



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



RITUALS OF RECREATION

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There exists a historical link between the photographic image and recreational space in Western society. From the concept of the holiday to current ideas of world travel, recreation and photography are modern twins. Since its early invention, photography has become associated with traveling from the traditional landscape photography of Ansel Adams photographing in Yosemite National Park, to the American 'road trips' of contemporary photographers like Stephen Shore, photography has been used to capture these recreational spaces. The idea of where and how we spend our 'free time', in itself a relatively new concept, have been a rich source of image making either by the tourists themselves through their own snapshots and postcards, or the photographer wanting to capture this ritual. At the same time photography has been used to create a myth on which the tourism industry is built. The dream of the deserted beach or exciting city depicted in holiday brochures will inevitably be shattered by the bus of German tourists showing up. With our cameras we then crop out those tourists and other unwanted elements to recreate that manufactured idea of 'paradise' we have been sold. We create our own paradise, our own memories regardless of how true they might be.

Photographer Martin Parr, known for holding up the proverbial mirror to show us the strange rituals we partake in, produced a book entitled Boring Postcards (2000) depicting the extremely banal everyday spaces captured on postcard in the 1960s. This was a time when the sending of postcards was commonplace to how 'we were here', even if it was the most mundane of settings. Today we would rather snap a picture with our mobiles and send it to a friend, but it is still the same ritual.

This history of images around recreation brings up many questions: How does photography mediate tourists' experiences of places and produce tourist geographies? How do we interact with these spaces in a recreational way, from the public parks, swimming pools and playgrounds in our cities to the Butlin's-like packaged holiday plan? How do we even define recreational spaces today, a pristine landscape or a space of luxury and opulence? These are, and have always been, fertile grounds for reflecting on the human condition.

Participating Artists: Andrew Jones, Annalise Richter, Carey Gough, Dominic Clark, Dragana Jurisic, Joe Lang, Johnny Watton, Kerry O'Reilly, Marianne Lind, Paul Sucksmith, Phillip McArthey, Roger Hopgood, Stephen Connell, Stig Weston, Urszula Sliz.

PHOTOGRAPHER PROFILES

Stephen Connell

This body of work explores constructed recreational spaces that have been manufactured to accommodate the imitation of cultivated natural conditions. All of the images possess uniformity in their composition. The symmetry of their construction suggests that these spaces mean business, and yet this symmetry is unable to disguise the sense of waiting or abandonment due to the lack of human presence contained in these images.



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PHOTOGRAPHER PROFILES

Urszula Sliz

These pictures are captured in dormant areas where humans once were. An empty gate to nowhere, an abandoned amusement park with frozen equipment and games, but what remains is the dense atmosphere of emotion from when humans last stepped foot at these desolate sights.



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PHOTOGRAPHER PROFILES

Stig Weston

We travel to look at things, not to actually reach our destinations. It feels so much safer to stop just short of wherever we are heading, and then just watch. Luckily someone has always erected a fence or some railing for our safety. The physical impression of this new location might be lacking, but hey, what a wonderful view we get.



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PHOTOGRAPHER PROFILES

Johnny Watton

This series of images entitled *Dalyan Traffic*, explores the ritual of the tourist river trip. Taken over a one week period on the banks of the river Dalyan in Turkey, it is an exploration into the interactions of tourists and locals; with each other, the environment and with me as a photographer.



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PHOTOGRAPHER PROFILES

Paul Sucksmith

Paul Sucksmith's photographic work is engaged in a search for clues in the hidden stories and personal histories found in people and places. Paul's imagery embraces the realities of urban life, exploring the absurdity, pathos, cruelty and beauty found in the apparent common place.



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PHOTOGRAPHER PROFILES

Dragana Jurisic

My practice questions the nature of photographic seeing. Are photographers standing back and taking the wider view which separates them both physically and psychologically from their subjects 'like the gods gazing down on the earth with Olympian dispassion'; or are they hiding with their presented vision, the hurt that they experience in the process? Are photographers tricked by beauty?



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PHOTOGRAPHER PROFILES

Kerry O'Reilly

This project is an exploration of the strange phenomena of memorial benches. They are a monument to the life of a lost loved one, and provide family and friends with a place of pilgrimage and remembrance. The work examines the views the benches look upon while the plaque gives the viewer an insight into the deceased. It sprung from a curiosity as to who these seats were for, the deceased or the living? And why they are in, at times peculiar places.



PHOTOGRAPHER PROFILES

Carey Gough

This work highlights the embedded history held in architecture and landscapes. In these seemingly ordinary spaces, monumental moments of loss in popular music occurred. These sites have become places of pilgrimage where fans can pay tribute to musical heroes. This provides a kind of intimacy of investment knowing the fan has travelled to such a spot and shared the same environment once inhabited by the one they admire.



RITUALS OF RECREATION

PHOTOGRAPHER PROFILES

Dominic Clark

This work represents the guttural exploration of the Venetian ghettos. This ghetto was a large Jewish community, and area of severe oppression. It wasn't until I travelled down the back streets that the chaos and energy of these events came across. Combining this with an equally energetic choice of camera, a portrait was created of an area that has known great depression and liberation.



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PHOTOGRAPHER PROFILES

Joe Lang

Photography has not only become a visual activity but a social one. I have recently become interested in the inter-relational side of photography, and constantly reassess the power a relationship between photographer and subject has. Familiar Strangers explores personal, aesthetic and social relationships. The photographs were produced by various techniques to engage with people and society and continue my interest in power relationships and visual narrative.



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PHOTOGRAPHER PROFILES

Andrew Jones

Holiday brochures may have sold the idea of beauty to the masses since the dawn of mass tourism, but I am not convinced. I believe you must seek out your own paradise, rather than have someone show you and take you there for a fee. You have to see the grotesque to appreciate the beautiful, only then can you form a well-rounded opinion of what true beauty is. People need to stop waiting to be shown, and see for themselves. These photos are my exploration so far, in to finding what I believe to be paradise.



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PHOTOGRAPHER PROFILES

Roger Hopgood

This series, entitled Climbing Frames, is a mini archive of children's climbing frames from the post-war years, each shaped like a form of transport. Virtually all of the frames in the series have disappeared and the images in this sense are a record of a former time and an earlier attitude to play and childhood. In each of the images the climbing frame has been digitally removed from an urban environment and relocated to an English rural setting.



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PHOTOGRAPHER PROFILES

Philip McAthey

This work documents the arrival of a large number of Mods and scooter riders for a gathering in Weston-super-Mare a number of years ago. They show how a group can form a 'tribe' whereby dress, customs and behaviours are dictated by the group itself and how these rituals endure over the years, passed down from one generation to the next. Beloved scooters are polished and brought out each year for the run down to the coast in what is a very traditional way to spend a British Summer Bank Holiday.



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PHOTOGRAPHER PROFILES

Annalise Richter

My current film and photographic work aims to highlight the ingenuity of human interaction, the universality of light heartedness and the beauty of the unrehearsed. It champions the idea that rhythmic and impromptu forms of reaction or performance are essential elements within the human condition. More importantly, this creative spontaneity, particularly found in examples of games I documented, can empower us to rise above over competitiveness and regimentation thus allowing us to de-stress.



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PHOTOGRAPHER PROFILES

Marianne Lind

The images on show here today are taken from a series called "Free Falling". Marianne has captured just one of the pastimes humans have. We are constantly seeking that new experience, a new rush, or a new adrenaline fix. Are our lives more enriched as a result, or are we seeking something to fill voids which never used to be there?



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