



# the photographic angle

THE PHOTOGRAPHIC ANGLE PROMOTES EDUCATION OF THE PUBLIC IN THE ART AND SCIENCE OF PHOTOGRAPHY BY STAGING EXHIBITIONS AND BY WORKING WITH PROFESSIONAL, STUDENT AND AMATEUR PHOTOGRAPHERS



# NO BRITON IS AN ISLAND

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English Poet John Donne is famed for having written the words “No man is an island” meaning that human beings do not thrive when isolated from others. Taking inspiration from those words, this exhibition seeks to explore the way in which the people of the British Isles are inextricably connected to one another through the experiences that they share and the memories that they form whilst living here.

Wherever one is in the world, peoples’ stories unfold around even the least well-known, most un-spectacular places: the bench on a seaside pier, the old red telephone box on the way to town, the local convenience store round the corner, the hill at the end of the road. These places, full of memories for the people that pass through, immeasurably define what a place means to us, they make up the complex fabric of a country.

This is an exhibition of photographic works that uncovers some of these ‘stories’, and through this, they become part of our shared experience of Britain and the many walks of life to be found here. It portrays many of the elements that form common points in people’s daily lives and it is this that binds and distinguishes the British people and forms the basis of their unity and identity.

**Participating Photographers:** Claire Atkinson, Jennifer Ball, Paul Chapman, Ting-Ting Cheng, Rob Davies, Mariam El Lofty, Sarah Gallear, Ian Graffy, Charlotte Hopkins, Jacopo Maino, David Meredith, Michael Murphy, Roger Newark, Daniel Porter, Puneeta Sharma, Patrick Sim, Jamila Walker, Johnny Watton, Sean Williams

# PHOTOGRAPHER PROFILES

## Jennifer Ball

This collection of photographs by Jennifer Ball is from a set of work entitled Arbitrary Tales. Ball explains that she “wants the viewer to relate to the photographs as if they are faded or borrowed memories, which have a sense of the uncanny”. Ball adopts a carnival-esque aesthetic in her work, with elements of folklore, role-reversal and bestial objects. This style brings a fantasy-like feel to her photographs, bestowing life into the inanimate items she places in the ‘centre’ of each frame.



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# PHOTOGRAPHER PROFILES

## Paul Chapman

Paul Chapman's work shows a distinct joy and awareness of the happy coincidences in daily life. Many of his photographs adopt the candid black and white photography style of twentieth century street photographers. Chapman explains that it allows him to "capture people acting naturally and unaware of the camera". His serendipitous approach also applies to his natural world photography, playing with the abstract qualities of light as recorded by his camera. Chapman allows unpredictable light patterns to emerge in his finished prints. This abstraction of the natural light in the everyday scenes around him highlights beautiful aspects of life in the UK.



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# PHOTOGRAPHER PROFILES

## Ting-Ting Cheng

Ting-Ting Cheng's project is part of The English Heritage Programme – Stratford Everyday and documents the local anonymous grocery stores in Stratford. Following the regeneration of Stratford for the Olympic games in 2012, a number of large enterprises arrived in a place known for its poverty. As an artist living in Stratford, Cheng sensed the change of atmosphere after the opening of new Tesco store. She recorded the individual grocery stores anticipating them vanishing under the new competition. Through the repetition of the photographic format and the indoor and outdoor views, Cheng wishes to unobtrusively point towards a part of British culture that we might otherwise overlook.



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# PHOTOGRAPHER PROFILES

## Sarah Gallear

Sarah Gallear's eccentric selection of images has evolved over the past few years into a unique style. Amongst her photographs are British parachutists, sculptures by Antony Gormley, street drummers, Manchester Pride, graffiti, abandoned rubbish, a bombed out church with a new lease of life and a giant pie. All of the images focus on the unusual, the different and unexpected, coming together in a mix that is a true picture of modern day British eccentricity. Gallear's aim, she explains, is to bring an eye-catching and different viewpoint to photography with a sense of humour, with special attention given to what might be seen as rubbish or a throwaway moment. She draws our attention to the beauty that can be found in everything, no matter how strange or unusual.



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# PHOTOGRAPHER PROFILES

## Ian Graffy

To some the word 'hippie' has been consigned to a short decade between the late sixties and early seventies. This collection of photographs, taken in the fields, on the beaches and by the rivers of England, Scotland and Wales in 2011, works to illustrate that the 'hippie' culture vibrantly lives on. Fun is at the heart of Graffy's work he explains, and this shines through particularly well with the children, whose thoughtful yet energetic smiles symbolize the beauty of 'hippie' culture. This again is an attempt to re-imagine the word 'hippie' and to move away from the judgmental and moralistic elements that began to characterize the movement in the sixties and seventies. The photographs do however remain serious, in that they seek to represent the ideals of peace, friendship and the natural world. Furthermore, the work seeks to push the idea that the hippies are about more than long hair, war protests and drug-intoxicated summer days.



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## Charlotte Hopkins

This collection of images is called 'Six Feet Above' and references the passing of time – of life and death. Over some time Hopkins documented the telephone box, and its declining use in today's ever-evolving world of technology. Objects such as the telephone box will soon disappear forever. Hopkins travelled across most of South Wales, looking for public telephones that had not already been removed due to heavy vandalism or under-use. In today's society, people are very rarely reliant on public forms of technology such as payphones, as mobile phones provide a more convenient means of communication. Hopkins poses the question: Are we witnessing the death of the telephone box? And seeing it buried six feet above the ground?



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# PHOTOGRAPHER PROFILES

## Michael Murphy

London is an amazing city during the daytime, but it really comes alive at night. This is the time that Michael Murphy loves to be out with his camera. The longer exposures required at nighttime mean that the people turn to ghosts, if not disappearing altogether, and the traffic becomes beautiful light trails painted into the frame.

Murphy's work is primarily High Dynamic Range. This involves taking a series of exposures of the same scene and merging them together to create one image that captures the brightness of the lights on the street or in buildings, plus the darkness and depths found in the shadows. The range that this technique enables can turn what appears to be a mediocre sunset to the naked eye, into a wonderful awe inspiring scene which is full of vibrancy and colour. When creating an image, Murphy finds a unique angle that the viewer will not have seen before; re-visiting iconic landmarks in a style that makes you view them in a new and unique way.



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## Jacopo Maino

This collection of work by Jacopo Maino is called: Once Upon a Time in Bermondsey and explores the concepts of obsession, passion and commitment. It is a story about time: about past, present and future, and how they merge in the collective consciousness of a football club - Fisher FC.

Fisher FC is a London-based football club with more than one hundred years of history. After a series of events eventually leading to bankruptcy in 2009, the club was forced to leave its local area, Bermondsey. The supporters were left with nothing to support. Nonetheless, they did not fall into despair but instead gathered together and decided to pursue the dream of rebuilding the club from the ashes, starting at the bottom league with all new players. As of 2009, the club is wholly owned and run by its supporters.

During these years, Fisher FC supporters have experienced an exile that echoes the Babylonian Captivity: forced to leave their heartland in Bermondsey, they are now obliged to linger in the stadium of their local rivals in Dulwich. Their former home, the Surrey Docks Stadium, now lies in ruin and is slowly decaying. Its structures, roofs and fences can be found in other pitches of London. The stadium is no longer the temple of football it once was; instead, it houses a weekly car boot sale. Nevertheless, remnants of Fisher's former glory are scattered throughout: old stands, decayed dugouts and proud clock towers.

Fisher FC supporters never ceased to dream of their future. Their obsession is to rebuild the club from the ashes, returning it to its former glory and to the area where it belongs, Bermondsey.



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## David Meredith

David Meredith's, High Dynamic Range photographs (HDR) show super-sharp, detailed scenes of the seaside around Britain. Meredith often visits sites like Clevedon, Swanage, Saltburn and Weston Super Mare out of tourist season; where the autumn skies and winter chill leave these places dramatically stormy, and eerily vacant. Meredith explains: "For me, the British seaside out of season has a certain bleak beauty to it." With this as his intention, Meredith sets his technical specification to emphasise the mood of the scenes, using layers of non-manipulated and HDR photographs in order to bring out different aspects of the finished photographs.



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## Roger Newark

Roger Newark's focus on photography since his retirement has been on 'street photography'. This collection of photographs explores the unity people find in sharing work, sports or leisure activities in the UK. His shots draw our attention to idiosyncratic and uniquely British traditions and pastimes. Newark uses techniques and a compositional symmetry to highlight the beauty and joy he sees in these events.



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## Daniel Porter

These photographs form part of a series by Daniel Porter who was looking for images that are recognisably British, or more specifically English. They are everyday objects and places that most people would know of and easily identify with. Porter's subjects, and the techniques he uses create a feel of nostalgia, especially for childhood, and the memories formed there. He explains that these "play an important part in my perception of what is typically British or typically English." Britain is constantly changing and evolving, and it is this change, and the overlapping of old and new, that Porter captures in his work.



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## Jamila Walker

It is often said by non-British residents that British people have a “quirky” sense of humour and it is this quality that Jamila Walker reflects in her photographs. Walker’s photographs capture everyday moments, bestowing them with significance, whether it’s washing hung out beautifully or an abandoned doll. Walker explains that she has a fascination with the minutiae of daily life, and actively looks for the narratives that unfold in the small details of the places she passes through. Walker then takes these ‘stories’ and embellishes them, digitally manipulating the photographs to highlight the narrative that she sees.



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# PHOTOGRAPHER PROFILES

## **Mariam El Mofty**

This body of work presented by Mariam El Mofty is a reflection of her personal perception of the United Kingdom today. Coming from an Egyptian - Yemeni origin and background it was easy for her to understand and appreciate the multicultural diversity of Britain and especially London. El Mofty focuses on how people live their day-to-day lives; from walks in the park, to the uprising of women at work to romanticism on the streets of London.

"In England, there are sixty different religions and only one sauce."  
- Voltaire.



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# PHOTOGRAPHER PROFILES

## Patrick Sim

In 2010, photographer Patrick Sim undertook an overland journey travelling through Britain and other European countries. 'Slow' travel appealed to him, not just because of its reduced footprint but also the possibility of a deeper, more observational experience than a jet-borne excursion. En route, Sim photographically recorded what he saw, and the people he met on the journey. Within the UK he travelled from West Yorkshire to Hartlepool, and on the return leg, from Brighton to London. Travelling slowly through the UK by foot, train, road and transporter bridge he passed easily through places, large and small, creating his own unique passage through the country



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# PHOTOGRAPHER PROFILES

## **Puneeta Sharma**

Puneeta Sharma began this body of work in her hometown, in West London, famous for being close to Heathrow airport. Her aim is to capture the natural elements belonging to this region of the UK, which often come into question due to the controversial expansion of the airport. The images captured of these remarkable landscapes are a celebration of the beauty hidden within these areas. Sharma's work reveals the resiliency of nature in the face of advancing industrialisation. She continues to photograph the beautiful natural aspects of the city but recently has taken to capturing the beauty of other parts of the country, such as the Lake District and Brighton.



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## Johnny Watton

This series of work by Johnny Watton, called Shooting Party is a series of portraits that presents an insight into a quintessential English game shoot. This series was photographed over the 2011-2012 game-shooting season, amongst 3000 acres of the Besthorpe Hall estate in the heart of Norfolk. The current keeper of this estate John Alston CBE, likes to preserve as much of the traditions of the English game shoot as he can.

By utilising the land for shooting as well as farming, the estate conserves wild plants, maintains hedgerows and spinneys, as well as controlling pests. This helps to preserve the natural wildlife and countryside of Norfolk as well as tradition. This series of portraits is not just about the people in them, but also the picturesque county in which they partake in their sport.



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## Sean Williams

Sean Williams describes his work as snapshots that hint at greater facets of the contemporary human condition. He explains: "They do not tell us anything specific, or anything we need to know. I just hope they beguile us." Williams' approach to photography is to see photographs as a reference point for painting. Within his work one can see the potential strokes and brush-marks of the paintings they may one day become.



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