

CHARLIE DUTTON GALLERY

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PHOTO-MEDIA OPEN SALON 2011

8th - 30th July 2011

Private View Thursday 7th July

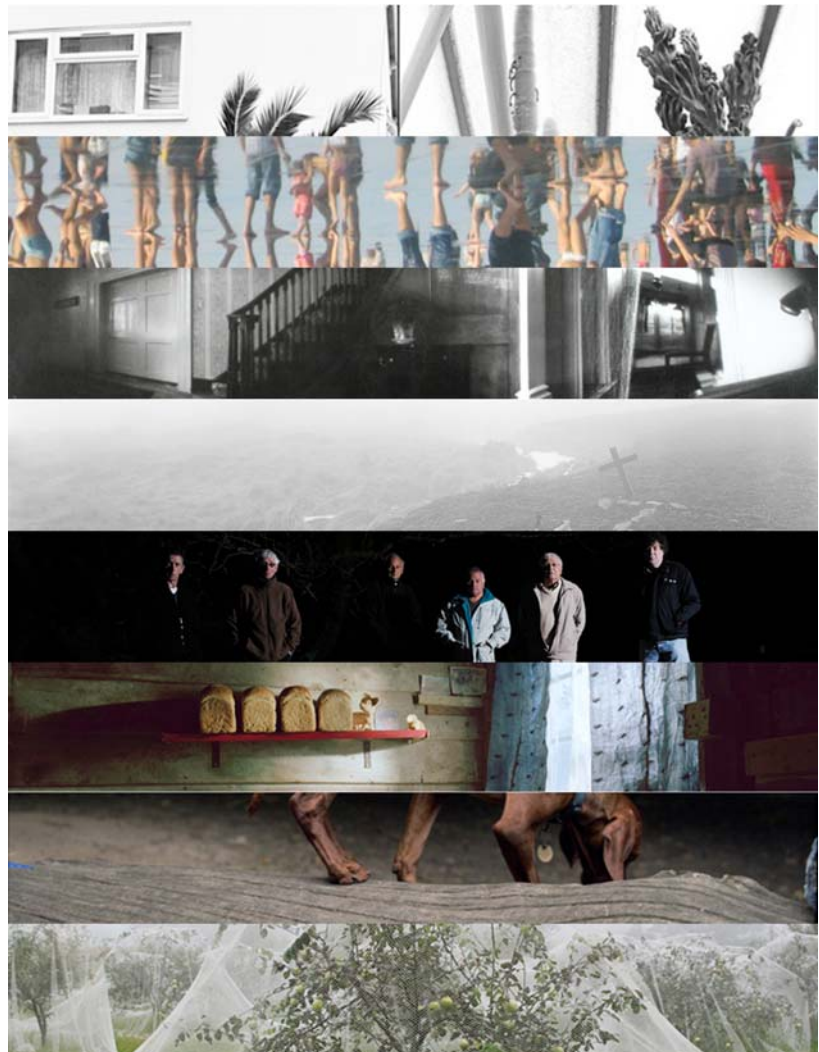
The 'PHOTOMEDIA' Open Salon show will be held at the Charlie Dutton Gallery from 7th July and we are very proud to be showing up to 40 artists. Like the extremely successful 'Crash Open' Salon last year, it will be hung floor to ceiling in images. Amongst the exhibitors there are mid career fine art photographers to recent graduates, some of whom are from Central St. Martins and the Royal Collage of Art.

It will be a unique opportunity to see some of the most exciting range of fine art photographic practices happening now. We have been looking for all types of photomechanical art form from C.types to Etchings. The difficult job for us is to choose a winner from such a thrilling range of work. The winning artist will be chosen for a solo exhibition at the gallery.

Amongst the selectors are; writer Geoff Dyer, author of 'The Ongoing Moment' also curator/gallerist Charlie Dutton and artist Michael Peel who work ranges from poster work and photographic installations.

This year Kay Mounting are our proud sponsors and will be awarding £500 worth of photographic mounting prizes to the winner and 10% off their Diasec & mounting services to all registered artists submitting their work.

Agathe Lippa
Aikaterina Kremasioti
Alex Bunn
Alicja Dobrucka
Alison Stolwood
Annabel Elgar
David George
David Gibson
David Kendell
Dorian Mcfarland
Emma Dolphin
Erin Solomons
Gavin Herrington
Georgina Campbell
Georgina McNamara
Gili Dailles
Giles Eldridge
Jacki Storey
James Dean Diamond
James Parkin
John Casa
Julia Curtin
Luci Eldridge
Manuel Capurso
Marc Harvey
Marsha Dunstan
Marta Bakst
Moirra Lovell
Nick Rocuowski
Olivia Hicks
Peter Sant
Roy Exley
Rhod Walls
Slaven Gabric
Soheila Sokhanvari
Sophie Hall
Steven Scott
Toby Lattimore
Tom Butler
Tristram&Patrick
Fetherstonhaugh
Yuki Kishino



1- Manuel Capurso

From Akmola to Astana #2 (Edition of 7 + 2 AP)
C-Type
97 x 77 cm
£700

The starting point of this project has been the city of Astana, the new capital of Kazakhstan previously known as Akmola.

The most famous architects to create a feeling of grandeur have completely redesigned the entire city.

2- Alison Stolwood

Painted Lady with sedum and Sponge (Edition of 5 + 2AP)
55 x 75cm
£550

3- Georgina Mcnamara

Scene
C-Type
81 x 54 cm
£899

My work has always dealt with emotional susceptibilities and our relationship to the world.

Lodged awkwardly between photography and performance art, this piece explores how the mood of a person can be physically and metaphorically masked.

With its' intersection of everyday life and theatricality 'Scene' enacts a darkly comic event for the camera.

4- Jacki Storey

Uncanny Spaces III
Pinhole Photograph
30 x 53 cm

A simple object adapted as pinhole camera is used to produce long exposure photographs, which seek to capture the passage of time in a single image. Central to the perceptual ambiguity of these is Proust's *À La Recherche du Temps Perdu*. The undermining of the normal appearance of objects and spaces also references Freud's essay on *The Uncanny* where the known and familiar becomes strange and unsettling. With no light metering or viewfinder, results are highly unpredictable. There is no image manipulation whatsoever, but light is magical and plays its own tricks inside the 'camera'.

5- Erin Solomons

Untitled
21 x 21 cm
£350

My work investigates the role domesticity has in the formation of a person's identity. Often I use ephemeral elements from the body along with practical techniques, which are meant to objectively depict reality. In the following works, I present references to domestic life in an untraditional manner. By covering key facial features in the portraits, the viewer is forced to look at subtle aspects to understand the ambience of the work. On the other hand, the long print puts interior spaces into a format that is visually similar to human genotype tests. This is meant to show the equivalence of nature and nurture in how identity is developed.

6- Marc Harvey

Untitled
40 x 40cm
£350

7- Annabel Elgar

Prototype, 2009 (*Courtesy the Wapping Project Bankside*)

C-Type (Edition of 5 + 1 AP)

40 x 50 cm

£1500

Annabel Elgar has an MA in Photography from the Royal College of Art and her work has featured in numerous international exhibitions and publications throughout Europe and North America. Recent shows include *Theatres of the Real* at the FotoMuseum Antwerp, *New Photography in Britain* at the Galleria Civica di Modena, Italy, two solo shows at the Wapping Project, London, Kunsthalle Lophem, Belgium, Zephyr Centre for Photography, Germany, Galerie Polaris, France, the Museum of New Art, USA and Error One, Belgium.

Elgar's photographs present an imagined archive of retreats and hideaways. Lodged somewhere between fact and fiction, they read like a fantasy labyrinth of oddball activity, conjuring up stories of human relationships, betrayal, hurt, loneliness, despair, sadness and desertion. These 'human dramas' often allude to contemporary events of surreptitious exchange, where issues of counterculture and collective withdrawal are predominant. The doomsday cult in Russia who withdrew into a cave for the impending Armageddon or the creationist teacher who branded crosses on to the arms of his pupils with an electric coil offer an insight. The characters (who are often absent in the final image) have laboured lovingly over hand-made puppets, bread sculptures and other strange contraptions, presenting a world of endless production. Conceived as 'staged' photography, Elgar's work is peppered with carefully honed details that present an endless proliferation of narrative possibilities.

8- David Gibson

Zero Visibility – North American Sabre

Giclee print

76 x 68 cm

£585

This photographic project explores aircraft wrecks in the within the Dark Peak area of the Peak District. Extreme differential weather that is characteristic of this area has been responsible for many deaths, offering the photographer a place to reflect and contemplate within this unnatural landscape.

9- Alicja Dobrucka

"I like you, I like you a lot"

C type, 87 x 51 cm, pinned

£1667

'Alicja Dobrucka's evolving practice, temporarily stabilized and collected in her recent project, "I like you, I like you a lot", powerfully encapsulates a double meaning of precariousness. Ostensibly a reflection on the artist's and her family's bereavement after the sudden tragic loss of her younger brother, the work opens up the personal space of mourning to broader affects and questions about vulnerability, youth, motherhood, domesticity and the passage of time.'

Fragment from '*The gift of death, the gift of life*' by Joanna Zylińska

My mother's story remains at the core of my work: it is a story of reinventing routine after inevitable and also unforeseeable changes. It is about the claustrophobia of a provincial town, living in a space infused with memories and the daily renegotiation of roles and identity. It is somehow the typical, which speaks to the universal.

10- Dorian McFarland

Output

C-Type

47.5 x 47.5 cm

£850

11- Emma Dolphin

"but I wanted to be a poet too..." (Edition of 50)
48 x 49 cm
£445

Through the use of time-based media, installation/ sculpture, and printmaking my work examines the elusive and the illusory. I offer the viewer traces of events that may be current, previous or have the potential to be experiences of what could be termed as 'elusive moments.' That is, the fleeting moment of transition between the subconscious and conscious thoughts; the ephemeral which transpires into the precise moment of here and now. The elusive transpires in *that* moment of confronting, for instance, the illusion of a painted image as though it is real, in that moment of slippage. The illusory and the elusive provide channels of communication and connection, a momentary portal between the viewer, the work and the artist: the viewer bringing their experience and imagination to the work, thus completing the circuit.

12- Alex Bunn

Defixion Tablet (Edition of 10)
C-Type on board
42 x 60 cm
£250

13- James Parkin

Untitled (from the series *Fleet*)
C-Type
£200

14- Soheila Sokhanvari

Untitled 1
19 x 24 cm
£250

Soheila Sokhanvari is an Iranian born.

Multimedia artist. She obtained her first degree in Biochemistry and worked as a scientist before pursuing her studies in art. She completed a postgraduate diploma in Fine Art at Chelsea College of Art & Design, London and is presently a final year MFA student in Fine Art at Goldsmiths College.

Traditionally trained in the art of Persian Miniature her work is informed by her heritage of Persian poetry and narrative inspired by magical imagery of "one Thousand and One Arabian Nights". Her philosophy is inspired by the writings of FM-2030. In her practice she is a multimedia artist whose work is based on narratives, often with a strong element of the bizarre and the mysterious, which are left to viewers own sensitivity to complete or to make sense of.

15- Marsha Dunstan

Untitled (Montrose)
33 x 47 cm
£350

My practice is lens based, mainly still photographs but also short videos combining stills and moving footage. My images are ambiguous narratives drawing on both constructed fictions and found situations; they are often concerned with the feminine experience and the interplay between our internal and external lives.

Every spring for the past eight years, I have been making work using pink blossom trees; each year's image reflects other preoccupations in my practice at the time as well as the inherent properties of the trees themselves. It is not a formal series, more of a long-term practice diary. Since I started, the works have incorporated the performative self-portrait, touched on ideas of renewal, desire, voyeurism, and inside/outside, and they range from landscapes to suburban rites of spring. This year's pink tree image sets the idea of the feminine alongside the modernist ideal.

Not all trees are pink: an increasing number of other trees and their inhabitants are making their way into my work. The other two images in my submission reflect this.

Born in Australia, London has been my home for many years and where I gained my BA and MA in fine art.

16- John Casa

Head Study (Pablo and Homer) (Edition of 3)
Photo collage on paper
50 x 70 cm
£500

These works are all collage on paper. I begin by making geometric forms and images from magazine pages. These are then photographed. The photographs are cut out and pasted in the traditional manner to form the collages.

These are presented in a regular isometric format that allows me to illustrate sculptural, design and graphic art ideas. Overall I am interested in how vast the vernacular of contemporary image making has become. I aim to appropriate elements of this variation as art language and perhaps define a sub-culture for the work itself.

John Casa currently lives and works Sao Paulo, Brazil

17- Marta Bakst

Shapeshifters (#2)
Giclee Print
60 x 42 cm
£380

18- Giles Eldridge

Bight of Benin
Collage
48 x 36 cm
£700

19- Julia Curtin

Resettlement
Gelatin Silver Photographs
30cm x 40cm
£600

The images that I have submitted are taken from a larger series, Resettlement, which focuses on the vernacular architecture, the transient, makeshift structures inhabited by the migratory victims of the 1930's Great Depression. By sampling images from the Farm Security Administration catalogue, a vast collection of works by photographers (e.g. Walker Evans, Dorothea Lange) that became central in defining aspects of the Documentary and images that are embedded in the history of photography, I have deconstructed and subsequently reconstructed these buildings to form a three dimensional model of the settlement depicted in the original image. Through this process I attempt to open up a contemporary space for the interpretation of this work.

20- David George

Pamela's House (2010)
105 x 105 cm
£1350

This image, taken in Hackney, is from a series of photographs called "The Gingerbread House" I was working on in March 2010 that examined the idea of the uncanny in the 21st Century. Pumping stations, park keepers lodges and portaloos make up some of the subjects haunted by this concept and examine a notion that goes back to at least the Enlightenment. First made famous by Freud in his paper of 1919 called *Das Unheimliche* (The Unhomely), these images aim to highlight the distinctive nature of Freud's thinking in that the uncanny is a force that derives its terror not from something externally alien or unknown but—on the contrary—from something strangely familiar which defeats our efforts to separate ourselves from it. Hopefully, by straddling the line between the known and the unknown, these images can create an unsettling response with the sense of the uncanny creating a cognitive dissonance (the idea of holding two contradictory thoughts simultaneously about the subjects) within the viewer.

21- Steven Scott

The Constant Re-invention of Perspective
Two light boxes, two duratran photo prints
£2800

A dual display of adjacent station platforms at dusk; the rails recede into the darkness toward their vanishing points underlining the visual effect of single point perspective. The circular speed limit signs suggest the requirement for two eyes and 20:20 vision to most effectively experience distance and perspective. The dual arrangement of the images alludes to the subtle shifts in perspective seen by each eye that is intentionally recreated in stereoscopic photography and 3D representation.

22- Gavin Herrington

Francecca Hardwick (2010)
Approx size: 13 x 16cm
£550

The work is a image sourced from the internet. In its original form it was released to the press following the death of Francecca Hardwick and her mother. The image has been significantly altered using Photoshop.

23- Slaven Gabric

Untitled – From *'The Land of the Two Suns'* series (Edition of 12 + 1 AP)
40 x 50 cm
£240

24- Luci Eldrige

Slide Reflection 1
Four colour photo-etching on paper
28 x 28 cm
£295

25- Toby Lattimore

Human Capsule 1
42.5 x 30cm
£180

My work looks at how we change our environments and how over time we adjust and manipulate these spaces, whether by accident or on purpose. Inevitably everything needs to be repaired and physical marks are left as a result and a history or time line is presented. These capsules have a hidden utility that isn't always evident and hides above and around us, sometimes it is exposed.

I am currently studying a part-time MA in Artists Teachers and Contemporary Practices at Goldsmiths in London.

26- James Dean Diamond

Untitled
C-Type (Edition of 5)
100 x 67 cm
£900

27- Aikaterina Kremasioti

REM
Giclee Print
30 x 45 cm
£250

28- Peter Sant

Proximity Effect (24mins of Disproportionality)
C-Type
870 x 870mm
£1050

29- Tristram and Patrick Fetherstonhaugh

Chantal
edition:3/8
£2,800
It's from a series dealing with people's relationship with the objects they own/collect/interact with.

30- Sophie Hall

'Ladies Day' (Edition of 10)
C-Type
40 x 48 cm
£300

I take photographs, quite simply, because they help me to remember the experiences that I have had. I have an innate frustration with the intangibility of memory and a great fear of forgetting. My camera aids me in taking risks to coerce with people that I would not otherwise, it helps to spur on my experiences as well as recording them. It is evident in my work that my interest first and foremost is with people; I have an irrepressible desire for interaction that my camera has helped me to control.

31- Nick Rochowski

Untitled #1, Caumont Cave Series 2 (2011)
Lambda C-Type
84 x 64 cm
£1700

My practice involves extensive observation and explorative research of a historical or changing landscape, built environment or interior space. I take much inspiration from music, cinema and writers. I employ a number of lighting, constructive and documenting techniques. The work examines experiences and memories of others or my self in the context of a new, technologically developing and globally linked society and the psychological effects that permeate. Often working in collaboration, the final act of shooting is often solitary, raw, elemental and reaches deep into the psyche.

32- Agathe Lippa

Au-delà des Apparences / Beyond Appearances (2008) 2011 (Edition of 12)
C-Type, aluminium mount
41 x 30,5 cm
£370

27 years old French artist, currently working as an event photographer at the French Institute in London.

Au-delà des Apparences blurs the boundaries between objects and reflections by means of rotating a photograph taken at the site of *Miroir d'eau* (Bordeaux). The effect is that of a strange dream-like world of ghostly figures, which invites us to ponder about the link between image and "reality". This photograph received a prize in 2008 from the "Publicis" agency.

33- Rhod Walls

Lost Then Found #17 (Edition of 12)
C-Type
40 x 30 cm
£275

An ongoing series documenting chance finds of that which is left behind.

34- Moira Lovell

Bullcliffe Wood (1986) 2011
C-Type
£780

We Still Stand (2009/11), supported by the National Media Museum Photography Bursary, is an aftermath photography project which explores a seminal event in the history of British industry and politics - the 1984/5 Miners Strike, a near civil war that left an indelible mark on the nation's consciousness. Lovell has photographed individuals and groups of former coal miners and comrades at night on the sites of their former colliery and picket grounds 25 years after battles were fought and lost. Men loom out of the dark and stand in stark contrast to their past media representations as 'the enemy within'. In this juxtaposition we see a quarter of a centuries difference - age, yes, but also an uneasiness that builds a portrait of something 'that-has-been'.

Yorkshire-born Lovell presents a dichotomy between the past and present. *We Still Stand* provides a haunting reminder of the personal losses that have been experienced by the pit-closure programme.

35- Olivia Hicks

Untitled
Photographic Lithograph (Edition of 3)
71 x 57 cm
£400

My practice is focused on the relationships between drawing, painting and sculpture and draws from architectural theory to explore the permeabilities between the body, complex emotional states and architectural spaces. I am interested in the sculptural idea of the room as a container or vessel, which objects and emotions can pour in and out of, and drain, leak or overflow.

At the same time I am interested in the status of the body itself as a container, where the skin is a membrane that holds us together. I make fetish-like objects, which inhabit a dark architectural space that uses ideas of 'apotropaic' (protective) magic that can defend, protect and constrain the body.

I begin with making sculptural objects which I then draw, paint, photograph and print.

36- David Kendall

Gone but not forgotten
62 x 42 cm
£2000

Boredom offers creative possibilities, staring into space suggests presence. If one pictures as Merleau-Ponty writes 'a place in the world which has never been seen' the imagination allows one to be present in that place. The natural world could be defined as habitual or commonplace. The monotony of the journey allows vision to focus on the road ahead. Changing weather conditions re-focus the imagination, a fusion of habitual repetition and the steady pace of 'passing time'. These images attempt to offer the viewer a classic urban setting but have no unqualified presence and no unqualified absence. They explore links between visual observation and the instability of a changing climate and how shifting weather conditions are disrupted by mechanized forms of travel, or interrupt transport systems within the 'city' and its periphery.

37- Gili Dailes

Dead Landscape 5 (the Dead Sea, Israel, 2011)
Digital Inject print (Edition of 3)
90 x 60 cm
£920

38- Georgina Campbell

Untitled
C-Type
40 x 40cm
£300

For *Untitled Book Experiments #1 - 3 (2009)*, an unmodified scanner is used as the image capturing device, pushing the limits of what the scanner can see while a homemade scanner camera has been used to capture more recent images from my series in progress titled *Jinx (2010)*. The size and working process of the scanner camera is visually reminiscent of early view cameras, steering the style and subject matter of the images created. The blurring and vignetted edges imitate earlier optical devices with the added ghosts of the digital process leaving their mark over the images too.

39- Yuki Kishino

FiP001
Lambda Print
76. x 51 cm
£1200

I am interested in various types of photography, ranging from family snapshots to advertising imagery. My process considers the language of photography and imagery in regards to its context. I consider the experience one has when viewing a photograph, and what those experiential conditions may be. My work brings together found images as well as my own photography, resulting in an amalgamation of the present and the past. I create new works that question the materiality of the photograph, as well as the function of image and photographic reproduction in contemporary society.

40- Roy Exley

'Peripheries' #7 / 'Peripheries' #5
15 x 10 cm
£120 each print

41- Tom Butler

Wormwood
Gouache on Victorian, Cabinet Card, Albumen Silver Print
10.5 x 16.5 cm
£200

I use Victorian Cabinet Cards as anonymous psychological clotheshorses in order to project thoughts, fears and anxieties in an immediate and direct way.

The images selected for Photomedia Salon 2011 are concerned with the notion of shame and conspicuous concealing one's identity.

All are Gouache on Victorian Albumen Silver Print, measure 4.25 x 6.5 inches and are made in 2011.