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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



VERNACULAR

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Vernacular photography or amateur photography refers to the creation of photographs by amateur or unknown photographers who take everyday life and common things as subjects. (wikipedia)

"Aesthetically unpretentious, generally functional images made by amateur snaphshooters or grass-roots professionals" Robin Lenman
Examples of vernacular photography are: family snapshots, travel photos, photo booth, school/ID photographs, amateur portraits, souvenir type photos & works by itinerant photographers.

Invented in France and England in the first part of the 19th Century, photography was for a long time stuck in the portrait studio where the upper classes went to have their picture taken. Within months of Daguerre's 1839 announcement of his photographic breakthrough in Paris, many amateurs began experimenting with the daguerreotype process capturing members of their families in what would be the first family photographs. By the 1890's there had been a tremendous rise in amateur photography with the arrival of smaller formats and more simple cameras to use. The family album was born, where visual fragments of daily life were collected and preserved.

This exhibition explores the genre of vernacular photography.

Participating artists: Alan Underwood-Parry, Andrew Newson, Catherine 'Rattyfied' Amyes, Chris Cockerill, Francesca Limb, Jessica Allen, Jon Stanley Austin, Pearl Findlay, Robert Davies, Ingeborg Bachmann, Somendra Singh Mahivaria, Steven Schofield, Yehia Asem El Alaily

PHOTOGRAPHER PROFILES

Alan Underwood-Parry

Alan Underwood-Parry has been taking photographs since his school days in the 1980's using a back and white film camera. Underwood-Parry uses photographs to pose questions about how people think about themselves, their dreams, nightmares and fantasies. This body of work, taken over the last three years makes use of digital manipulation to emphasise their provocative nature. The photographer uses iconographic subject matter, adding fun and interesting symbols and motifs to make is evoke controversy. The viewer is invited to give deep thought and independent interpretation to each photograph, which is taken after careful planning, thought and intuition. Underwood-Parry describes how his photographs begin: "I can be sat at work, on a train, in bed and I will suddenly start chattering and have to write down the thoughts of the images I want to do".



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PHOTOGRAPHER PROFILES

Andrew Newson

This body of work by Andrew Newson entitled 'Life Today' is concerned with the transitory moments of everyday life. Newson explains that he hardly ever leaves the house without his camera, whether it's walking his daughter to school or walking to the shops, He always needs to have his camera to capture something significant of ordinary life. It's a form of creative release, he describes, "something that I really couldn't do without". For example Newson describes the situation that led to his photograph: The Portrait; "This was photographed in a second hand store whilst on a photographic event. The shirt partially covering the portrait seemed to add another layer and dimension to the image, especially since it was covering her eyes - like only half a story told".



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PHOTOGRAPHER PROFILES

Catherine 'Rattyfied' Amyes

Catherine "rattyfied" Amyes body of work is a result of socializing and working with local arts groups, in particular the collective known as Monkey-Kettle. Her work, a 'collection of snapshots' spans the past three years, and offers insight into her involvement with this organization. The images show them at play or relaxing, and the members of the groups with which she works contributing to community events.



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PHOTOGRAPHER PROFILES

Chris Cockerill

This body of work by Chris Cockerill depicts his Grandad, who has recently moved into a care home. His family has had to empty his house so that it can be sold. Cockerill came across many things during this time, some that act as a reminder from his youth, but some were unfamiliar items – things he had not seen before. They had been stored away in hidden boxes for many years. Cockerill explains that even his father had not seen some of them before. The mysterious artifacts, mostly, a collection of photographs and personal documents show Cockerill's Grandad at a young age, from the time in his life when he was going to war and getting married. Scanned, and stored as digital files they now belong to a personal archive, preserving the worn and delicate nature of old photographs. The memories captured by these photographs are from a time before Chris Cockerill was born; yet they still offer many answers to questions that he hadn't asked until now.



PHOTOGRAPHER PROFILES

Francesca Limb

This body of work called Time Stood Still shows the photographer attempting to recapture forgotten memories from a past that was left behind many years ago. Francesca Limb visited her family home that she had neglected for a long time, to challenge its claim in the history of her life, as 'home'. She used the photograph as a document, capturing scenes as she found them, leaving everything as it stood, untouched for ten years. Limb's titles indicate the presence of a story behind each photograph, but leaves much unanswered, and each 'story' open for interpretation.



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PHOTOGRAPHER PROFILES

Jessica Allen

Jessica Allen is currently studying Fine Art at the University of Aberystwyth in Wales. Her work focuses on the town that she has come to know as home. Her work shows the ruins of the castle in Aberystwyth, the harbour and other aspects specific to the landscape of this remote place on the far west coast of Wales. The prints are digital versions of black and white 35mm prints, and take on the qualities of this traditional process in their new digital life.



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PHOTOGRAPHER PROFILES

Jon Stanley Austin

This body of work by Jon Stanley Austin documents the environments that Austin encounters away from home soil. His work is driven by a curiosity of the colours and textures that he comes across, and the moments that unfold in these new environments. Austin explains that he is attracted to humble sights and events; a couple's embrace whilst they watch river boat jousting in Southern France, or the matching floral-patterns amongst his mother's guest bedroom. His work captures the little details of everyday life, which are so often overlooked.

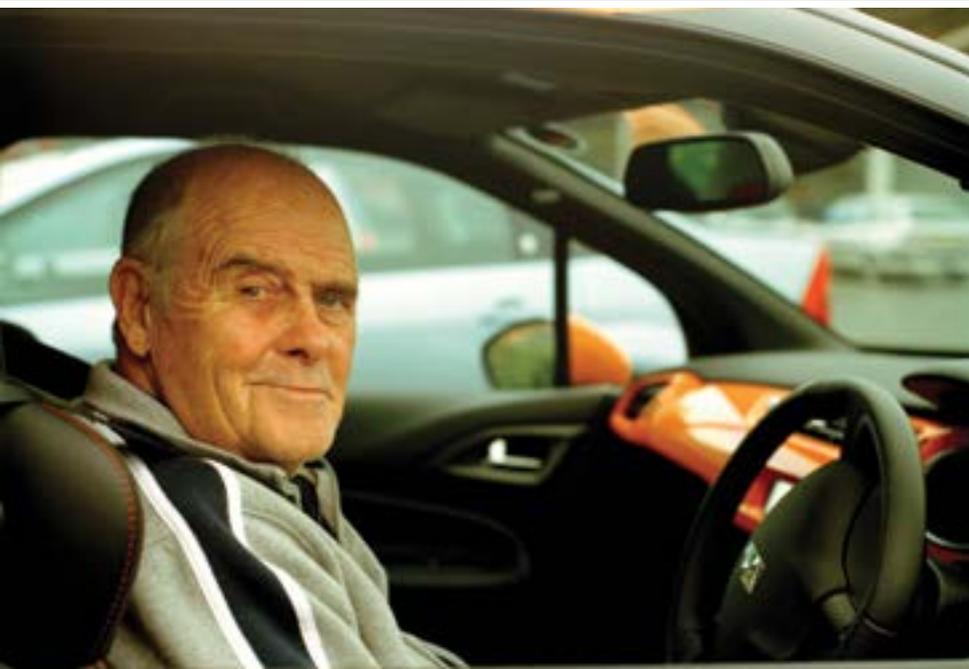


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PHOTOGRAPHER PROFILES

Pearl Findlay

Over the summer of 2011, Pearl Findlay faced disability related discrimination at her place of employment. Her position was harshly withdrawn on the basis that she had voluntarily disclosed information about her disability by asking for a stool to sit on during her nine hour shift as a receptionist. Although the Equality Act is put in place to stop such discriminative incidents happening, her example shows that it is still extremely easy for employers to discriminate those with a disability. Findlay explains that disability related prejudice is not being taken seriously enough at a time when disabled people need more support than ever, due to the impact of the recession. Findlay's current body of work addresses disability access issues specifically designated disabled parking. She photographs various disabled-allocated parking spaces as people drive in and out of them, whether they are disabled or not. These car parks have 'strict' and clear rules with fines for breaching regulations, but despite this, it is common for many non-disabled people to park in these spaces. Findlay informs those who have parked in a disabled parking space about her project and requests their permission to document them, often this brings a lot of prejudice and confrontation, reactions as a result of challenging people's detrimental attitudes and actions. The ultimate aim of her work, Findlay highlights, is to question our society's perspective, stereotyping and attitude towards disabled people in the UK.



PHOTOGRAPHER PROFILES

Robert Davies

'Cities are the privilege scenes of memory, topographies in which the image of the unconscious of a culture corresponds with memory of traces of the individual'

Ingeborg Bachmann

Robert Davies work focuses on the landscape around us: its architecture, ambience and the temporary and permanent structures that compose it. Davies is interested in capturing how spaces, especially in urban areas reflect a sense of constant change. This body of work is titled Development and records the abandoned and semi-completed regeneration projects that have been heavily afflicted by the global financial crisis.



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PHOTOGRAPHER PROFILES

Somendra Singh Mahivaria

Originally from Kota, Rajasthan, Somendra Singh Mahivaria is currently living in New Delhi in India. He is working as a freelance photographer for the The Delhi University Photographers' Club. Mahivaria describes his work as a long cherished desire. As a child he was always fascinated by people's faces and their expressions, some made him laugh, others brought out fear and are few were unclassifiable. Since the age of eighteen Mahivaria has used the camera to capture the emotions and gestures of others. He travelled across states looking to understand the societies, cultures, habits, words and folk tales of the people he met and saw along the way, using his camera to document what he encountered, and to tell his own tale.



PHOTOGRAPHER PROFILES

Steven Schofield

Steven Schofield is a mature photography student at Leeds College of Art. This body of work is based on the Freemasons; it is an attempt to document 'them' from the position of an outsider. Schofield understands them to represent a type of eccentricity and tradition that is both uniquely British, and in danger of disappearing. Instead of his photographs revealing secrets, or uncovering truths – Schofield's work reveal the architecture of secrecy, they show that unknowns, and beliefs lie behind tangible exteriors.



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