusual take on modern Britain as seen from an outsider's perspective.

Manchester Art Gallery, Manchester
Free [Until 29 May]

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10-17 FEBRUARY

PhotoFairs SF
San Francisco, USA

International galleries offer a curated exhibition of vintage and contemporary work by global artists.

10-17 FEBRUARY

Gulf Photo Plus
Dubai, UAE

Dubai's annual festival returns for Photo Week 2017, attracting the world's leading photographers to teach the latest photography innovations and techniques.

18-21 MARCH

The Photography Show
Birmingham NEC, UK

The UK's largest photo show has a line-up of big names and unmissable sessions including speakers Albert Watson, Nadav Kander and Jill Furmanovsky. Visit photographyshow.com for the full line-up and more.

24 MARCH-23 APRIL

FORMAT International Photography Festival
London, UK

Returning with a theme of 'Habitat', FORMAT will feature over 200 photographers in a global line-up of exhibitions, portfolio reviews, events, conferences, photobook markets and much more.

30 MARCH - 2 APRIL

The Other Art Fair
Victoria House, London, UK

An artist fair, connecting the most talented emerging artists directly with buyers of all experiences.

19-22 MAY

Photo London
Somerset House, London, UK

The world's leading galleries come together in a major international photography fair that's combined with an excellent public programme.

20-22 MAY

Offprint
Somerset House, London, UK

The celebrated independent publishing fair and forum featuring publications on art, photography, design, experimental music, open culture and activism returns for 2017. Located at Tate Modern on the south Bank, it runs over Photo London. The fair aims to bring a larger and dedicated audience into contact with these publishers.

10-12 JUNE

Photobook Bristol
Bristol UK

A mix of established and emerging photographers, collectors and publishers congregate in this three-day celebration of the photobook. This year, they welcome Magnum's Martin Parr and Susan Meiselas amongst their speakers. Tickets are selling out fast, so act quick if you don't want to miss out.

10-11 JUNE

Vienna Photobook Festival
Vienna, Austria

The European event for photobook aficionados, collectors, publishers, photobook dealers, photographers and the curious public.

3 JULY - 24 SEPTEMBER

Recontres d'Arles
Arles, France

The renowned annual summer festival dating back to 1970, with shows on contemporary photography at historic sites throughout the city. Find exhibitions, portfolio reviews, short films and evening events.

18 MARCH-21 MARCH

ALEX WEBB / MAGNUM PHOTO AGENCY

The Photography Show
Birmingham NEC, UK

THE Photography Show is a destination for all image creators and this year, there is plenty lined up for the professional photographer. Head to the NEC, Birmingham from 18-21 March and get hands-on with the latest kit releases, expand your network, hear renowned photographers speak, and find great deals. Photography icons Albert Watson, Nadav Kander, Frans Lanting, Jill Furmanovsky, Clive Arrowsmith, David Alan Harvey, Julia Fullerton-Batten, Alex Webb and Louis Cole will take to the Super Stage this year. The Pro Conference, on Monday 20 and Tuesday 21, will offer in-depth business advice on everything from pricing your photography and valuing yourself to ways in which you can get new business through various marketing channels. The stage is set for a host of imaging experts to step out from Behind the Lens. Sessions will include appearances from the MPA's Clare Louise, who will explore the challenges often faced by creatives and why it's best not to 'fit' in, and Anna Fox, who will discuss how to make your name in photography. Pro entry to the show is free of charge, subject to validation criteria. Tickets to the Super Stage are priced at £10 each. To register as a Pro, visit the registration page at photographyshow.com.

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ASK A GALLERIST

Hannah Watson, director of T J Boulting, points to a blurring of the lines between photography and other forms of art, and explains why it's a good thing

To be or not to be, that is the question. The question being, is TJ Boulting a photography gallery? And if not, why not?

Our emphasis has always been on supporting emerging artists across all the mediums. But the question still comes up. And I feel the need to resist the definition, because for me a purely photography gallery is a different beast – and ultimately I believe it suits both the gallery and the artists we represent to be otherwise.

Saying that, the background of the gallery itself is rooted in photography, coming from the publishing house Trolley Books, known for predominantly photobooks, often of hard-hitting photojournalism. Set up by Gigi Giannuzzi in 2001, I joined Trolley in 2005 when we were based in Redchurch Street, Shoreditch. With a background in History of Art and experience working in galleries and museums I helped develop the fledgling commercial gallery side, Trolley Gallery. The early exhibitions related to books we were publishing, but as we were in the creative East End, we started exhibiting other artists that we knew, not just photographers, and the gallery began supporting new and emerging artists, often giving someone their first solo show.

In 2011 we moved to new premises in Riding House Street, Fitzrovia, and with it an opportunity to rename the gallery as a different entity in its own right: TJ Boulting, after the Arts and Crafts building we now inhabited. After Gigi passed away in 2012, I was left running two separate businesses, publishing house and gallery, under one roof.

Photobooks then were having a revolution, and it was an exciting time. For us, the book has always been such a perfect format to read photographs, the edit, the layout, the narratives. But showing prints on a wall had to be approached in a different way. Nevertheless, we did innovative and successful shows with photographers we had already published, such as Robin Maddock, and a pivotal point was when I was asked if we could host the British Journal of Photography International Award in 2015. It turned out to be a great opportunity to work with some talented new artists working in photography, one of which we still represent today, Juno Calypso.

Each artist has different needs, and as art fairs are a big part of a gallery's repertoire, I attended both Photo London and Unseen last year, and am aiming for Paris Photo next. I often curate group shows that incorporate more established names into the gallery programme, and last year during Photo London opened a photography group show 'Now You See Me', which as well as photographers included a photograph by painter Rachel Howard, cyanotypes by performance artist Eloise Fornieles and sculptor Juliana Cerqueira Leite, and two works by YBA Mat Collishaw that harnessed early photographic techniques. The idea was, it wasn't just photographers who were using photography, and to challenge the preconceptions of what a photography show entailed. I was delighted when I heard that Mat will be showing a special project at this year's Photo London.

I'm also very much looking forward to doing a solo show with Nick Waplington this month, who was the first living British artist to have a solo photography show at the Tate in 2014 and for over three decades has been a well known and respected photographer. However, as an artist he is constantly evolving and has gradually been producing more and more paintings since he moved to LA several years ago. This will be his first solo show of paintings in the UK.

It is this innovation and rule-bending that I seek to harness, and although commercially it might be harder to define and establish yourself, in the long run I think that the gallery and our artists will benefit from a blurring of these boundaries. ×


3
MAGNUM
PHOTOBOOK
THE CATALOGUE RAISONNÉ
Fred Ritchin & Carole Naggar
PHAIDON
2
PASSPORT
ALEXANDER CHEKMENEV
PEOPLE OF LONDON
PETER ZELEWSKI
1
4
5

BOOKSHELF

Our pick of ***useful, inspirational and just plain beautiful*** photography books

1

Sibylle Bergemann

Sibylle Bergemann

To celebrate what would have Sibylle Bergemann's 75th birthday, this book takes a thought-provoking look back at the Berlin-born photographer's work. Bergemann took up photography in 1976, where she worked on magazines such as *Sonntag* and *Sibylle* in the former German Democratic Republic, and latterly for magazines such as *GEO*, *Die Zeit*, *Der Spiegel*, *Stern* and *The New York Times*. She produced a hugely diverse range of work, from fashion to documentary, which has been brought together in this publication. Bergemann's work will be exhibited in three Berlin galleries this Spring: Kicken Berlin, Loock Galerie and Schauhallen.
[Publisher] **Kehrer**
[Price] **€48**
[Web] **artbooksheidelberg.com**

2

Passport

By Alexander Chekmenev

Between 1994-1995, Alexander Chekmenev was commissioned by social services to visit the elderly and ill in the Ukrainian town of Luhansk, to create new passport photographs following the collapse of the USSR. He was moved by the challenging circumstances in which he found many of his subjects. Often they didn't want to be photographed or even understand why they needed to be. The resulting passport pictures have been printed on extremely thin, semi-transparent paper, while the bulk of the images, printed on regular paper, reveal the wider scene. We see the environment in which the subjects lived, and get a rare glimpse into their homes, along with the friends, family and social workers, who are helping the subjects into position.
[Publisher] **Dewi Lewis**
[Price] **£35**
[Web] **dewilewis.com**

3

Magnum Photobook

By Fred Ritchin and Carole Nagar

There's nothing new about a book about photo books: Magnum's Martin Parr and writer Gerry Badger paved the way with their three-volume series *The Photobook: A History*, also published by Phaidon. As the title of this publication suggests, it offers an extensive survey of photo books by Magnum photographers. The comprehensive collection lists over 13,000 books published by Magnum and offers fascinating insight into the working practices of some of its greatest talents in the agency's 70th year.
[Publisher] **Phaidon**
[Web] **uk.phaidon.com**
[Price] **£49.95**

4

People of London

By Peter Zelewski

Although born in Detroit, documentary photographer Peter Zelewski has had a lifelong fascination with London, which has been his home for the last 30 years. In 2010, he plucked up the courage to to approach a 'sharp-suited, elderly Jamaican gentleman in Brixton' to take his portrait. Encouraged by the positive reaction and the resulting image, a new direction was sparked and Zelewski's has been enthusiastically photographing Londoners ever since. This delightful publication brings together many of these beautiful street portraits. As is typical of Hoxton Mini Press, their 'signature' uncoated paper and exquisite design sensitivities have been used to show off the portraits with simple grace and style. Each image is accompanied with a short caption, detailing the subject's name, occupation and in many cases anecdotal thoughts. A lovely book.
[Publisher] **Schilt Publishing**
[Price] **£19.95**
[Web] **hoxtonminipress.com**

5 ⋙→

✻ THE PHOTOGRAPHERS' GALLERY PICK

Deputy bookshop manager Martin Steininger shares his book of the month

The Animals (New Edition) by Giacomo Brunelli

London-based Italian Giacomo Brunelli is a man of a bygone era: compassionate and filled with a sense of humanity that oozes through his work.

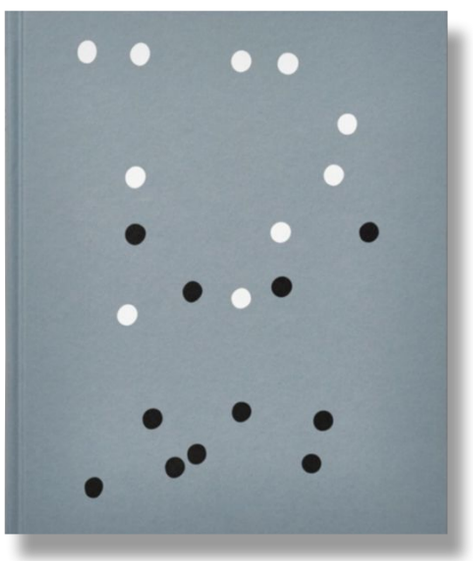
As a child in Italy, Giacomo spent days alone, playing with the animals. Now Giacomo the man takes a vintage film camera and approaches these creatures, which populate the edges of the human realm without inhibition, just curiosity.

Later, he returns to his darkroom and brings them to life on his black and white photo paper. Brunelli is one of a kind, and so is this book.

Giacomo Brunelli: The Animals (new edition), published by Dewi Lewis, is available from The Photographers' Gallery in London for £25.

EDITOR'S CHOICE

Ben Brain reviews one of 2016's finest photo books, *ZZYZX*, in which Gregory Halpern explores random California landscapes with his subtle eye



5

ZZYZX

By Gregory Halpern

[Publisher] **MACK**
[Price] **£35**
[Web] **mackbooks.co.uk**

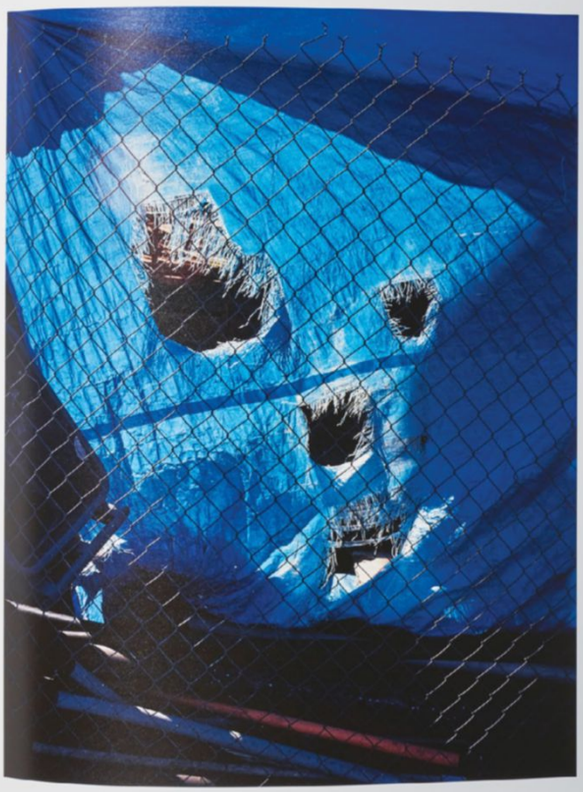
ZZYZX (pronounced zye-zix) is widely recognised by the cognoscenti as one of 2016's finest photo books. And with good reason. American-born and Rochester-based photographer Gregory Halpern (1977) spent five years working on this body of work. Titled after a village in the Mojave desert, Saint Bernardino County, Halpern's photographs explore the Californian landscape in a non-specific but poignant representation of the area, accentuated by his sensitive sense of colour and subtle vision.

Part landscape and part documentary, Halpern's Californian topographies, urban scenes and portraits have an ambiguity and visceral mysteriousness. Often picking his Californian locations at random using Google Maps, Halpern shot around a thousand rolls of film to create this body of work.

It was a chance encounter that *ZZYZX* landed on my desk the same day I visited the Paul Nash exhibition at Tate Britain. Despite Nash (1889-1947) having been a British painter working in the early 20th century, I couldn't help but make loose connections between *ZZYZX* and some of Nash's works and sentiment.

With a mix of surrealist sympathies, abstraction and mysterious narratives, there's an ambiguous sense of place that both artists suggest in their work. While nonspecific to place, they both capture its essence while leaving room for the viewer to create their own fictions. "There are places, just as there are people and objects and works of art, whose relationship of parts creates a mystery, an enchantment which cannot be analysed," as Paul Nash once wrote. Halpern's powerful image of burnt and blackened Joshua trees in the desert carries a similar resonance and semi-humanesque presence to some of Nash's early tree studies such as 'The Three', 1911.

As usual, the publisher MACK has done a sterling job of designing and producing Halpern's work. The simple unobtrusive design, sequencing and artful juxtapositions allow the viewer's mind to wander through Halpern's semi-fictional landscape. The production values, printing and paper stock all ensure the work is beautifully rendered.

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SPECIAL REPORT

Should all stills photographers shoot video too?

More and more photographers are being asked to diversify their offering and shoot video as well as stills. We reveal how to get on board with this new lucrative trend

CASE STUDY

"WHY I'VE RESISTED SHOOTING VIDEO"

Sarah Lee works as a contract-freelance photographer for both *The Guardian* and *The Observer*, specialising in portraiture, features and the arts. She's also an official BAFTA photographer, and an ambassador for Leica. She doesn't shoot video.

"I like pictures-based work. That's what I've always wanted to do. A photograph has a power," she explains. "It has an emotional impact and eloquence. A kind of visual coherence."

Sarah's interest in photography developed while studying Literature at university. But she wasn't attracted to moving images in the same way. "I felt that they were two completely different disciplines. It didn't look to me that it's something you just pick up.

"I do think that with many photographers, it's an overlapping skill," she adds. "But it doesn't come to me naturally. Whereas with photography, I know that I have an eye. I can visualise a situation: I see a picture and see the powerful story or emotional impact I want to create. I see it in still images, not moving ones.

"I think, at best, that even if I really, really applied myself, I'd only be a very mediocre video person. But I'd rather put all my energies, attention and ambition into trying to be a good stills photographer.

"Some photographers are very, very good and it's a natural evolution that they can hop between the two. Like Stanley Kubrick was an insanely amazing stills photographer. He understood what both are.

"About eight years ago, around the time of the financial crisis and digital revolution, lots of editorial photographers were told they must shoot video. But we've been telling the news with moving images since Pathé: it's not new! It's a skill in itself and it's very funny that newspapers then suddenly decided photographers would shoot video.

"*The Guardian* went through a phase when every photographer on every job would shoot video. I think people leapt to video through economic necessity: they were terrified of not getting work. But the demand for video does seem to have settled down now, and people aren't expected to do both.

"Our industry is very troubled. That's a separate conversation about the falling value of pictures, falling editorial shift rates. The fact is, high-end photography seems to have become dilettantish; people need a private income in order to indulge in it. There aren't many positions around as a contract photographer. I've managed to get away with not being a news photographer but still work for a newspaper that features portraits, which is what I always wanted to do. That could all end tomorrow. I've built up nearly two decades of business and reputation of not doing video, and I kind of hope that I can keep it going without doing it.

"Everyone has to find their own way into photography. There isn't one answer."

www.sarahmlee.com

One thing is for certain: video is here to stay. At a time when more and more clients are demanding video content, it's becoming almost impossible to buy a new digital camera that doesn't shoot video. Seen as a gimmick on early digital point and shoot compacts, video has over recent years matured into a stable technology, capable of producing beautiful and moving results in the right hands. But as photographers, do we embrace this new medium, expand our skillset and hopefully our income? Or is this best left to film-making professionals from broadcast, production houses and cinema?

It's very much a love-hate issue. I think the bandwagon of 'everyone with a Canon 5D Mark II or III is a filmmaker' has stopped and photographers are realising that there's more to it than just pressing the record button. My own journey into video began with a magazine review I was writing about the Canon 5D Mark II. It soon became obvious, especially after seeing the astonishing short film *Reverie* by Vincent Laforet, that the video mode on this camera was extremely capable. That said, Canon had made it automated beyond serious use, showing that even they didn't realise what an amazing filmmakers' tool they had inadvertently made.

As a complete novice to video, I decided the best way to approach this review was to jump in the deep end and make a short film, allowing me to then comment with some experience under my belt. So with much research, several days of planning, scripting, two nights of shooting and many, many more days of editing, I made my first ever film, *Muse*. (You can watch it at vimeo.com/2787054). To my astonishment, it got a 'Staff Pick' on Vimeo and even won an award at a film festival.

As my filmmaking progressed, other awards and nominations were won, with perhaps the most astonishing being an invitation to a Hollywood awards ceremony, as my short documentary film on the Electric Coffee Company was a finalist in the Taste Awards.

Whilst I'm very much a photographer, video brings a new way of storytelling. Having motion, sequences and audio (both ambient, narrative and musical), combined with the visual photographic skills of composition and lighting, allows me to share ideas, features and news in a different way.

The moving image definitely doesn't have the instantaneous impact of a great photograph, nor the historical staying power, but it is a very interesting and expressive medium. Plus from a business point of view, it can bring in more money. In my case, whilst I still do less video work than photography work, each of my video projects generally generates sizeably more income.

I think it's important to see it as a different entity and not as an extension to photography. I mean this in both philosophical and business terms. Whilst most of the physical tools can be identical, the mental approach (putting aside differences in technical settings) is completely different. Whilst clients who don't know any better often ask "Can you shoot a couple of minutes of quick video on that?", I always refuse to. When I'm making a short film, my mind is completely immersed in the film and surprisingly doesn't even think about still moments, and vice-versa. I know that if I tried to do both, at best I would produce mediocre results in both mediums, and at worst I would ruin them both.

For the uninitiated, there's also the amusing revelation that a shorter edit takes longer to edit. It's easier and quicker to make a ten-minute short film than it is to make a two-minute one. Another general rule of thumb is that editing will take at least twice as long as the shoot. So that quick two-minute video not only risks ruining the photography, but it also brings with it a lot of extra editing work, which naturally should be charged for. My advice would be to seek out some good workshops and really learn the craft of not just shooting but constructing shots, audio and editing. It's a crucial mix.

Edmond Terakopian

[Previous page] Freediver Johanna Nordblad under the ice, in a still frame taken from RED footage for *Johanna Under The Ice* by Ian Derry (vimeo com/181027959). [Above] Edmond Terakopian quickly went from being a novice at video to winning awards. [Left] A video grab from the short film, *Muse* by Edmond Terakopian (view it at vimeo.com/2787054).

CASE STUDY

"IN VIDEO YOU DON'T HAVE THAT SPLIT-SECOND MOMENT, SO YOU HAVE TO BUILD THE DRAMA"

Ian Derry was a photographer on *The Daily Mirror*. After a few years of covering news and sport events around the globe, he left to pursue a new direction in exquisitely lit celebrity portraits.

In 2016, Ian turned his hand to directing. He wrote, produced and directed the film *Johanna Under The Ice* (watch it at vimeo.com/181027959). "In a photograph, you have to nail everything in one," he says. "The light, the composition, the moment: you have one split second to get it. I think if you do get it, that is a very powerful thing. You look at some of the best news photos, or some of the best features photos, or *National Geographic*; all the best shots are when you have all those elements in one split second. That's kind of the Holy Grail.

"I've always wanted to work with the moving image," he continues. "Years and years ago, I used to shoot the catwalk and do the Paris, Milan and London fashion shows. And I would try and sneak in backstage and do stuff on a Super 8 camera or a 16mm. I really loved it. It's always been something I wanted to do, but in those days everything was very expensive.

"As the years have gone on, it's always been there, but in the background. Then I looked at the market that I work in, which is a diminishing one. Although there are probably more outlets because of the internet, there are also more people trying to work for those jobs, and there's also a lot less money in it.

"People don't understand what they pay for online; they pay less for online then they do for print. So I kind of looked at my industry in terms of stills.

"There's still an industry there: I don't want to sound doom and gloom about it. But I think diversification is key to survival. Also, I thought to myself: what do I want to do, where do I want to go? This directing thing is something that I've always wanted to do.

"I had an idea about a lady who free-dives under the ice. Luckily (or unluckily, however you want to look at it), I got hit by a car and got quite a lot of compensation. Not enough, but quite a lot. So I used that to effectively invest in Ian Derry and make a film. And I loved every single minute of making it."

"But why go from stills, where you can sum everything up in one split second, to video, which is shot over duration of time? I think a lot of people see these things as similar. I see them as completely different.

"For me, photography is one thing and directing is something completely different altogether. So what I thought about the filmmaking process was that you don't have that split second moment, so you have to build the drama; you have to build it up with music, with editing, with lighting.

"A lot of the elements of photography, you build into the video, but you have other layers that you bring in. The grading and specifically sound design, as well. Some films you can close your eyes and you can still know what you're watching, even though you can't see it because the sound is so amazing.

"It was a completely different journey for me making that film. I probably enjoyed doing that more than anything I've enjoyed doing in my whole career. I was kind of hooked, really.

"For me, if I do get that picture, whatever it is on that day, of that person or that situation, that is still to me a huge, huge buzz. But the fact that I can move to video and I can

[Top and right] Finnish freediver Johanna Nordblad and photographer and film maker Ian Derry during the making of *Johanna Under The Ice*. [Above] Photographer and film maker Ian Derry comes up for air during the making of *Johanna Under The Ice*. © Elina Manninen

incorporate all those different things gives me a similar one.

"The challenges for me come where I don't know anything about it, and I think a lot of photographers walk into it thinking, 'I can direct'. I walk into a studio and I tell this person to do this and I tell that person to do that and we work through it, and we get a set of pictures. So it's just like stills, even though it's video. But I realised quickly that I knew absolutely nothing about the camera technology, because I just know about DSLRs; that's about it. I didn't particularly want to work with DSLRs, because I didn't like the kind of image that they give. I wanted to work with a pro video camera, and I knew nothing about that. I'm an old school kind of person and if I'm going to walk into any situation, I need to know my stuff.

"So basically I made my first film, *Felix*, which is about a yoga guy. I now realise that at that point, I didn't really know much about video. I had the ideas and I had the shots in my head and I had the narrative, but I hadn't thought it through thoroughly enough. So although I had lots of beautiful shots of Felix doing his yoga, I needed to understand how you join all the shots together through cutaways, through sound, through the whole different techniques that

For me, if I do get that picture, whatever it is on that day, of that person or that situation, that is still to me a huge, huge buzz. But the fact that I can move to video and I can incorporate all those different things, gives me a similar one.

you used in filmmaking. And it was a massive learning curve for me. I had to go away and overcome my difficulties, of not being very educated about filmmaking, and educate myself.

"So for the next project, which was *Johanna*, I worked massively hard at it. I found a storyboarder and we storyboarded it to death and we knew every shot we needed. I worked the narrative over it. I wrote it, I rewrote it.

"The cameraman and DOP, although he had his own kit, he needed more stuff. And as I didn't want him to work with one hand tied behind his back, I had to find more money to give him his equipment. It was all the specific bits and pieces that all technical people will need. I thought about the sound massively as well. So everything that I didn't know when I made *Felix*, I knew when I made *Johanna*, and with that learning curve from the first film, we overcame most of the obstacles on the second film.

"I never wanted to pick up a camera. I don't know anything about video cameras. I look at the RED camera and it's massively complex. I look at the Sony F55 and it's massively complex. I look at drones, they're complex. All the complexities of proper video equipment I know nothing about. So suddenly, overnight I can't be a DOP unless I use a DSLR.

"I had the idea and for me I didn't want to be a video cameraman or a director of photography. I'm a photographer and I'm okay at that, but to change to being a DOP now, with all the different techniques, I didn't know anything about it. So what was nice was to actually not touch the camera. I just want to realise my ideas. That in essence is where I'm at.

"I think to just go and make a video because you're a photographer and you fancy pressing the button on your 5D and shooting video one day doesn't make it necessarily very good video. You just need to stop put your foot on the brake and think it through.

"You just have to look at where you want to take it. It's like anything: don't do it just because you can do it, don't just do it for the sake of it, don't just do it because you've got a camera that also shoots video. You have to think about what you're shooting. Why you're shooting it. What it's about.

"You wouldn't just take a quick snap of somebody and give it to them and say, 'Now I do photography' if you're a video guy. You have to approach it like everything else: at 100 per cent. If you want to do it properly, you've got to think about why you doing it and where you want to take it. I was lucky: I got hit by a car, so I got some money and I was able to use good people with good equipment, and I think it shows in the final result.

"Don't get me wrong: I don't want to get hung up on the equipment. I think you can shoot beautiful stuff on 5Ds. You can shoot beautiful stuff on an iPhone, if it's got emotion and feeling. But it's finding that emotion, it's finding that feeling. I hate that whole idea of, if you have a certain camera, you can achieve certain things. I think that's wrong, but for me we were shooting underneath ice at -15 degrees centigrade, so we had to have certain stuff and I wanted to shoot RAW, so I didn't want to shoot on a DSLR, for instance.

"I think essentially it's all about ideas. Whether you call it directing, you call it photography, you call it what you want, it's about ideas. Professionally, if you can shoot successful video as well as stills,

Finnish freediver Johanna Nordblad, featured in *Johanna Under The Ice*, holds the world record for a 50-metre dive under ice. © Ian Derry

it's a good thing for the client, where you can do both. You can do the stills campaign and then you can do the online video stuff as well. It's a good string to your bow. The market's changing so quickly; we don't even know where we'll be in a couple of years' time.

"Everything's going online, so almost all the cameras are obsolete. What's the point of shooting 6K if it's only going online?

"The most important thing is to get the idea, get the video, get the stills, and show it to somebody. The luxury now is that for anyone who wants to move from stills to video, you've got things like Vimeo and Nowness.

"The first film I put on Nowness got 350,000 views. And the second one I did went out exclusively on Nowness, then it got picked up by Vimeo Staff Picks. Then *National Geographic* showed it to maybe 40 million followers, so there's a place there.

"I've been in this industry for 35 years, since I was 15 and on a local paper. And I've now discovered something that I probably enjoyed more than anything I've ever done."

ianderry.com

If you can shoot video as well as stills, it's a good string to your bow. The market's changing so quickly: we don't even know where we will be in a couple of years' time.


1
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FRAGILE
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JFA
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P-300E

1
"I won first prize in 1992 when I entered *The Observer*'s (Jane Bown) Portrait award with this picture of Charlie Watts. It was taken on a Hasselblad in his hotel room. To my delight, Charlie wrote a letter to congratulate me. He signed it 'C.R. Watts (drummer of the Rolling Stones)'. How modest is that?!"

2
"That's actually Chrissie Hynde's favourite picture of James Brown, she has it in her house. It was shot in 1985 during documentary filming in London prior to a performance at the Hammersmith Odeon."

3
"This print of Amy Winehouse is signed by her, so it's special to me. She seemed particularly happy that night."

4
"Chrissie Hynde is one of my muses and a dear friend. We spent a lot of time in the early 1990s shooting pictures for a variety of projects: an animal right's book, album cover, press pictures and a calendar that we have not (yet!) published. The idea was Chrissie wearing 12 different hats made by David Shilling. This one was inspired by Dali."

5
"My Beatles cushion. I was a huge Beatles fan. My first photograph was on Abbey Road: Paul McCartney, two schoolfriends and an elbow. When I was 14."

6
"Although I'm probably best known for working with the punk bands and Oasis, I started with Pink Floyd."

MY SPACE

Legendary photographer of rock stars ***Jill Furmanovsky*** takes us on a tour of her workspace in London's Kentish Town

JILL FURMANOVSKY is a legend in the world of rock photography. There's hardly a star she hasn't photographed. Her images of Oasis, Pink Floyd, the Rolling Stones, and masses of others are central to our visual understanding of the icons of our time.

Furmanovsky's first studio was in Primrose Hill, London, "around the corner from Bailey actually", and she has been based in her current place in Kentish Town since 2002. Behind big, blue roll shutters on an unassuming road, Furmanovksy and her small team of assistants look after Rockarchive, the rock photographer's collective she set up 19 years ago, as well as her own collection of photographs.

There are two spaces. One is for Rockarchive and features wooden floors, desks, phones, gorgeous framed prints and the darkroom, a small heaven smelling slightly of fixer in one corner. The other is Furmanovsky's personal office, archive and

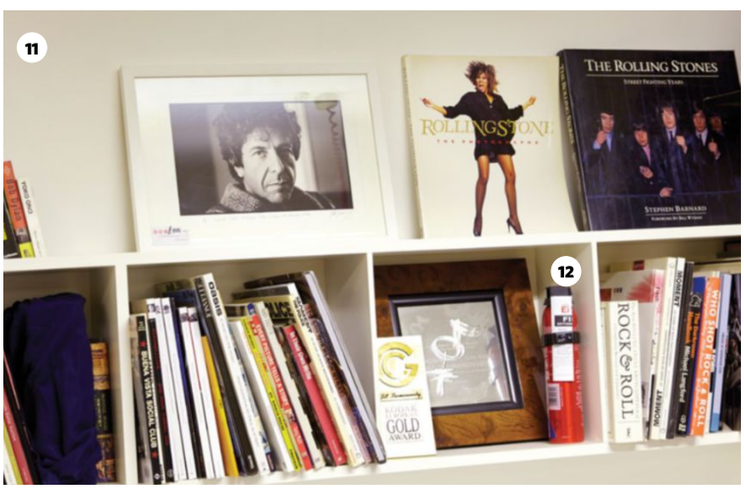

7
8
MAGNIFICATIONS
AGFA
50

shooting area. There is a white colorama held up with auto-poles, boxes of gels, framed prints and posters, scatterings of labels such as 'Punk' and 'Oasis' on print tubes, and posters with Liam and Noel's faces looking moodily 1990s, next to a glass cabinet of camera curiosities and a big lightbox.

Furmanovsky appears as almost the antithesis of her larger-than-life subjects; a small, neat and thoughtful woman who likes dogs, cats, and tea. She modestly attributes her career to luck, along with an instant love for the camera. In 1972, she was studying graphic design and textiles at Central School of Art & Design (now St Martins). "At that time if you wanted to study photography, there was a post grad at the Royal College or a course at LCC with blokes in labcoats. I didn't want to do either of those." But there was a two-week basics course at The Central.

"On the second day I got a college camera for the weekend, so I went and shot the prog-rock group Yes." That day, she landed herself a job at the Rainbow Theatre shooting bands, and she's never looked back. "Often in those first 10 years or so, I had a lot of access but I wasn't very skilled. But I did get much better quite quickly. I used a Pentax, and then I switched to Nikon, and then to the Hasselblads."

The classic Hasselblad image is a Furmanovsky trademark; many of her best-known photographs were shot with a 500c, including her award-winning portrait of Charlie Watts of The Stones. Having begun with 35mm SLRs, moving to medium format was a turning point. "Shooting Hasselblad symbolised to me that I was actually a professional photographer who knew what she was doing. I always liked the two little dinks on the side, on the left of the frame." ⋙



7 "My beautiful De Vere cold cathode enlarger, I bought it across the road from college, second hand, when I was a student, so it's a very old. I really love printing."

8 "The enlarger leaks light from the side, which doesn't matter for some exposures, but the darkroom has white walls, so when there's a long exposure it can fog the paper slightly. So I have a silk scarf from my mum to stop it."

9 "I have two lightboxes: a big one in the studio which I had when I was a student, which was made for my student exhibition of 1974. It's an antique. This little one just fits perfectly in this space in the office."

10 "The first camera bag I ever had. I've wanted to throw it out several times but I just can't bear to."

11 "Leonard Cohen in the late '70s. This was a typical music press session: probably for *Sounds*. The journalist and 'snapper', me, at a posh hotel. The lighting was poor, just a table lamp and some dull winter window light. My shoot probably lasted 30 seconds."

12 Furmanovsky's 1988 award for 'Woman of the Year for Music and Related Industries'.

13
" I love this flash, it's fantastic, isn't it? I have a collection of odd cameras; people started giving them to me, and I've had to tell them to stop because I've nowhere to put them all."

14
"I have used a lot of these, actually. There's a Pentax S1A here somewhere, which was the first camera I had, which was my dad's. The Mickey Mouse one has sweets in it. My granddaughter loves it."

15
"I don't get to use the Hasselblad so much these days, which is a bit of a shame. This one was given to me by Linda McCartney. I was never able to afford a new one, but sometime in the early 90s, Linda was very good friends with Chrissie Hynde, and she said, 'Chrissie, would you like a Hasselblad?' And she replied, 'Well, my friend Jill would probably like one'! So she gave it to me and it became my cherished possession."

Furmanovsky still shoots regularly, but is also concentrating on cataloguing and scanning her vast archive of negatives, which line the walls of her office space in black ring-binders. There are thousands of images, many never seen before, and it was a desire to bring previously unseen work to an audience that prompted her to set up Rockarchive in 1998. The collective makes high quality prints of famous and less well-known rock images accessible to collectors and fans, and represents the work of the best photographers in the business. Unfortunately though, it has kept Furmanovsky from her own archive. "I recently thought perhaps I'd better get on with it. I really do have the most enormous archive, of which about 90 per cent is crap. I'm astonished at how badly I shot. I got very good around the time of Oasis…" Apparently Noel Gallagher thought she was a caterer who happened to take good pictures.

As we know, she does take extraordinarily good pictures. And the joy of the camera has not diminished since she first started. "Things are exciting. Things fall into place; you see things. Also, photography stops you wanting anything. I hardly ever want anything because I think something like, 'Oh, I really love those shoes, so I'll take a photograph," she laughs. "You don't need to buy them. For me, a photograph seems to suffice."

See more of Furmanovsky's work at rockarchive.com

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Model - Darren Paul McStay

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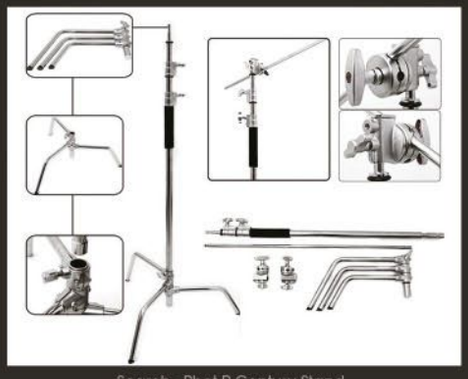

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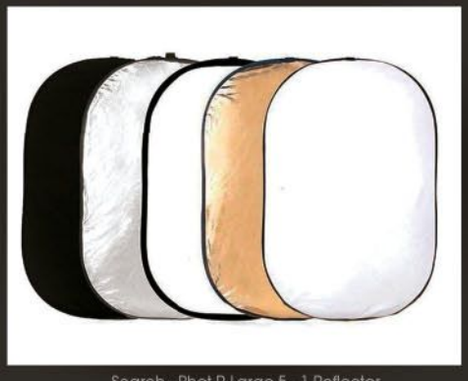

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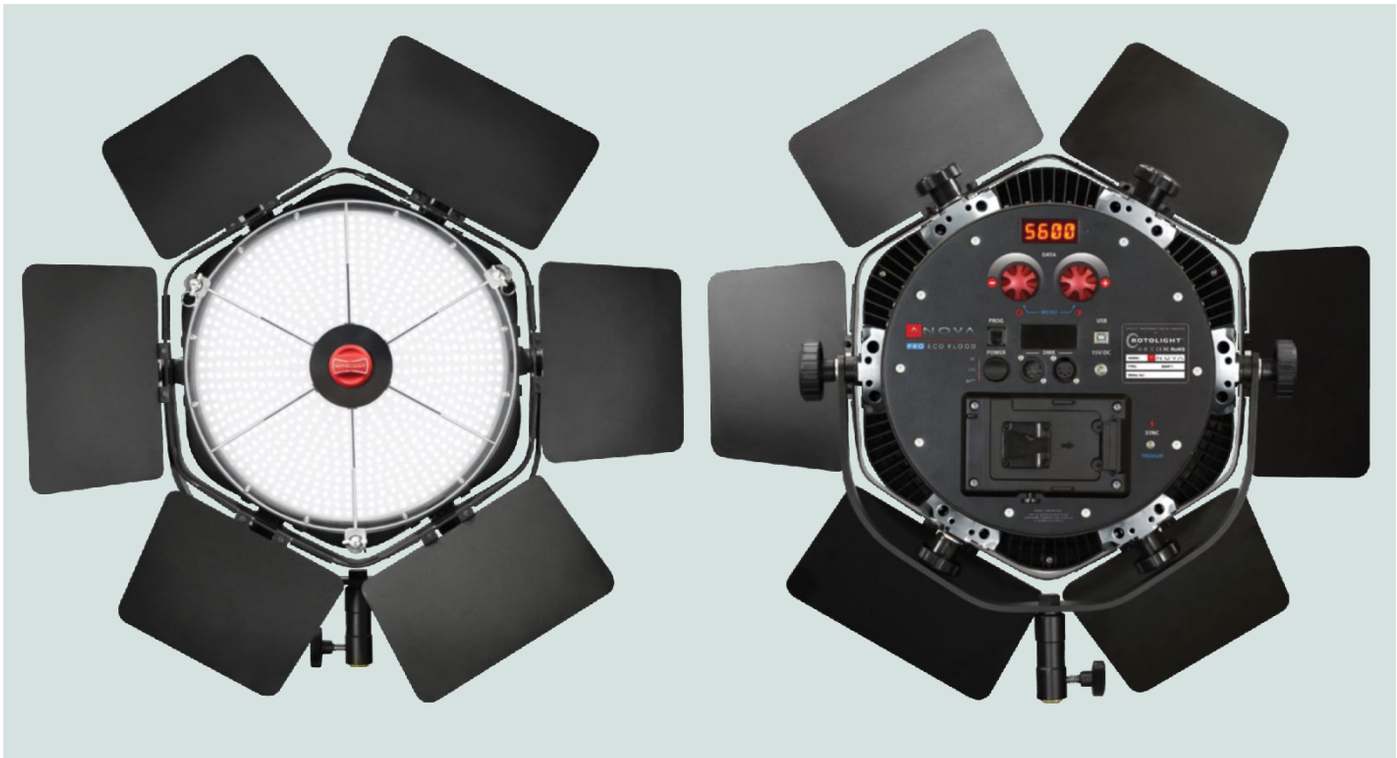

ROTOLIGHT ANOVA PRO

Is it time for continuous lighting to make a comeback? The Rotolight Anova Pro straddles both the video and stills market with precise colour control

Continuous lighting / £1,140 / $1,500 / rotolight.com

THE Anova Pro comes in two versions: the Bi-Color unit reviewed here, or a brighter, fixed-colour unit. The fixed-colour model offers useful 2EV (two stops) more illumination, but it's matched to 5,600K and requires accessory filters to match different colour temperatures. The Bi-Color model, however, mixes the output from two different-coloured LED types to provide a continuously adjustable colour temperature from 3,150-6,300K.

Powered by the mains or a V-Lock battery, the Anova Pro can be used in the studio or on location. With a guide number of 24 at ISO100 at a distance of 9 feet (3,795 lumens), it doesn't offer the power of studio flash, so you may need to rely more heavily on faster lenses or higher ISOs. But with today's high-sensitivity sensors and fashion for shallow depth of field, neither is necessarily an obstacle.

The Anova Pro is made in the UK in a market where, according to Rotolight, many panels do not offer a continuous and consistent colour spectrum, especially in important colour ranges for portraits, such as reds and skintones. The Anova Pro's continuous colour spectrum is a feature Rotolight is especially keen to stress. It's also designed to produce a lot less heat than many rivals, using small vents around the LED panel to eliminate head build-up, and to use a lot less power.

You may not require the same lighting modifiers you might use with flash heads. It's already a large and diffuse light source, and its shape produces circular catchlights, a bonus for portrait photographers. You can get a barn door attachment for controlling light spill, a diffuser panel for softening the light, and a hexagonal softbox.

It does have some specific and interesting features. For videographers, it includes a sophisticated array of cinema effects, such as flickering firelight, lightning and gunshots, together with a programmable fade effect. For stills photographers, it has an innovative strobe feature that can fire the LEDs at 150 per cent of their normal continuous output, for durations as short as 4ms, or 1/2,500sec. There's no recycle time, and Rotolight is confident it can keep up with any continuous shooting rate with no missed frames.

The Anova Pro could hardly be easier to use. There are two large dials on the rear, one controlling the light intensity and the other the white balance. Outdoors, the Bi-Color Anova Pro doesn't really have the power to illuminate larger objects such as cars if it has full daylight to compete with, but it could be a useful source of fill light for portraits and worked really well for a twilight automotive shoot as the ambient light levels fell.

The light unit is quite large and heavy, so it needs to be manouvered carefully once it's fitted to a stand. Indoors, it comes into its own, offering a reasonably soft light for portraiture – though you may still need the diffuser or softbox for some subjects – and without the need to wrestle with colour-correcting gels when balancing artificial and ambient light.

Rod Lawton

SONY ALPHA a99 II

Sony's put so much effort into its A7 mirrorless camera range that many might have forgotten about the SLR-like Alpha range. But it's back…

SLT / £3,000 / $3,200 (body only) / sony.com

THESE are exciting times for Sony fans – and confusing, too. Just when we all thought the A7 series was the future, the company drops a bombshell. The a99 II is a throwback to Sony's early experiments in DSLR alternatives. It's like a mirrorless camera… but with a mirror. In fact, it's a fixed, translucent mirror, which passes light through to the sensor at the back, but also feeds a dedicated SLR-style phase detection autofocus sensor in the base of the pentaprism housing. It doesn't actually have a pentaprism, though. Instead, it uses an electronic viewfinder fed by the main sensor.

The aim of the SLT (single lens translucent) design is to combine the autofocus speed of a SLR with the always-on electronic live view of a mirrorless. Sony has insisted more than once that the Alpha format is alive and kicking, despite the development of the A7 series, and here's the proof. The a99 II has the second-highest resolution of any full-frame camera at 42.4 megapixels, and can shoot at this resolution at up to 12fps. So it's within a whisker of Nikon D5 and Canon EOS-1D X II speeds, but with double the resolution.

The a99 II is like a mirrorless camera… but with a mirror. A fixed, translucent mirror.

There are some caveats. It doesn't have the buffer capacity of these cameras, though it can still capture around 50 RAW+JPEG images. And AE/AF tracking in the 12fps H+ modes does need compatible lenses. It's also possible to shoot in live view at 8fps (H mode).

So far it sounds as if this should all have been technically possible with the Sony A7R II as a platform, but the a99 II has a second major selling point: a brand new 79-point/399-point hybrid phase detection AF system that's only possible with the Alpha SLT design.

The 79 points are provided by the dedicated phase detection sensor above the mirror and are arranged in a typical SLR distribution around the centre of the frame. The further 399 points are on-sensor phase detection points arranged in a rectangular area over a much larger area of the screen.

These two systems work together, depending on the autofocus mode you select. Fifteen of the 79 AF points on the dedicated AF sensor are cross-type, but the remainder overlay corresponding AF points on the main sensor to provide a kind of hybrid cross-type AF. Beyond this 79-point area, the on-sensor AF points can pick up subjects moving quickly and erratically around the frame. They all form part of Sony's 4D focus system – lateral and vertical movement, depth and time (predictive autofocus).

The 42.4MP sensor has no anti-aliasing filter, and in our lab tests the a99 II equals the resolution of the Canon EOS 5DS. It's matched up with a BIONZ X processor and front-end LSI that delivers widely expanded sensitivity (up to ISO25,600, or 102,400 in expanded mode), extra-low noise (with area-specific noise reduction) and even diffraction compensation at smaller lens apertures. The a99 II also incorporates in-body 5-axis image stabilisation and impressive video capabilities, which include full-frame 4K movies or high-resolution oversampled 4K without pixel binning in the Super 35mm format.

BUILD AND HANDLING

In the flesh, the a99 II is surprisingly unremarkable. Despite the many technical advances, the a99 II is actually eight per cent smaller than its predecessor. The battery life expectancy is a reminder that mirrorless cameras (even those with a mirror!) gobble up power much faster than an SLR. The a99 II's battery is good for just 390 shots in live view and 490 using the EVF. You're going to need plenty of spares if you go out on an extended shoot, and you'll need to make sure they're all charged up first.

There's an optional battery grip which will help with the power management, and if you like the bigger, meatier dimensions of pro SLRs like the EOS-1D X and Nikon D5, then this might be a good buy.

Without the grip, the a99 II is nicely compact. If compact is what you want. Fit a pro-spec zoom like the Zeiss 24-70mm f/2.8, however, and you might wish the body had a bit more vertical height, for a better grip in the hand to balance out some of these big, professional lenses.

The thumbstick on the back is something of an acquired taste, too. It's used extensively for menu navigation and focus point positioning, but it has a short throw and a heavy, rather imprecise feel.

The electronic viewfinder is terrific, though. It's so crisp and responsive that, given the fact the a99 II already handles like a SLR, you could forget it's not an optical viewfinder. The only thing that gives it away sometimes is when shooting ⋙

1

The A99 II takes full-frame A-mount lenses, not the E-mount lenses designed for the A7 series. It means Sony is producing two lens ranges, and in two different sensor sizes for each, which makes consumer buying decisions difficult and confusing.

2

It's upgraded and uprated, but the A99 II is actually 8% smaller than its predecessor. Sony says this has been achieved without compromising its robustness or durability in any way.

3

Inside the body, Sony's 5-axis sensor-based stabilisation system helps cut shake in both stills and movies — and it's all the more welcome in a camera with this level of resolving power.

4

It looks like a regular tilting screen, but it has a 3-axis mechanism which allows a much wider range of angles and movements, and without the annoying sideways action of a regular vari-angle monitor.

5

The EVF is so good that you could mistake it for an optical 'finder, though very bright areas like skies may 'clip' and give away the digital display.

6

The camera's thumb-operated joystick has a somewhat short, heavy and imprecise action, but it does have a robust feel, which echoes the rest of the body.

1 The a99 II sports a regular mode dial but a locking button prevents it from being moved accidentally. The continuous shooting modes don't get a dedicated external dial, however.

2 The ISO button behind the shutter release has a concave profile to make it easier to distinguish by touch from the raised EV compensation button to its left.

3 The a99 II takes regular A-mount lenses, but not all are compatible with its Hybrid Phase Detection AF system.

outdoors under a bright sky – overexposed areas are clipped in a typically digital way, whereas with an optical viewfinder it's your eye that's doing the 'seeing'.

The rear screen is especially clever. It has a tilt mechanism with an additional cantilever section that lets you angle the screen higher and further forward for waist-level shooting. It also hinges at the base for overhead shots, and there's a central pivot here, which lets you turn the screen sideways too.

This means vertical shots are as straightforward as horizontal ones (something you don't get with a regular tilting screen) and without the awkward sideways extension of regular vari-angle screens.

Neither is the a99 II's live view mode the clunky, slowed down experience you get on a conventional SLR – this is a camera that's as effective in live view as it is in viewfinder shooting.

PERFORMANCE

Our real-world tests confirm the results we got in the lab – the a99 II's 42.4MP sensor can deliver extremely sharp results. However, you do have to work that little bit harder to get the best from it, because its resolution shows up the slightest focusing errors or camera shake.

With a camera like this, it's tempting to zoom in on every image to revel in the detail or, worse, to find fault either with your equipment or your technique. This means the 5-axis stabilisation is especially welcome. Even so, if you're shooting handheld, you might want to keep the shutter speeds just a stop or so higher than you would with a lower-res model. The colour rendition, dynamic range and exposure accuracy are hard to fault. Any exposure variations were entirely predictable and due to the scene lighting, not any failings on the part of the Sony's metering system. The a99 II delivers great-looking JPEGs, though most pros will be shooting RAW and will make their own decisions about white balance, colours and tonal rendering.

It's one thing combining high frame rates with high resolution, but photographers also need good high ISO performance, and this is a stumbling block for high-res sensors. There comes a point where a combination of detail loss, noise and smearing makes an image unusable.

The a99 II does pretty well in this respect too, delivering images with little real degradation right up to ISO3,200. Beyond this, the noise stays well controlled but detail loss and smearing starts to creep in. There's a clear difference between ISO3,200 and 6,400, and at ISO12,800, finer detail starts to get distinctly mushy.

The image quality isn't intolerable even at the maximum expanded ISO102,400 setting, but you'd only use it in an emergency, and with the awareness that you came with the wrong kind of camera. The autofocus system is highly effective, though complicated by the fact you need a compatible lens to get the benefit of the Hybrid Phase Detection AF system with wide focus area, 399 AF points and Hybrid Cross AF. Many are compatible, though, and there's a list on the Sony website. If your lens isn't on that list, you're restricted to the regular 79-point AF sensor above the mirror.

Assuming your lens meets those criteria, you have a choice between Wide (effectively, automatic AF point selection), Zone (effectively, selecting a smaller area for auto AF point selection), Center, Flexible Spot (you choose your AF point manually) and Expanded Flexible Spot (use this for larger subjects or to allow for some subject movement) modes.

When Lock-On AF is used – when you half-press the shutter release in continuous AF mode – the camera will automatically track moving subjects within the zone you've specified.

Once you understand the principle, it's perfectly logical, and effective too. Focus acquisition appears rapid, though this will depend on the lens you're using – some have faster AF actuators than others – and the focus-tracking worked well in our tests. Complex AF systems take time to learn and test properly, however, requiring the opportunity to try them out in a wide range of scenarios. The signs look good for Sony's Hybrid Phase Detection AF system, but so far we've only been able to try it out in a relatively undemanding motorsport scenario with fast but predictable subject movement.

The Sony Alpha a99 II is certainly an exciting camera. Physically, it lacks the bulk and grippability of the Nikon D5 and EOS-1D X, but its combination of frame rate, resolution and autofocus sophistication is highly compelling.

Rod Lawton

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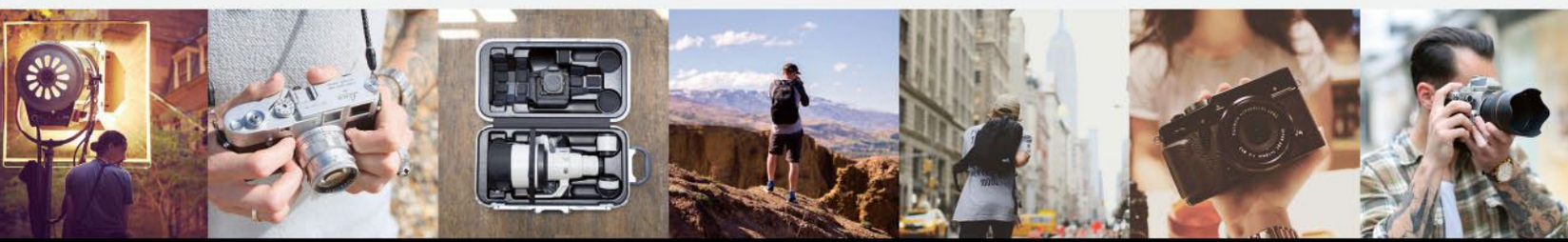

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FUJIFILM GFX 50S

Fujifilm disrupts the medium-format market with the GFX 50S: a SLR-sized mirrorless camera with modular features, a growing lens family, and an accessible price tag

Mirrorless camera / £6,199 / $6,499 /fujifilm.com

THE LAST year has seen the introduction of two mirrorless, medium-format cameras: the Hasselblad X1D and then Fujifilm, with its first digital medium-format camera. With a £6,199 price tag newly announced and hands-on reviews of pre-production models to place alongside the specs, professionals are starting to recognise the potential. At £6,199 for a 51.4MP sensor in the diminutive (small SLR -sized) and weatherproof body, is this the camera that will prompt an SLR exodus to medium format?

Going on appearances, the Fujifilm GFX 50S has a lot in common with an SLR, with a viewfinder directly behind the lens, a sizable right hand-grip and even a top-mounted LCD displaying settings. This mirrorless medium format camera is remarkably small. That said, weighing in at 800g, the GFX 50S is noticeably heavier than the Hasselblad X1D. It's also larger, thanks to the sizeable rump on the back, whereas the Hasselblad X1D's body is essentially a thick tablet with an EVF and large grip attached.

But the GFX 50S feels comfortable and balanced in the hand, and inherits some of the best features from Fujifilm's X-series cameras, including weatherproofing and a tilting display. Shutter speed and ISO sensitivity adjustments are both in easy reach, adjustable using Fujifilm's classic physical controls, while an aperture ring will appear on most of Fujifilm's new G-series lenses. The camera isn't exactly bristling with dials, but those that are there are in accessible positions, making it easy to manoeuvre without hesitation.

UPSCALE SENSOR

With only preproduction lenses and cameras available, to comment on the autofocus speed would be premature. However, Fujifilm has stated the GFX 50S features a 117-point contrast-detect autofocus system. The real star of the GFX 50S is Fujifilm's new medium format sensor, which is not only 1.7 times larger than a full-frame sensor, but also its highest-resolution chip yet at 51.4MP (8,256 x 6,192) that physically measures 43.8 x 32.9mm. This isn't an X-Trans sensor, but a new AA filter-less bayer chip engineered and built by Fujifilm.

The EVF on most Fujifilm cameras is amazing, but looking through the viewfinder on the GFX 50S is a whole other level. Fujifilm is also introducing some modularity here: the 2.36K-dot electronic viewfinder is attached to the camera through a hotshoe connection. With an added attachment, the EVF can also pivot up and swivel to the sides like the rear LCD, and beyond this, Fujifilm has plans to introduce a large video monitor accessory that could be mounted in the same hotshoe. There will also be an optional grip accessory that adds longevity and additional camera controls.

To reduce the size of both the camera and lenses, Fujifilm has opted for a focal-plane shutter, which supports a maximum shutter speed of 1/4000 of a second. Typically, medium format lenses have come with a built-in leaf shutter mechanism, but the focal plane shutter removes the need for this.

The GFX 50S will initially launch with three lenses, including the GF 63mm f/2.8, GF 32-64mm f/4 and the GF 120mm f/4. On the horizon, the family of lenses will grow with a GF 45mm f/2.8 and GF 23mm f/4 primes, plus a 110mm f/2 rounding out the new family.

Before the digital age, medium-format cameras were very popular with working pros owing to their ease of use and, importantly, incredible image quality. With the GFX 50S, Fujifilm is attempting to recapture some of that spirit by introducing a camera with more physical controls, and offering image quality that's claimed to rival that of Pentax and Hasselblad cameras. If the image quality lives up to the task, many professional photographers will happily pay the £6,199 price for this camera. That's no small amount, but it's considerably less than the traditional outlay for stepping up to medium format.

So far the Fujifilm GFX 50S is lining up to be a truly amazing camera that could well herald a shift in professional users who hadn't seriously considered the advantages of shooting medium format.

Emma-Lily Pendleton

LEICA M10 HANDS-ON

The new Leica M10 is now the same size as the old film camera, and that's not the only advance

Rangefinder / £5,600 / $6,495 / leica-camera.com

PEOPLE BUY the Leica M because of what it is, and they don't want it changed – so every new feature in the M10 is designed to make it better at what it already is, not to turn it into a different kind of camera.

It's still a full-frame rangefinder camera with interchangeable lenses and a 24-megapixel sensor. But there are big differences. First, size. Digital Leica Ms have always had a slightly fatter body than their older film counterparts. Not any more. The M10 now has exactly the same dimensions as the film version, and even though the difference is just a few millimetres, you can feel it in the hand.

Second, the viewfinder now offers a field of view 30 per cent larger, and the eye relief is increased by 50 per cent. So you don't just get a bigger viewfinder image, you don't have to hold the camera so close to your eye either, and that's especially good news if you wear glasses.

From the top, there's a new ISO dial at the left end of the top plate. This means you can now adjust the focus and all the exposure parameters – shutter speed, aperture, ISO and focus – without opening a menu and, indeed, without even switching on the camera. Inside, the sensor has been redeveloped and is matched with Leica's Maestro II processor. This delivers an increased sensitivity range of ISO 100-50,000 and a continuous shooting speed of 5fps.

There's no low pass filter over the sensor, so that's good news for fine detail rendition. There's no image stabilisation, though, either in the body or the Leica M lenses, and no in-built dust reduction system. Leica does say, however, that it's increased the distance between the sensor surface and its glass cover. This will put any dust spots further from the sensor plane and should reduce their effect.

The M10 also comes with Wi-Fi. This works alongside an iOS Leica-M app for iPhone and iPad users (no mention of Android yet), which offers wireless image transfer and remote camera control.

And if you're shooting a subject that needs pinpoint focus and compositional accuracy, there's an optional clip-on Visoflex electronic viewfinder, with a 2,400k dot resolution and GPS built in.

BUILD QUALITY AND HANDLING

You can feel the slimmer body when you handle the M10 and it's a small but welcome improvement. The increased viewfinder size is immediately apparent, too, and the increased eyepoint does make the M10 more comfortable to use. The rangefinder focusing method hasn't changed, but the improved viewfinder makes it just that little bit easier to use.

There's a knack to this. To start with you do tend to focus to and fro a little, to convince yourself you've found the right focus point. This is a camera you have to learn, and to trust your hand-eye co-ordination to go straight to the right focus distance without constantly checking.

PERFORMANCE

The Leica M viewfinder doesn't show the view through the lens, and its angle of view doesn't change when you change lenses. Instead, you use brightline frames in the viewfinder corresponding to the lens in use. In our short time with the camera, however, this proved pretty accurate, and there were no unpleasant surprises or cut-off subjects when the images were checked afterwards.

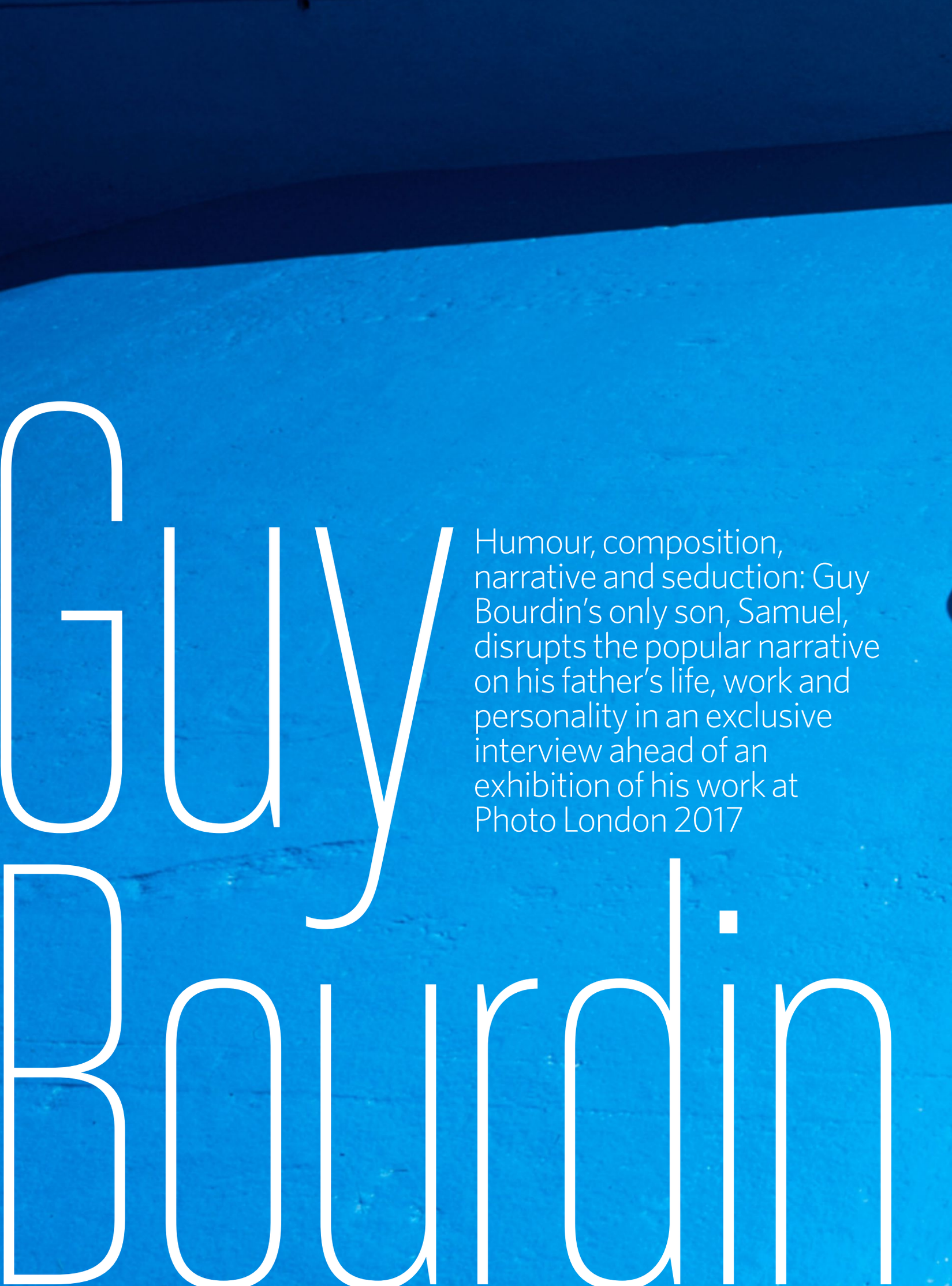
The focusing is surprisingly accurate; the only focus errors were ours. Where there was time to focus carefully, the results were spot on. Some Leica experts, we're told, use a kind of manual focus bracketing, just to be sure, taking a series of shots with tiny adjustments. That sounds like a drag, but there's always the option Visoflex EVF for precise work.

The picture quality looks impressive. We were restricted to a single shooting scenario, a special scene set up at the Leica press event, but even at ISO 3200, the M10's detail rendition, contrast and colour look excellent.

The M10 shoots JPEGs and DNG files simultaneously, so it was interesting to compare the results. The JPEGs have a little more contrast and clarity, but the DNG files, opened in Adobe Camera Raw, had a smoother texture and subtler, finer detail. The tone and colour differences between the two were minimal, though, which is nice to see.

Overall, the M10 is a very well-judged upgrade. A higher resolution sensor might have been nice but, that aside, the thinner body, bigger viewfinder and higher ISO range are all really worthwhile.

Rod Lawton



Guy Bourdin

Humour, composition, narrative and seduction: Guy Bourdin's only son, Samuel, disrupts the popular narrative on his father's life, work and personality in an exclusive interview ahead of an exhibition of his work at Photo London 2017

"Every composition is meaningful," explains the only son of French artist and fashion photographer Guy Bourdin (1928-1991), Samuel. "He created a world of his own," he says of his father, "and was always pushing the limits of beauty, wit, humour, seduction and creation."

A quarter of a century after his death, Guy Bourdin remains an influential, controversial and even revered figure in photography. But is there more to his imagery than surreal compositions and playful, provocative content?

Giving rare insight, Samuel explains that his father's considerations stemmed from an extensive knowledge of art and culture. Born into Surrealism, he became fascinated with the artworks of the great masters and frequented museums and libraries, indulging his interests in Ingres, Bellini, Balthus, Bacon, Man Ray.

He kept an extensive library of art, philosophy, cinema and music, and had an encyclopaedic knowledge of poetry. This latter interest is reflected in the fact that in the 1950s, Bourdin exhibited and published his black and white street photographs under the English pseudonym Edwin Hallan. This alter ego resembles the name adoption of Edgar Allan Poe; the choice is significant because the spirit of Poe haunts Bourdin's work.

Ahead of an exhibition of this work at Photo London, and the publication of a new book of his mostly unpublished early work, *Untouched*, Samuel disrupts the popular narrative on his father's life, work and personality. Without the knowledge of the breadth ⋙→

[Previous page] Guy Bourdin Archives, 1978
[Left] French *Vogue*, 1976
[Right] Charles Jourdan, 1979

of his father's interests in the wider arts, he believes that his work is often misinterpreted. Or worse, taken at face value. "I think my father is all about humour, subtlety, composition, narrative evocations and the complexity of seduction," he says.

Bourdin, a fine artist working in a commercial environment, was uncompromising in his vision. He maintained a high level of artistic control over the content of his work and used it to create innovative pictures, which made the advertised product a secondary or even minor element in the frame.

"He was amazing," says fellow fashion and advertising photographer Albert Watson, who worked with him at French *Vogue*. "He was an intense person and very knowledgeable in art. The driving force for him was always the imagery. He wouldn't do a job unless he could do it 100 per cent his way. He always went into a job as an artist and that was the end of it."

Bourdin's best-known work, dating from the 1970s and 1980s – including commissions for shoe designer Charles Jourdan – uses vivid colours and bold compositions to striking effect: all the more remarkable pre-Photoshop. Women's legs are held aloft to create a kaleidoscopic effect, and the playful cropping of models and mannequins' bodies masterfully lead your eye. But despite comprising at least half of his work, his black and white photography is largely unknown, says Samuel – who remains one of the best sources of first-hand information on Bourdin.

Born in 1967, Samuel lived in Paris and Normandy with his mother after his parents separated. When his mother died of

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[Left] Charles Jourdan, 1977
[Above] French *Vogue*, 1972

I think my father is all about humour, subtlety, composition, narrative evocations and the complexity of seduction.

[Left] French *Vogue*, 1960
[Above] French *Vogue*, 1960

[Above] Charles Jourdan, 1977
[Right] French *Vogue*, 1972

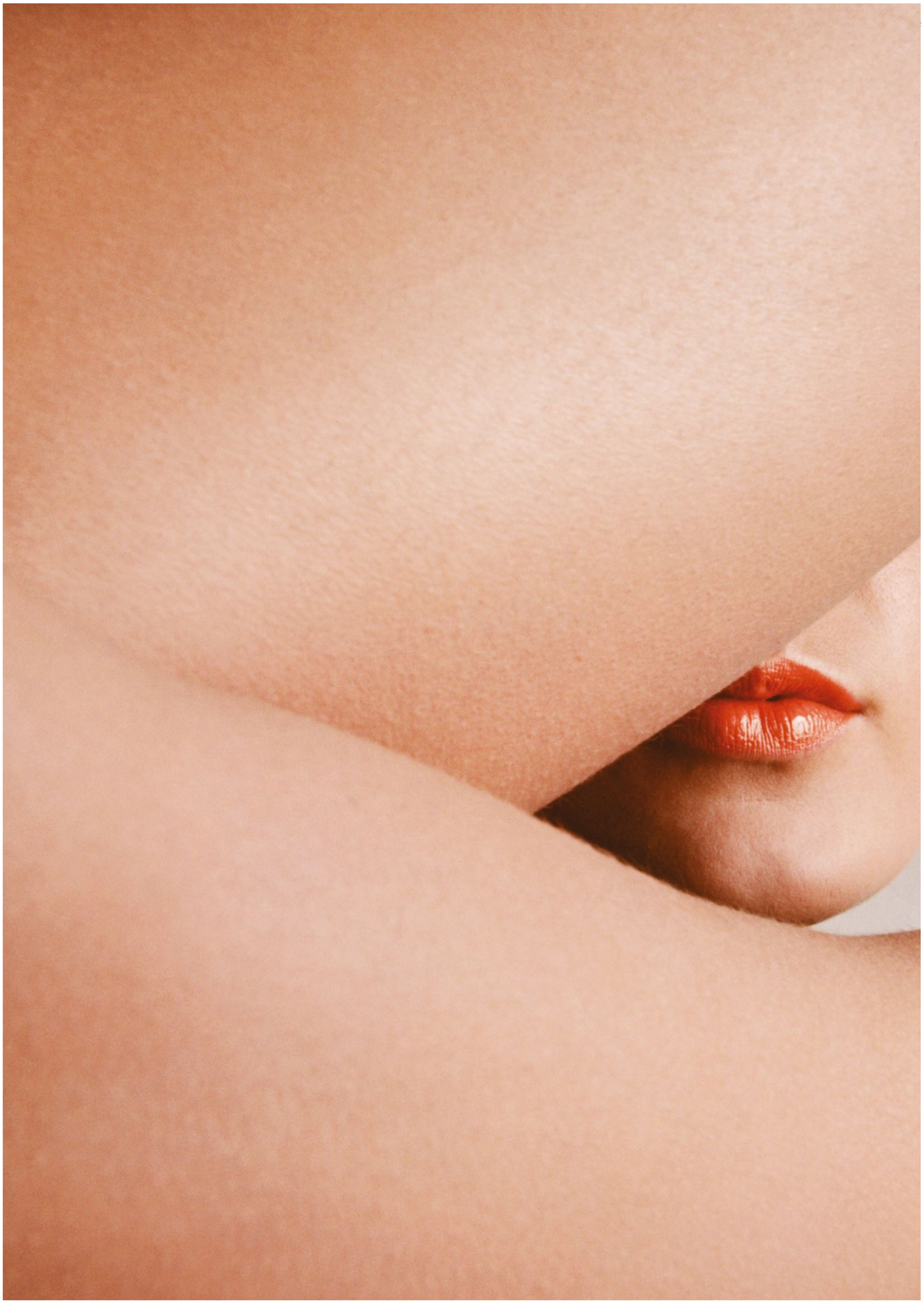
a lung condition in 1971, he lived in Paris with his father until the age of 16 when he attended boarding school in New Hampshire, USA. Today, from his position running the Guy Bourdin Estate, Samuel seeks to place an alternative interpretation of Guy Bourdin's work into the public domain.

When did Guy start drawing and taking photographs?
He started drawing after doing his military service in Dakar, Senegal. He was also a photographer for the French military. Later, drawings led to paintings.

He was a painter all his life, until the very end. He was exhibiting and selling drawings in New York and Paris before he started exhibiting his photographs.

How soon did he create his distinctive style?
In drawings, paintings and photography, he had a very distinctive style right from the very beginning. He was totally self-taught. I believe he left school by the age of 16, or earlier. By 1956-57 he was a very accomplished black and white photographer, on a par with Walker Evans – no kidding. Later on, he started getting portrait assignments: art critics, painters… Dorothea Tanning, Cesar. Those pictures led him to slowly transition to fashion photography.

Surrealist artists were an influence on his work. Did he meet any Surrealist artists?
He met the Spanish Surrealist painter Oscar Dominguez and ⋙→



also approached Man Ray. After my father had been shown the door a few times, Man Ray agreed to look at his work. Man Ray even wrote a small introduction to one of my father's exhibitions.

Did you see your father regularly?
Even when I lived in Paris, I hardly saw my father. He was spending a lot of time at his studio Rue des Ecouffes in Le Marais. But when he went on photo shoots on location abroad, I would often come along. We went to Martinique, Germany, USA, Australia, Haiti, Austria, Brittany, the UK, Hawaii and Los Angeles.

Did you observe him working? If so, what do you remember of that experience?
I saw him working many times, both in Paris and on trips. His studio was an exciting place to be. It was like a movie set, full of props, models, energy and discovery. He was very involved in his work: it was his passion, and he relentlessly strived for perfection. Shooting would end late in the evening and he would invite the 'troupe' to the local Jewish deli for champagne and food. The atmosphere was full of joy and excitement. He created a world of his own and was always pushing the limits of beauty, wit, humour, seduction and creation.

Do you know how he achieved the intense colour saturation in his work?
The colour is a family secret. It is important to note that 50 per cent of my father's work was in black and white.

[Left] Charles Jourdan, 1975
[Right] Charles Jourdan, 1978

He was very involved in his work: it was his passion. He was always pushing the limits of beauty, wit, humour, seduction and creation.

[Above] French *Vogue*, 1972
[Right] Karl Lagerfeld for Chloé, 1973

What drove his work?
A sense of perfection. He was endlessly working, either on his own or for his various clients. I would think that the fact that he was a painter greatly influenced his approach to image composition. In a painting, every brush stroke is intentional. Every composition is meaningful. He also had a hunger for culture, from classical paintings to pop culture. His taste in films went from classical to the grotesque, such as science fiction flicks. He liked directors, from Erich von Stroheim to Dayle.

Some people say he was very demanding on his models, but others say his relationship with them was good...
He was very demanding with himself, his assistants, and his models. I think it is unfair to Guy and his assistants to only focus on his models. Most models I have spoken to were very grateful to have worked with him. He picked models who were not the cliché women of the time. Dayle Haddon was launched by my father. Many models felt involved in the creative process and derived immense gratification from being part of that creative universe.

Your father seems a very complex person. What were your impressions of him?
He was a very passionate man. Full of life and involved in his art. Money had no value for him. He was complex, like most human beings in this world.

Fellow photographer Serge Lutens said Guy "conducted his own psychoanalysis in *Vogue*". Do you think that's true?
My father and Serge Lutens did great work together. I do know

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[Above] Charles Jourdan, 1977
[Right] French *Vogue*, December 1976

he harbours a lot of resentment towards my father. I am not sure why. But, as in all creative enterprises, the artist has to put a part of his soul in his work. I am not sure it can be possible otherwise to be a creative maverick. So I am not really sure what those comments really mean.

All I can say is that when I see the Serge Lutens' lifeless, robotic and rigid interpretation of the female sex, I do feel uncomfortable. Maybe we should ask him why he wants to represent women in such a disturbing way.

Do you feel his work is often misinterpreted when it's described as voyeuristic and sadomasochistic?

I certainly do. I could buy sado-masochistic books and we could look for similarities. I doubt we would find many. I think my father is all about humour, subtlety, composition, narrative evocations and the complexity of seduction. I do, however, agree with you. Fashion is about seduction, which implies being made desirable. Hence the voyeuristic and sexual nature of make-up, shoes and clothes.

Did he refuse offers to publish his work?

He did not. Remember that Helmut Newton, who was a great self-promoter (and I don't mean it in a derogative way), probably published his first book in his late 40s or early 50s. Many photographers take time to publish their work. All I can recall is that one book project fell through in the mid-80s because

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of some conflict with the publisher and that the last time I saw my father before he was mute and dying on his death bed, in January 1991, all he could talk about was his book project with Schirmer Mosel.

Is it true that your father refused honours and destroyed some of his work?

He accepted the Infinity Award from the International Center of Photography in 1988 and refused the French Prix National de La Photographie on political grounds, but with this he wrote a sweet letter to the great Minister of Culture we had at the time [explaining why he was to politely decline].

He also never, ever destroyed his work. He kept everything, almost like a hoarder. I have thousands and thousands of transparencies, which were never selected from photo shoots (my father might shoot 20 rolls or more for one image). I also have all his drawings, paintings and writings. It is endless.

As someone who knows his photography perhaps better than anyone, what do you think makes his work unique?

I think his originality and unconventional way of looking at life, and his work, made him special. He only really cared about creating, exploring, inventing. Life had to be lived to the fullest, in work and in play, and he had a huge appetite for culture in all its facets. Being a painter and free of the vanities of this world made him someone special.

David Clark

[Above] Cover of Boz Scaggs LP *Middle Man*, 1980
[Right] Unpublished, 1955

An exhibition of Guy Bourdin's work will be on show with the Louise Alexander Gallery at Photo London, which will be held at Somerset House, London, from 18-21 May. *Guy Bourdin: Untouched* will be published in the UK by Steidl later this year.

THE TRUTH

Our anonymous contributor is someone who's played several executive roles at major photo agencies, and knows the business inside out. So we should sit up and listen to his description of people in our industry as 'frogs in slowly heating water'?

Like frogs in slowly heating water, it's taking many in the photo world a while to realise that this is no longer a warm bath but a hot and lethal cauldron for everyone hanging on to old values. People no longer bask in appreciation of a photograph, they look to the internet for an endless torrent of stimulation.

PHOTOGRAPHY is overrated. It's a 19th Century technology that was adapted to serve 20th Century markets. Yet here we are in the 21st Century, still huddled around the dying embers.

Like frogs in slowly heating water, it's taking many in the photo world a while to realise that this is no longer a warm bath but a hot and lethal cauldron for everyone hanging on to old values.

There's a common misconception that the internet disrupted the business model for many photographers and that we just need the value of online advertising to rise to put us back on track. But the changing commercial structure is only a symptom of a much deeper change. And the last thing we need is to get back on old rails that now run hard into the buffers of a very dead end.

The medium itself was changed in the shift from analogue to digital and although the end result looks much the same (a rectangular representation of the light that passed through the lens at the time of the exposure), the process is very different and the behaviour of the medium is radically changed.

There's been a fundamental shift in the nature of photographic information that was once fixed (literally) and is now fluid and mutable at every point of its existence. What is left of the indexical record that defined photography for 160 years (the "pencil of nature") when there is no longer a fixed white balance and the Bayer pattern of sensor pixels interpolate two thirds of the resulting image based on algorithms?

This might seem like an arcane technical matter of interest only to geeks, but it's the foundation on which our new information system is being built. The shock that was the mobile phone camera in every person's pocket. And the continuing anxiety about the volume of imagery that floods the internet every day (by some estimates, two billion pictures will be uploaded between now and lunchtime tomorrow) is a direct consequence of the new process. While we marvel at or rail against the awesome technology of the tiny mobile phone and its online power, we might have overlooked how popular culture has readjusted its expectations of the photographic image.

Photographs used to be prized and collectable in family albums, in museums and on magazine pages cut and pinned to corkboard. While these things still happen, we shouldn't fool ourselves that this is why images are popular.

Visual images today are not only fluid in a technical sense, they are fluid culturally too. People no longer bask in appreciation of a photograph, they look to the internet for an endless torrent of stimulation. On Snapchat, the most prolific platform of online imagery, images exist for a few seconds. Elsewhere, they might last long enough to press the heart button and maybe bounce back once or twice, as friends share them to friends of friends, but they're always moving and renewing.

The old-school frogs who still haven't felt the heat will argue that social media bears little relation to the serious business of photography. But this is to miss the point. While we cling to our expert knowledge and refined understanding of the medium, we are slowly losing connection with the contemporary culture of fluid information.

It's not only that the business model has taken a knock, it's that the relevance of the photograph as an earnest statement of reality, fixed and static, is diminished. We're witnessing the demise of a cultural structure that once revered the visual image and the expertise of those that made them. It's a tragedy for some, but for those with imagination and ambition for the newly invented visual image, it's a time for adventure and discovery.

This is not the end, it's the beginning. Photography is dead! Long live photography!

LOTTIE DAVIES

OPINION

It's about talent, not kit

People think that being a pro photographer is all about buying the right equipment. They couldn't be more wrong

"You must have a great camera," people say. Or, "I'd love to be a photographer but I don't have a good enough camera." My internal response is normally: "Yeah. sure, I could be a musician if I had a guitar like Jimi Hendrix. And, come to think of it, Shakespeare must have had a really good pen."

The perception that photography is simply pressing a button has always been there, and the challenge to prove itself as more than a technical skill began with Daguerre. But now, the technical skills aren't required either.

Thanks to digital technology, it is definitely, 100 per cent true that anyone, including my three-year-old nephew, can make a photographic image with a decent exposure and enough detail to be used, at the very least, on a website, and probably also in a half-decent magazine. So where does that leave us, the working professionals?

In the early 1950s, Bert Hardy considered the question of equipment and went out with a Box Brownie (arguably the equivalent of an iPhone then, the amateur's accessible camera of choice) to demonstrate that an expensive camera was not necessary for taking great shots. Remember that one of the two girls on the railing in Blackpool? That was a Box Brownie shot.

It's pretty good, right? Being able to use equipment has only ever been a very small part of being a photographer. The camera, however basic or fancy it is, is just a tool. Put very simply, a camera can't do anything by itself.

I've been considering what it is that we actually do, we professional photographers, now that we're not required to have much technical knowledge any more. (Most of us still do know a lot of the tricky stuff, don't get me wrong, but there are plenty of working photographers out there who genuinely don't know, and don't care, about stops or how focal length works; they just take pictures.) We're generally agreed that much of being a professional is about running a business successfully; that's a clear differentiating factor from an amateur. That's reasonable, and true, but I don't think it's the whole story. Aside from the making money side of it (given that someone taking bad pictures can make a good living, viz that godawful Australian guy, and vice-versa), do our *picture-making skills* still have a role? Do we actually make better photographs than non-professionals?

I was discussing this with a friend recently, and he observed that "every profession naturally tends toward an elevation of the value of their craft". And of course, he's absolutely right. When challenged, we naturally tend to justify the quality of our output by saying how difficult it was to do, how much it cost to make, the technical challenges, but that doesn't explain why it's a *better* picture. It simply speaks to how difficult it was to make.

Technical ability, time, money, effort and expensive cameras do not necessarily make great photography, and conversely, great photography does not need any of those things either. What it does need is the photographer.

Technical ability and pricey cameras alone do not make great photography.

Going back to Bert Hardy, he probably enjoyed using a nice fat 10 x 8 as much as the Brownie, but it was his ability to take a photograph that made his work stand out, which was of course the point of the exercise.

I suspect that the common confusion of 'expensive camera = better photographs' is mixed up for the general public, who often don't, or can't, see a difference between an average image and a great one.

But a useful shorthand for them is 'more pixels per inch = higher quality of image'. It seems that the use of better kit is a shortcut to saying with some confidence, 'That's a good shot'. And so it logically follows that, 'If I want to be a good photographer, I must buy a good camera'.

Any pro would say that that's just not true. Most of us don't really care about what our cameras are, simply that they are appropriate for the image we wish to make. We just choose the right tool for the job. Digital technology has definitely affected our industry, but it hasn't made us redundant. To quote an old friend, 'Not everyone with a spanner is a mechanic.'

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