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MAP

Alessandra Rinaudo
Amber Rowlands
Andrea Seroni
Betty Ketchedjian
Christina Exarchou
Debbie Harman
Emilie Sandy
Geoff Buono
Holger Pooten
Ian Samels
Imogen Freeland
Jisun Choi
Jocelyn Allen
Julie Bentley
Karina Lax
Liz McVicar
Liz Orton
Lu Zhang
Marcus Boyle
Mels van der Mede
Nick Scammell
Paloma Tendero
Sarah Janes
Tessa Williams
Véronique Rolland
Wenting Liu
Xiaoyi Chen
Yifan Qian
Yukihito Kono
Zaynab Odunsi



MA Photography

LCC MA Photography
Final Show 2014
Sat 22 Nov - Mon 1 Dec 2014

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MAP14

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We are very happy to again host the Sproxton Award for
Photography as well as awards by Photoworks, MACK,
Photofusion and Troika Editions, all honouring different
aspects of photographic practice.

www.arts.ac.uk/LCC

THE SPROXTON AWARD FOR PHOTOGRAPHY
Photofusion photoworks TROIKAEDITIONS MACK





Photography might be an 'old' New Media now, but it remains an ever-changing site of explorations; not only of the world, but also of the versatile image-world we are surrounded by, add to and engage with on a daily basis.

And therefore it is an unsurpassed way of testing the influence technical images have on our visual repertoire. Photography might have long stopped being a record of the past, now possibly exploring the subversive structures of promises, hopes and desires. But, being one of the oldest New Media, photography can look back at its history and theorize itself from within, not just as a 'technical eye' but also as a discourse in relation to other discourses. Engaging with it as a discipline we can argue with it, deconstruct it and reassemble it.

We can do that as photographers and artists, and also as photographic thinkers, writers, educators and curators – and this is exactly what our graduates will go on to do, each putting forward an image of what photography is.

As I write this, our LCC MA Photography alumni have just set up the group exhibition *'Photography as Installation'*. In fact, in addition to wall-based and time-based works, our degree shows over the past 16 years have seen a significant shift toward an expanded notion of photography in which the work engages with and presents itself in situ through performative modes of display.

In addition to a renewed dedication to the materiality of the image-surface, this might shed light on where the medium of photography is heading today: still or moving, digital or analogue, based on how we continue to learn seeing and engaging with it as a cultural phenomenon.

I want to use this occasion, of course, to welcome our new graduates into our MA Photography Alumni Group, looking forward to many new explorations in the bigger community of former MAP students.

Dr Wiebke Leister
Course Leader
MA Photography

So well done for yet another brilliant show this year, and do keep in touch.

To Those That Follow

Daniel C. Blight

07

Sabine couldn't fit me in the car. I imagined the reason was she had a large box of masking tape in the passenger seat, because she worked in the arts and I was privy to the fact that some artist was planning to tape up a statue in the British Museum using it.

The only thing I have left of this memory is an image. It remains there obscured in a space that recalls the past over time, piecemeal.

I once took a photograph of a tiny piece of masking tape on the wall next to the edge of a picture frame. It had a faint line of pencil next to it – scarcely visible as if it wouldn't be there the next time I looked.

The cream tone of masking tape next to the fading grey of pencil lead. I can't remember what was in the picture frame itself and I can't imagine it now either.

*Which one of these
two descriptions
is a photograph?*

The concept of truth within photography is blind but cunning. Those that follow it are the most profound fictionalisers of all. Let's not dwell on that. It is written everywhere.

Photography is a technology that might transform an inkling you have – something internal, undecided and fictitious – into the reality of an image. Many of you no longer commit it to paper.

Commitment is a difficult thing. What if you commit to a subject or a way or working and it doesn't pay off?

Here's another question to consider:

*Can you commit
to a person for the
rest of your life?*

It is nothing new to suggest that a photograph freezes a moment in time. It is however not necessary to think of this frozen moment as a representation of the past, one can also fathom it as a prediction of the future. You cannot predict the future but your photographs might.

Let them transform something and in the process of doing so you might find they allude to things you cannot describe. Commit to them in the same way you have convinced yourself you are able to commit to another individual - a friend, a lover, a family member. Convincing yourself of one thing may be crucial to committing yourself to another.

The digital image has the smell of burning plastic. The analogue image has the smell of the chemical traces of history. I prefer the former.

Networked culture is all I know now. I look through it not like the pages of a book, but like a ream of acetate. Layered and aqueous it obscures and re-directs me through an endless stream of optimised searches.

At dinnertime I thought about eating alone. I wondered about all those images of people sitting behind their food in restaurants and cafes on social media. They are photographs made during dinner for two, but the person pictured is sitting alone and not always smiling.

This led me to consider that loneliness is entirely possible when completely surrounded, even encircled, by other individuals.



From the series *Madre e Figlia* 2014 C-Type Print

Alessandra Rinaudo

'Separation and individuation are particularly complex psychological tasks for daughters and never are fully completed as for sons'. N CHODOROW

Madre e Figlia is a photography-based project where Alessandra Rinaudo explores themes of parent /child separation, and in so doing, seeks to reconnect with aspects of her past. In order to reestablish their bond, she asked her mother to make her some dresses as she had done when the artist was a child, leaving aside any details as to the style of the dresses.

A series of self-portraits made with her mother explores their relationship through the conventions of the family portrait. The harmony between them is undermined by a perturbing sense of tension and unease that continues to define their relationship.

Amber Rowlands

This project is centered on Suited and Booted, an organisation based in Saint Andrews by the Wardrobe Church in the City of London.

This charitable organisation distributes donated suits to men made vulnerable due to various circumstances who are in need of appropriate clothing for job interviews.

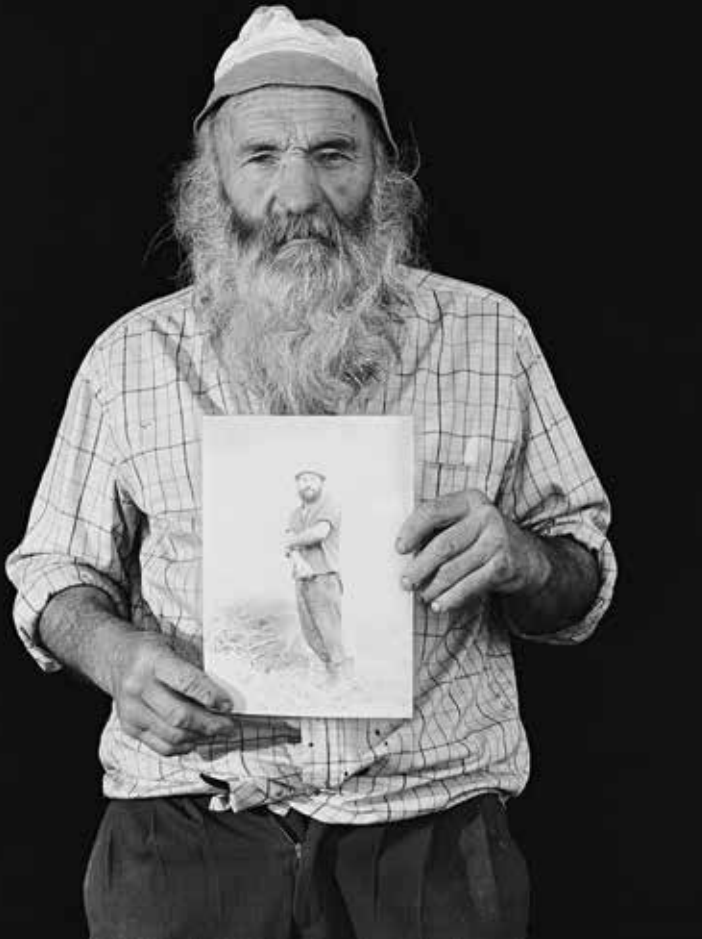
Through this project, Amber Rowlands explores the idea of the suit and what it represents, particularly in terms of individuals conforming to societal expectations and conventions.

Rowlands brings together a series of private, intimate stories and questions how they map onto a wider political landscape. Still-life and portraiture are combined with a documentary approach in order to explore themes around loss, displacement, fragility and hope.



From the series *St Andrews by the Wardrobe* 2014 C-Type Print

Andrea Seroni



Donato 2014 C-Type Print

'All memory is individual, unreproducible - it dies with each person.' SUSAN SONTAG

A photograph with no text is not able to provide any clear information apart from: "that has been". With no text the naive observer will give a subjective explanation based on his own experience.

Memories through the voice of the people depicted in the photograph can provide the photograph with a meaning that photography by itself would not be able to pass on.



Betty Ketchedjian

Untitled 2014 Video

Retake is a work that uses looped moving images to question the authenticity of social interactions and explore notions of performance and identity.



Self-Portrait as Medicine Man 2014 C-Type Print

Christina Exarchou

The tendency to view the individual as an independent unit of existence, limited by purely material boundaries, is a recent conception and one that is predominantly Western.

Through her ritualistic self-representations, Christina Exarchou explores the body as both physical boundary and as portal into a non-physical world of energy.

She explores our interrelationship with both the phenomenal and the noumenal world: a visible space of matter, and an invisible universe of immaterial forces.



Debbie Harman

From the series *A Place, Greater than Home* 2014 C-Type Print

This work explores the gaps that exist in society, the abyss between noise and silence, documentary and autobiography.

Emilie Sandy



I Found A Small Lemon Tree 2014 DVD

I was 31 when I lost my Dad to a brain tumor. Four months later I found my Mum dead on her living room floor. I have explored the world of loss in art and literature in order to help me better understand the process of mourning and to enable me to use my personal grief in a creative way in the hope that...

'The public display of grief allows each individual to access their own losses.' DARIAN LEADER

Geoff Buono



Untitled 2014 C-Type Print

To the Moon and Back consists of a series of photographs that considers the cultural expectations and perceptions of fathers in the 21st century. The project explores the shifting role of the archetypal 'father figure', suggesting that it has come to oscillate somewhere between distant breadwinner, genial dad, masculine role model and equal co-parent.

Buono subverts the traditional family snapshot, exploring the idea that the emotional work of fathering is as heroic an act as the traditional notion of the masculine dad.

Holger Pooten



Spiegellabyrinth 2014 Inkjet Print

Holger Pooten's photographic practice is characterised by an experimental approach and practical research.

Spiegellabyrinth has been influenced by the writings of Bataille and the surrealist art of the 1920s and as such examines the notions of body-image, self-reflexivity and the role of the photographer.

Ian Samels



Citizen A 2013 C-Type Print

Caught in the Eye consists of a series of photographs that explore the psychological and political realm of power relations. The project represents an attempt by the artist to understand more about the symbiotic relationship between observer and observed, with particular reference to the surveillance conducted by the now defunct East German secret police; the STASI. In East Germany, power was often distilled into these two units of society.

Through the project, Samels considers not just state surveillance, but the personal and social uses, and impact of surveillance, within the machinery of state control.



Your Companion in Silence 2014 Giclee Print

Imogen Freeland

Your Companion in Silence is a visual essay about connection, communication and control. It marks a highly personal, frequently uncomfortable and inherently impossible attempt to document the awkwardness and poignancy of relationships in the age of the Internet. Ranging from the most intense romantic attachment to the most casual past acquaintance.

In the process, it explores the spaces between reality and representation as the role of artist and subject shift from collaboration to conflict. At heart, however, it's a simple story of someone trying – and sometimes failing – to reconnect with the people who ought to matter.

Jisun Choi



In Case #02 2014 Installation

In Case is an installation of suitcases and photographs that explores human anxiety. Devoid of functionality, the presented objects are suggested as means of dealing with and surviving the symptoms of anxiety provoked by our daily environment.

Our journeying through public transport, public buildings or public bathrooms questions the relation of the individual to collective space. At the same time the depicted hands and gestures point, grip, hold and take – engaging with the world through the prophylactic object.



27th May 2014 2014 C-Type Print

Jocelyn Allen

Jocelyn Allen works with photography, video and performance to explore notions of representation particularly in relation to the body.

In *Covering The Carpet* she contorts, balances and leaps her body into poses so as to attempt to conceal her pubic region; a humorous yet politically engaged response to the scrutiny associated with the area.

Your Dedication Worries Me A Little is an ongoing collection of 1000+ videos, where she dances and/or mimes along to songs on her webcam.

Disseminated through Youtube, under the pseudonym Helena Teasdale, the artist invites an international audience to share their opinions on her and her compulsive making.



Julie Bentley

A huge mass of space debris, once endlessly circumnavigating Earth, plummets from the sky. With horrific promise, this meteor junk is heading straight for us. Fragments rip, free fall, mutate, burn. I have hidden from this alien invasion; concealed in the darkest corner, obscured by the machinations of the screen.

Julie Bentley works with film and photography, creating works with psychologically charged narratives. She plays with cinematic structures, exploring the relationship between the dramatic world of the story and our own autonomy.

Karina Lax



From the series *What to Expect* 2014 CType print

In *What to Expect*, Karina Lax explores the role of the photographic image in the creation of expectations and models of idealized practice, particularly in relation to domesticity, motherhood, and the private and the public self.

A conceptual methodology is central to her practice, with rules and conditions governing the creative process without determining the outcome.



Liz McVicar

Two Balloons in a Bath Tub 2014 Video with Sound

The body of work acts as an exploration of extreme mental and emotional states, in particular depression. It addresses the complex relationships between the natural landscape and the human mind and emotions through moving image and sound. In this case, the landscape is situated as a vast store of memory, emotion and experience, which is often disrupted by the effects of such an extreme condition on the mind. Found imagery and sound have been utilised, to address the role of the Western media as one of the many defining voices surrounding the understanding of this issue.



From the series *A Handful of Soil for the Whole Horizon* 2014 C-Type Print

Liz Orton

A Handful of Soil for the Whole Horizon develops Liz Orton's interest in the contemporary forest. She proposes a field of concern in which the body becomes entangled with the forest, either in the image or through its materialisation.

The work draws on the language of gesture and display, disturbing all notions of a still, separate nature. Orton uses appropriated images, diagrams and text as well as her own work to produce a new ecology of images.



Untitled 2014 Video

Lu Zhang

This project consists of an experiment in time. As Augustine said, "If no one asks me, I know what it is. If I wish to explain it to him who asks, I do not know." However, the invention of accurate timekeeping has almost convinced human beings that we have taken control of time.

The participants in this experiment will not rely on any tools to sense the flowing of time, only their own sense of time. The videos will record the whole process to reveal individual differences in order to deliver a concept of relative time. It is assumed that this experience is likely to illustrate time in a poetic way instead of a digitized number on a device.



Marcus Boyle

Leon 2014 HD Video Projection with Audio

The question Marcus Boyle asks is a deceptively simple one. It is 'What is a portrait of'? But it is related to a more profound question, 'What is truth'? MARTIN ADAMS



From the series *Arcadia* 2014 Inkjet Print

Mels van der Mede

This work explores the rapidly changing social and natural landscape in an expanding holiday home region in the south of Greece. The vast surroundings form the backdrop for the construction of personal utopias that offer an escape from hectic modern lives.

Material culture reflects the frailty of such escapes, the need to shield one's carefully crafted paradise from view and demarcate between personal property and undefined land.

I question these boundaries, skimming over the borders between inside and outside, private space and open landscape, and sometimes violating them.



St. John Devouring the Book (after Dürer) #3 2014 C-Type Print

Nick Scammell

Arguably, the finest achievement of Albrecht Dürer's early years was *The Apocalypse with Pictures*, a set of fifteen woodcuts of scenes from *the Book of Revelation*, published in 1498.

Apokalypsis takes Dürer's *St. John Devouring the Book* as an allegory of mediation. In his own hand the evangelist transcribes the sacred words he is consuming, in spite of the certainty of infidelities. Perfection appears as distant as revealed truth, even as the text itself warns against its corruption.

This occupied image is rendered a field of possibility, with destruction and creation entangled. Arresting not an instant but an unfolding, it asserts that the image is legion, and creates conditions for its interior immensity to emerge.



Stump 2014 C-Type Print

Paloma Tendero

Inside Out is a multidisciplinary project incorporating photography, sculpture and other mixed media practices, that positions the body as a container of our energies, our organs and our thoughts, with the ability to communicate more than could ever be possible verbally.

The project explores the vulnerability of the body, particularly in relation to emotional struggle, and how psychological conflicts are sublimated into organic symptoms that are manifested physically.

Tendero is also interested in exploring the condition of our inheritance, and how so much of our physical, psychological, biological and behavioural characteristics are beyond our control, sewn inside us from the very moment of our conception.

Sarah Janes



From the series *This Side and Beyond* 2014 C-type print

This Side and Beyond is a series exploring the idea of landscape in the context of the urban environment, particularly the extent to which the photograph exists as a signifier, and as such is subject to a high degree of construction and control. Sarah Janes' peripheral sites question the accepted or received notion of what constitutes a 'serious' photograph, by determining that each image is only complete once a person or element has unknowingly drifted into view. Chance features significantly in the process, each unwitting collaborator disrupting the frame at the same time as activating it.

Tessa Williams



From the series *A Place From Here* 2014 C-Type Hand Print

A Place from Here explores the possibility of a space in between, a space where the interior and exterior meet, where boundaries are blurred, a world that hovers between real and illusory.

Places from a past resurface in the present, objects morph into landscapes and in turn, landscapes slowly start to mimic textures and forms of the home. Uncertainty lingers tentatively, frozen in the longing for an elsewhere.

Through repetition of forms, textures and colours, the work looks to explore spaces we carry within us, objects and places which we inhabit, and which in turn inhabit us.



Véronique Rolland

54°0'13.176"N 2°32'52.278"W 2014 Video

This work is part of a project about the centroid location of Britain, the point at which a cardboard cutout of the area could be perfectly balanced on the tip of a pencil. Islands are assumed fixed to the mainland in their precise position by invisible wires. It lies in the most desolate and remote place in the Forest of Bowland in Lancashire, an Area of Outstanding Natural Beauty. This project looks to question the exactitude of place and our relationship to identity within notions of the contemporary sublime.



Wenting Liu

Scene 2014 Inkjet Print

In the age of the metropolis we are frequently required to adapt our behaviour to the wide range of social environments we may encounter, in skillful exhibitions of acting performed by our subconscious. The artist exposes these forms of acting by documenting the behavioural shifts of her subjects in real social scenarios. She later asks her subjects to reenact their behaviour under spotlight in blank space.

The subjects' retrospective reinterpretation of themselves aims to question our conceptions of identity.



Cold Mountain 2014 Photogravure

Xiaoyi Chen

Vision as a product of the non-material is closer to a concept of purity. The inspiration for this project comes from ancient wisdom, exploring beneath the surface of things through simplification and abstraction to find hidden truth and the law of nature. As Eastern philosophies, Tao and Zen always advise people to stay absolutely quiet and purify thought processes. In order to achieve this goal, our attention should focus on the most basic form of the universe's existence.

So we must connect directly to the image itself, and stay silent to explore spiritual awareness and intuition before the symbolic.



Untitled 2014 Inkjet Print

Yifan Qian

The topic of death is a taboo in China, which is rooted in Chinese culture profoundly. Therefore, the images of my project look like a personal journey from a private angle, which is also related to the forms of memorial ceremony.

I try to open a window for showing different aspects of death in China with external side and internal side. Meanwhile, this project is like a kind of ceremony for me to remember the people who appear in my life and leave me, with all my love.



Yukihito Kono

From the series *244* 2014 Photocopy

Applying a minimalistic approach to its methodology, *244* explores the possibility of photography in various formats from installation to performance, and performance to a book. Fragments of black and white images of waves pinned over the wall open a vast space of meditation and interpretation between the image and viewers, but also function as a direct experience for viewers in a playful way.

Questioning what lies between continuity and transience, *244* visualizes how people relate to/affect each other and how those involvements or small changes configure every moment of life.



Zaynab Odunsi

There was unprecedented support for the bill criminalizing same sex relationships in Nigeria early in 2014, the prevailing attitude that being gay is 'unafican'.

That Other Village Project is an initial response to the bill in a series of images depicting eight characters in a fictional African village, centering on events surrounding the crowning of a sexually ambiguous young king.

The images are composites of studio portraits and interior / exterior shots made in my family village in Southern Nigeria, and a single actor plays all characters. The work draws the importance of portraiture in postcolonial West Africa.



One Elephant Two has been set up by MA photography students at London College of Communication, to mark, to celebrate, and to build upon our graduate work.

Over time, we plan to extend access to other artists and lens-based practitioners through an open invitation to submit work to our online gallery, and through group exhibitions and peer-led crits.

If you'd like to be kept up to date, please sign up to our newsletter - oneelephanttwo.com

Many thanks,
LCC MAP Class of 2014

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