

Calen Bennett
Chloe Bowman
Lorenza Demata
Julie Derbyshire
Daniele d'Ingeo
Marloes Haarmans
John Hipwell
Kaori Iwaski
Lilian Li
Toby Maudsley
Barbora Mrazkova
Stephanie Murray
Nassim Rad
Hailu Ren
Ziheng Shen
Tomoko Suwa-Krull
Mark Tamer
Guillaume Valli
Agnès Villette
Mingdi Wang
Nian Xu
Yudong Zhang
Xi Zheng
Jiacheng Zhu

MA Photography

2017

London College
of Communication

Dear MAP17,

Well done! You have produced a significant exhibition of photography and its many expanded forms that enrich our understanding of the medium and its many apparatuses.

I was reminded of our discussions around the ambivalent relationship between photographer and subject when finding these images of a family in Italy this summer. Negotiation of space on either side of the camera, looking, posing, preconceiving – and, still, the camera influences what is pictured beyond the record of a social encounter and a collaborative endeavour. The image producer performs and provokes performative acts in this encounter in the same way as the people are engaged with the act of photographing: if mum is photographing dad with son, and vice versa, who is picturing the 3 of them? Is an automatic shutter delaying exposure and expression? Can we read the camera off the image, or read the image without knowing about the context, which is an apparatus in itself? Discussions around the image complicate our understanding of it and make us suspicious of the things that happen with and to media images. And we hope the MA could contribute to your constructive suspicion of

all things photography, because this is where decision making and responsibility start, for all of us.



Your exhibition is the 19th LCC MA Photography final exhibition – and it is the second show of our new 4-term MA Photography. Now: welcome to our wider MA Photography alumni network that you will hopefully bring your thoughts and ideas to. Our alumni, together with current students, have recently devised new installations in the booths of The Old Police Station as part of DeptfordX festival, which fits in well with this year's final show symposium 'In Your Face' about the meaning of faces in a world of omnipresent technological scrutiny.

Thank you for involving us in forming your thoughts on photography and its processes – and do keep in touch!

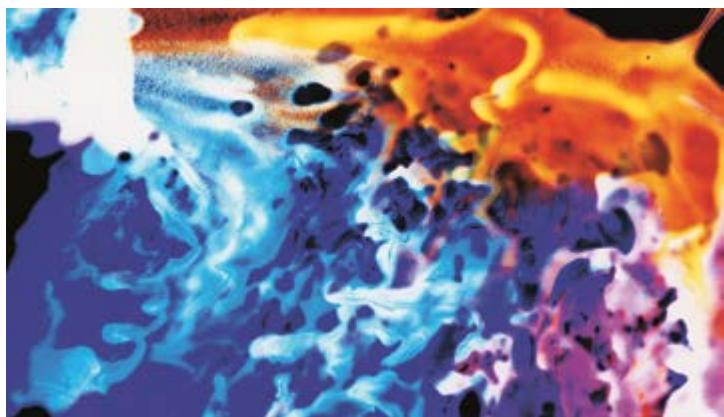
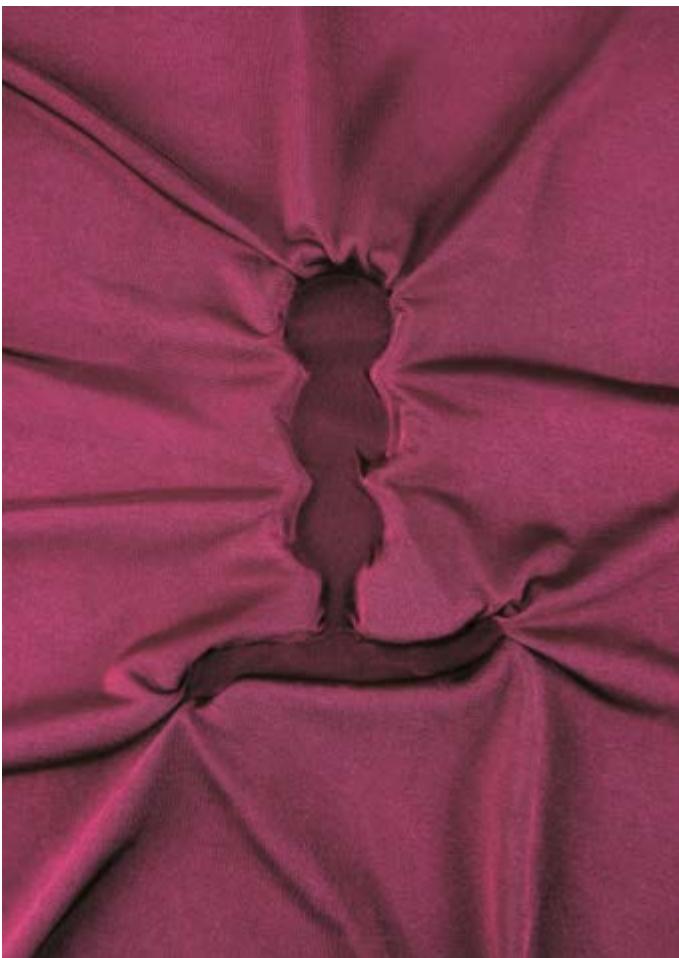
Dr Wiebke Leister
Course Leader, LCC MA Photography

Selection of Work

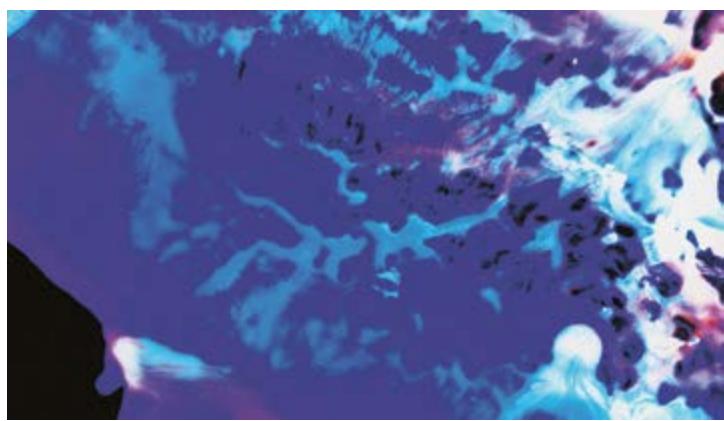


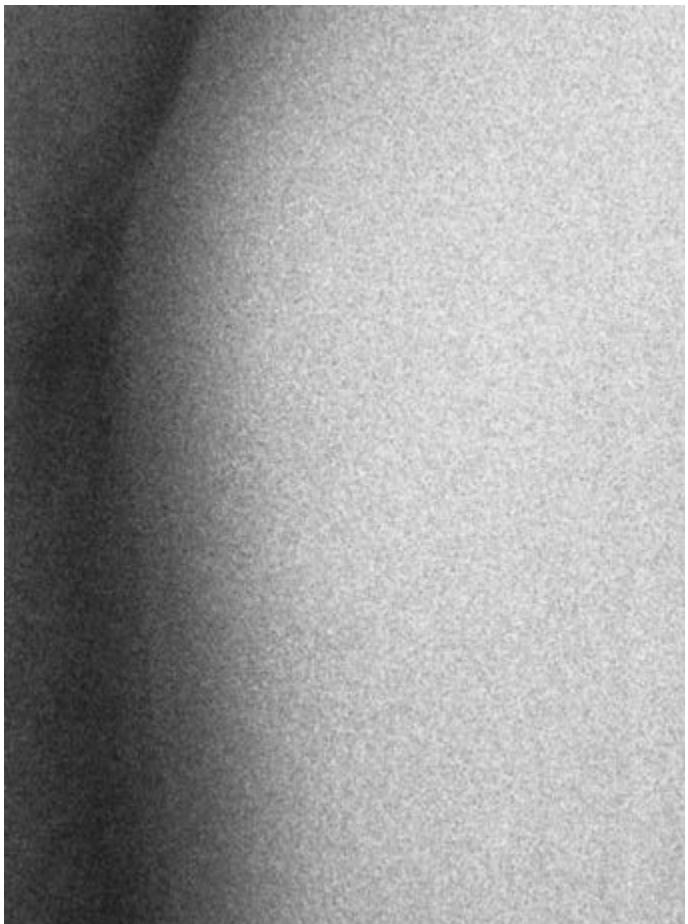
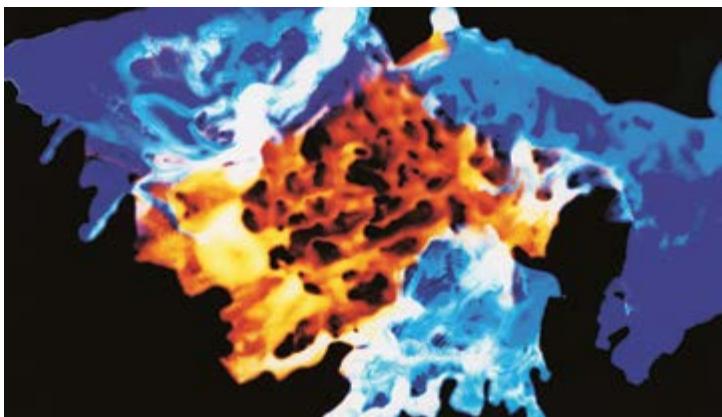
Marloes Haarmans *Desire for Desiring Desire*



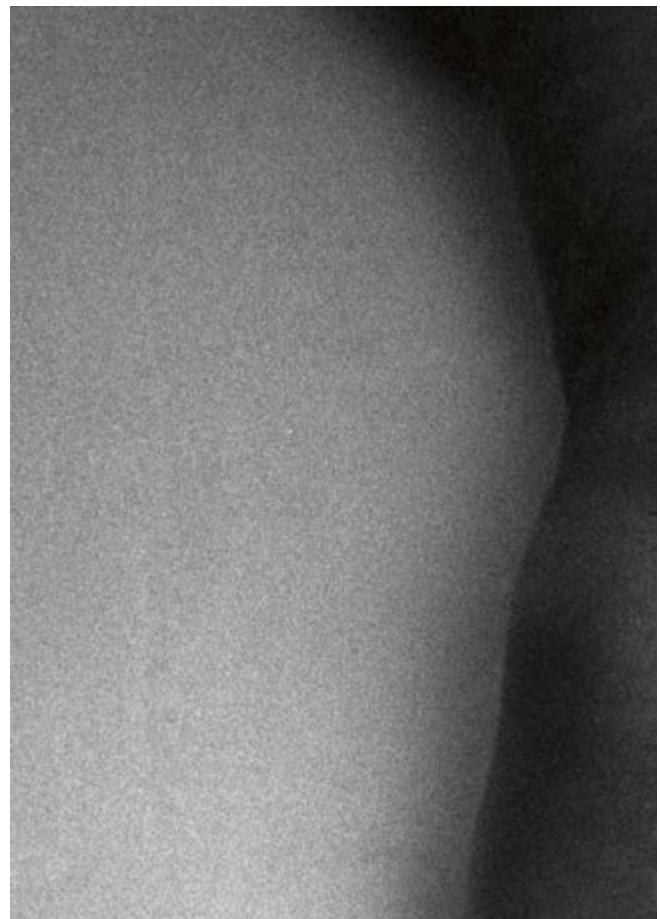


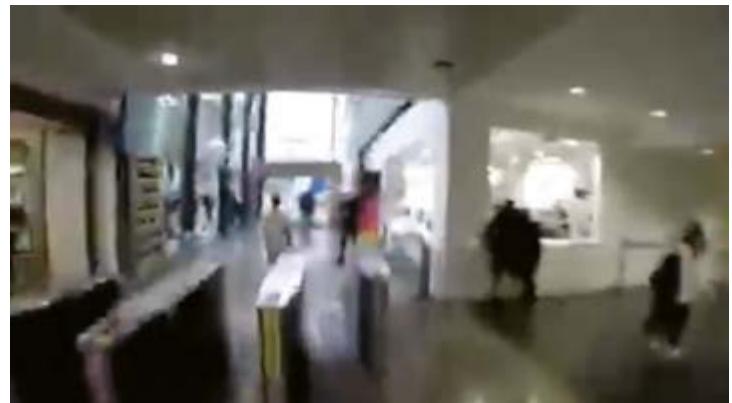
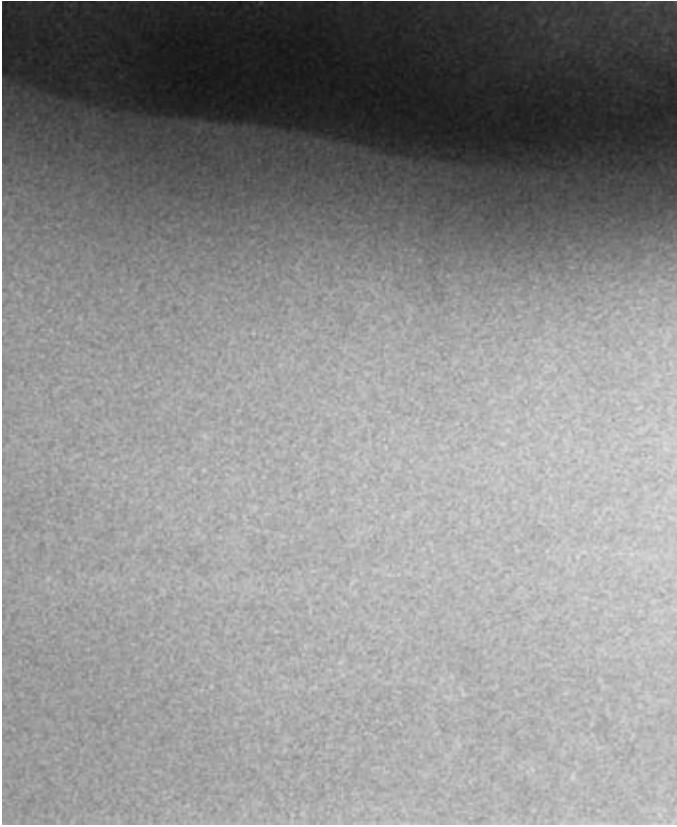
Ziheng Shen *The Vision of Radiance*





Kaori Iwaski *Lizardry*





Calen Bennett *Progressive Runs Through the Virtual Now*





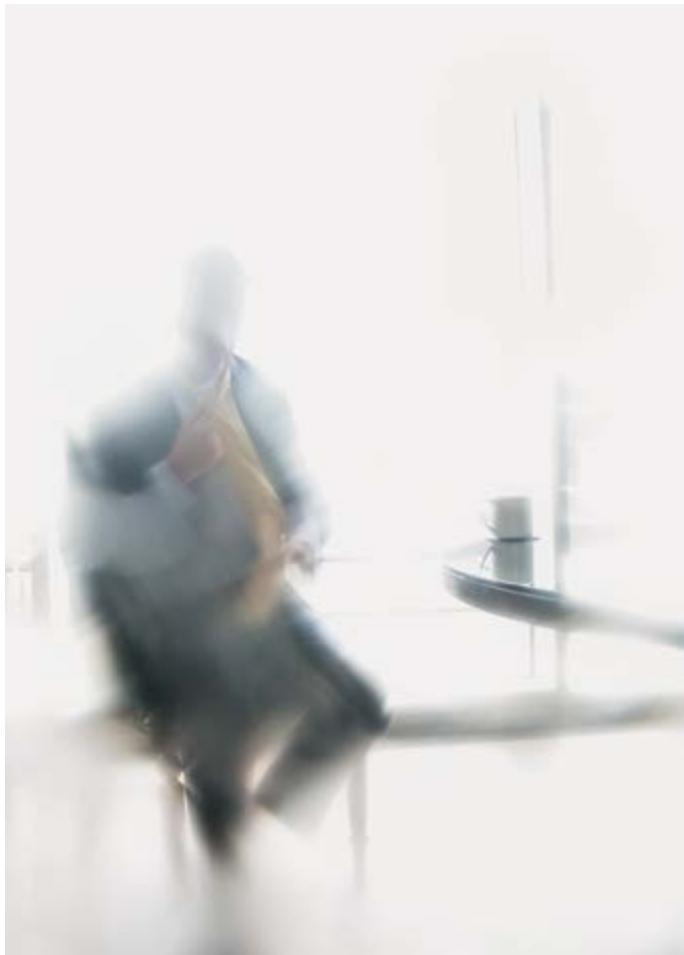
Toby Maudsley *The Real and Imagined Story of Mary Ellen Green*





Mark Tamer *Breakdown*





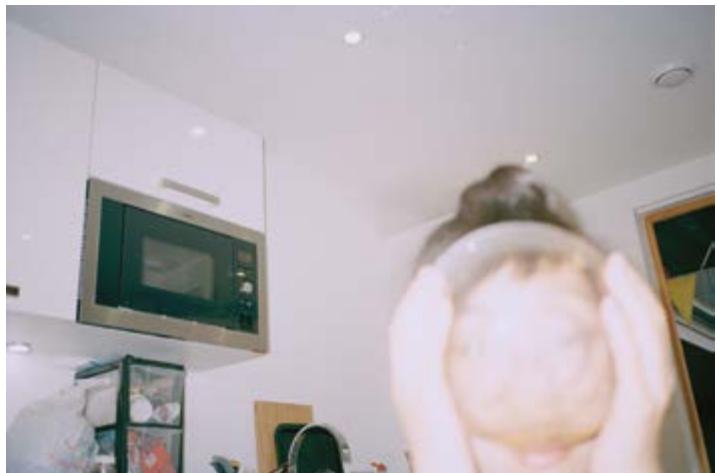
Stephanie Murray *Labour Lost*



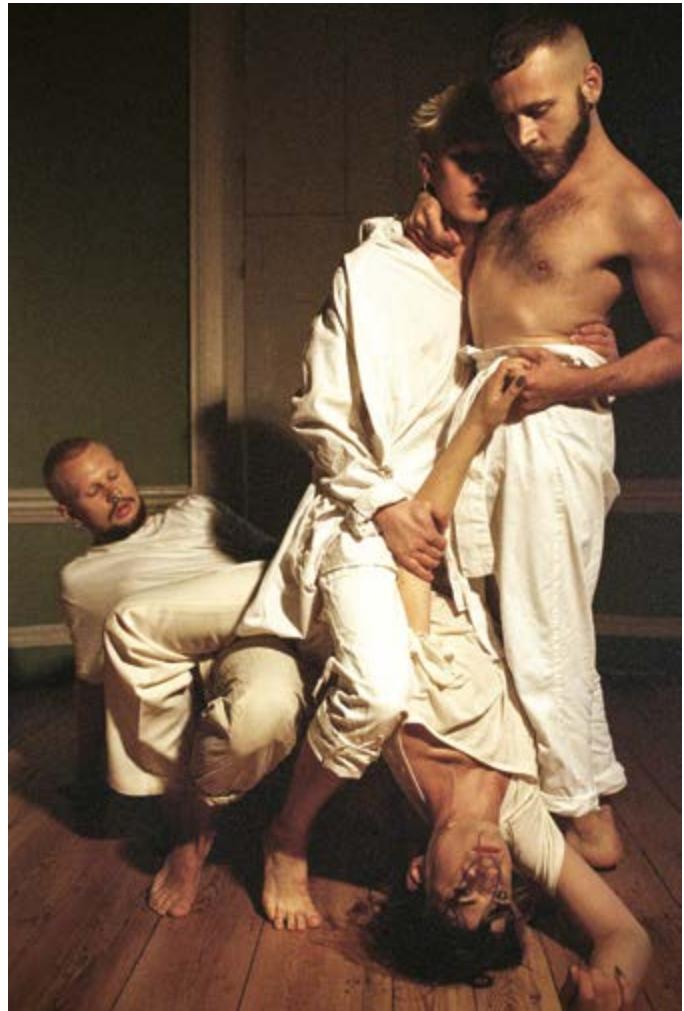


Yudong Zhang *Surroundings*







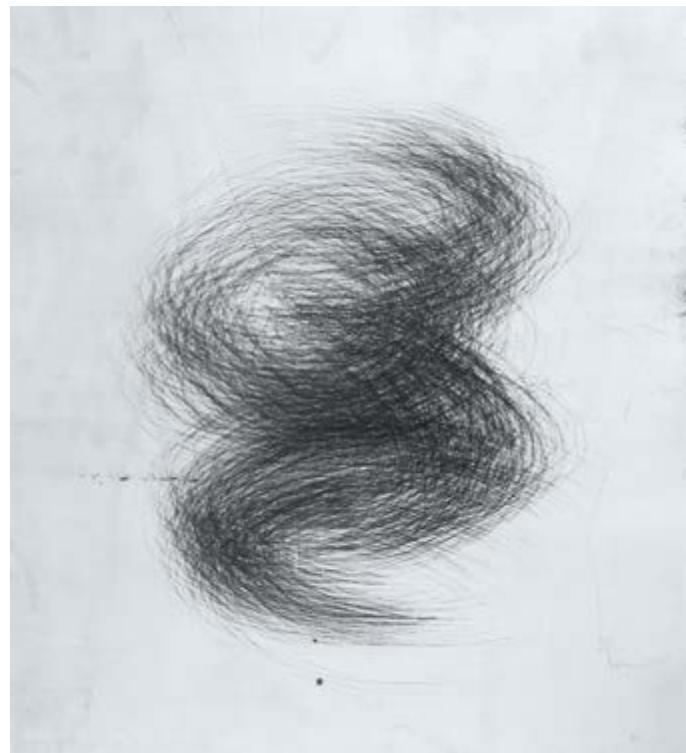


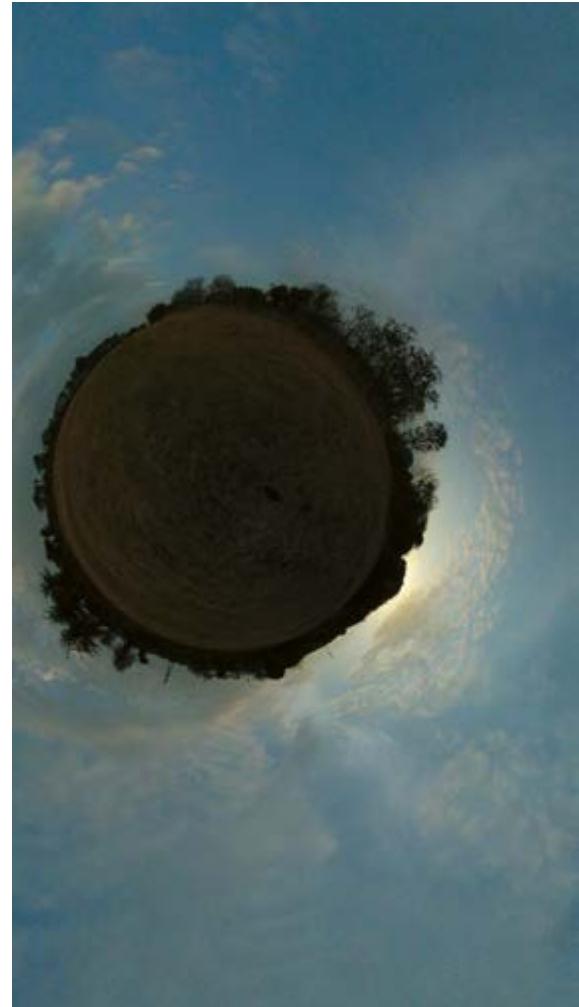
Daniele d'Ingeo *The Execution*





Nassim Rad *The Origin of My World*





Agnès Villette *Haunted*



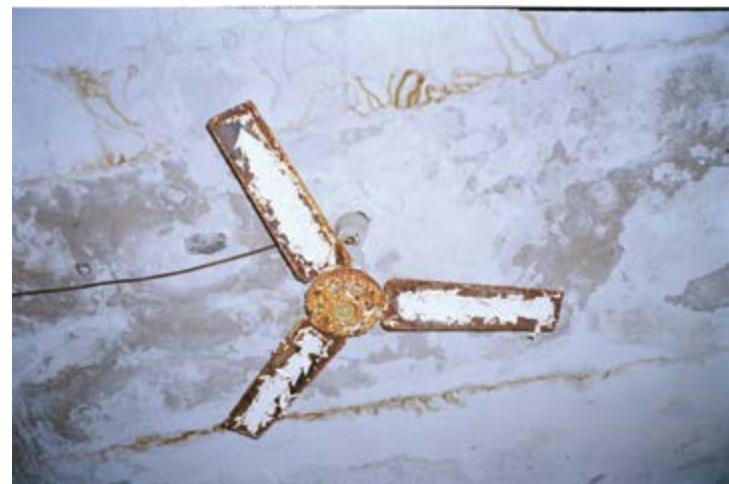


Chloe Bowman *Avian Knot*



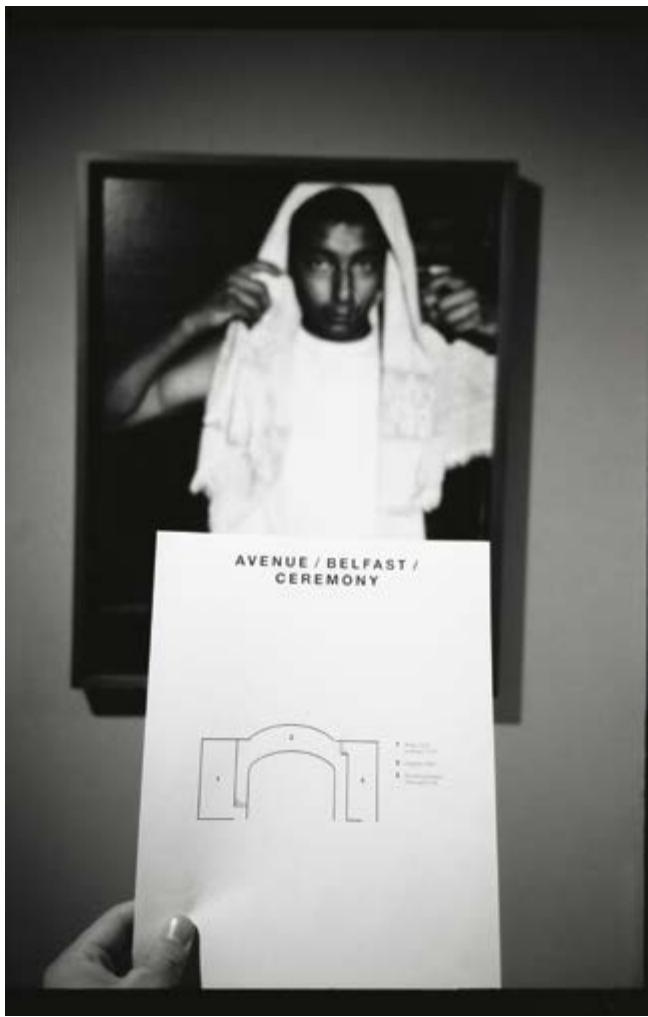


Lilian Li *South of Railway, Cangdong Road*



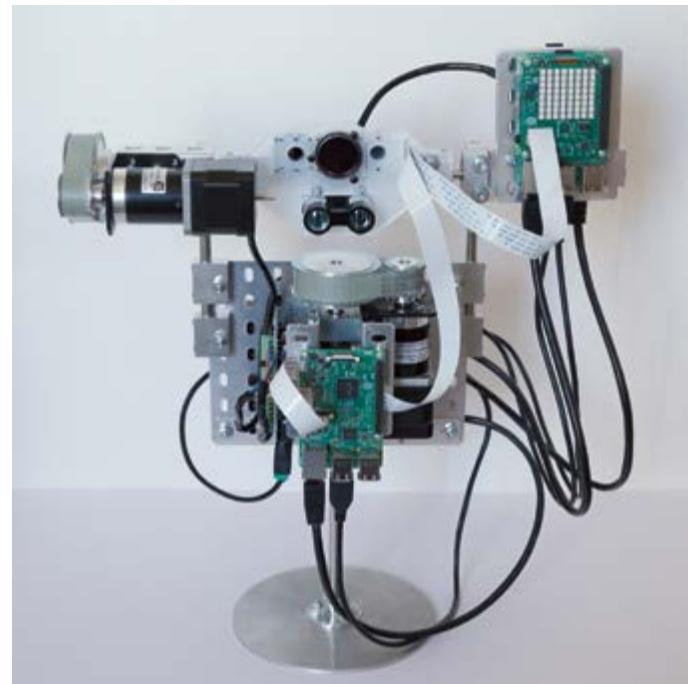
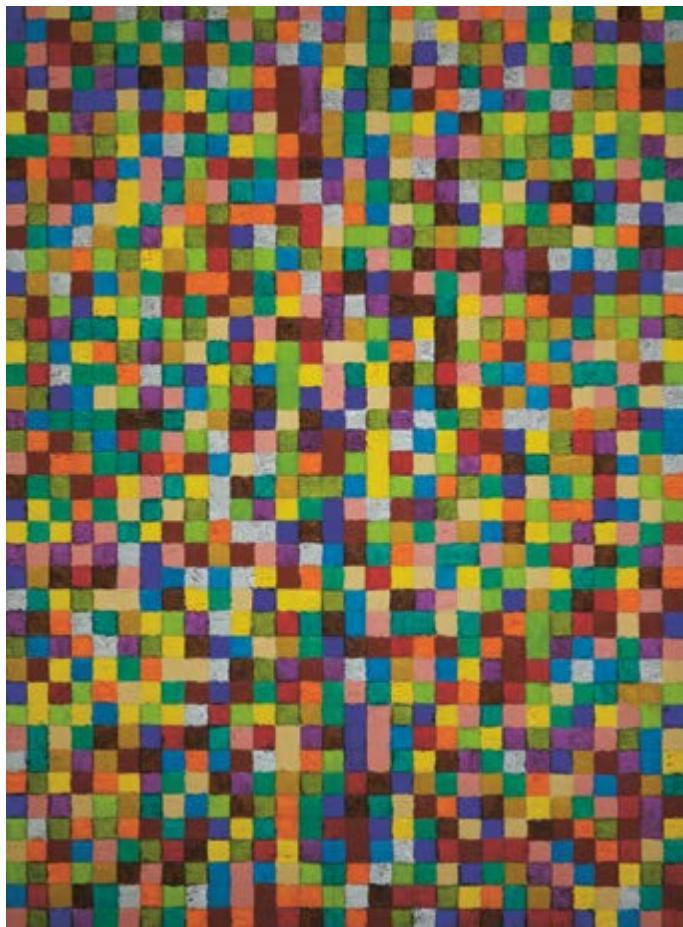


Nian Xu *All, the rest of All*





John Hipwell *Standing Wave, Change Hands*





Xi Zheng Beyond the Face





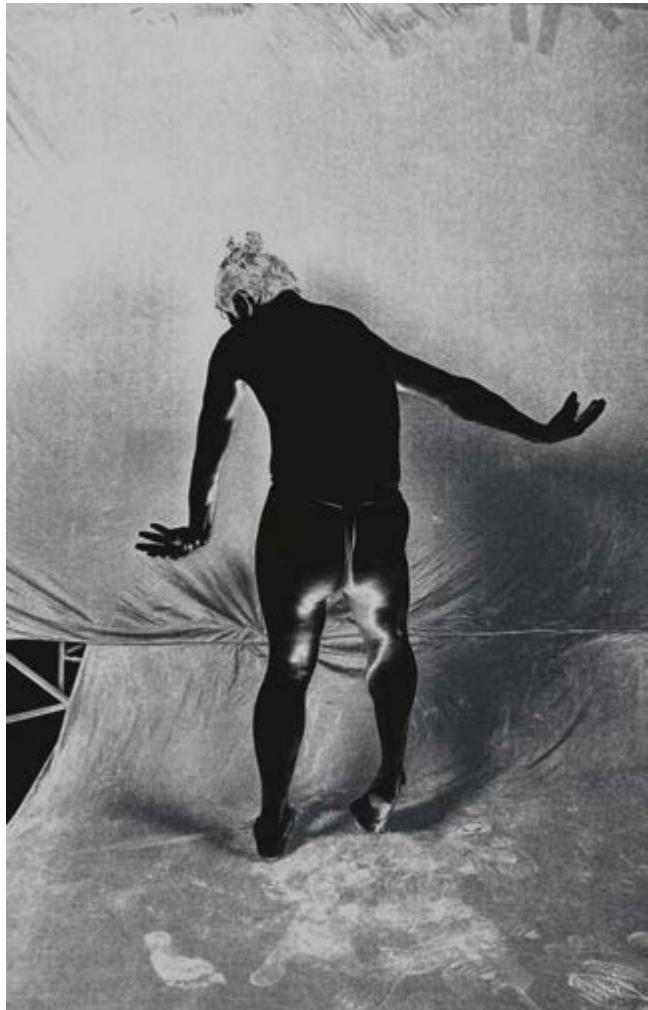
Tomoko Suwa-Krull *Meet You There*





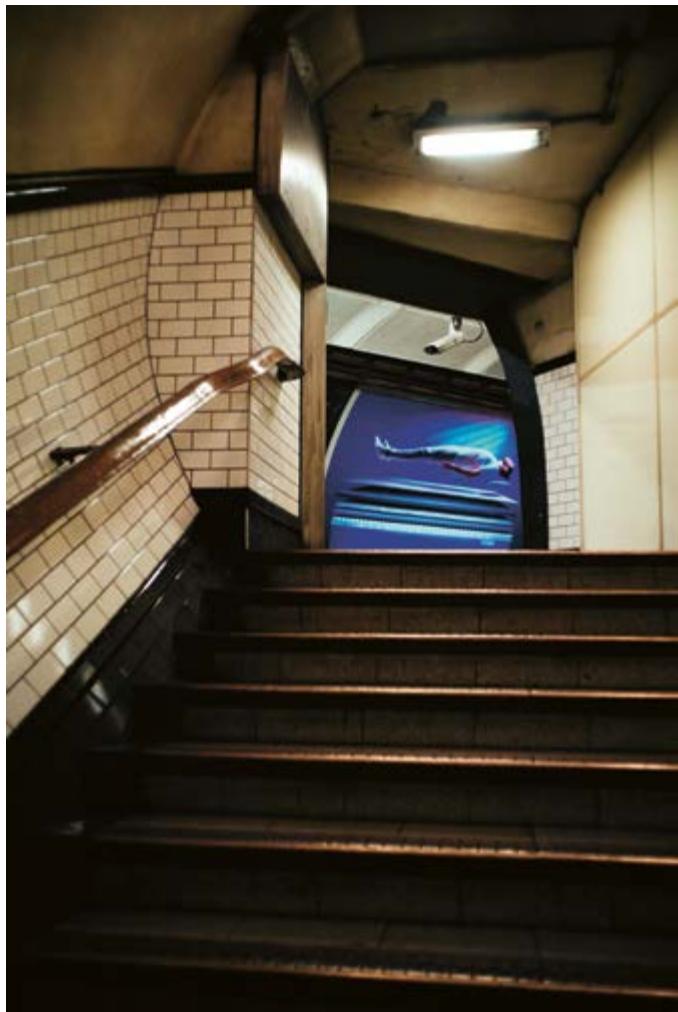
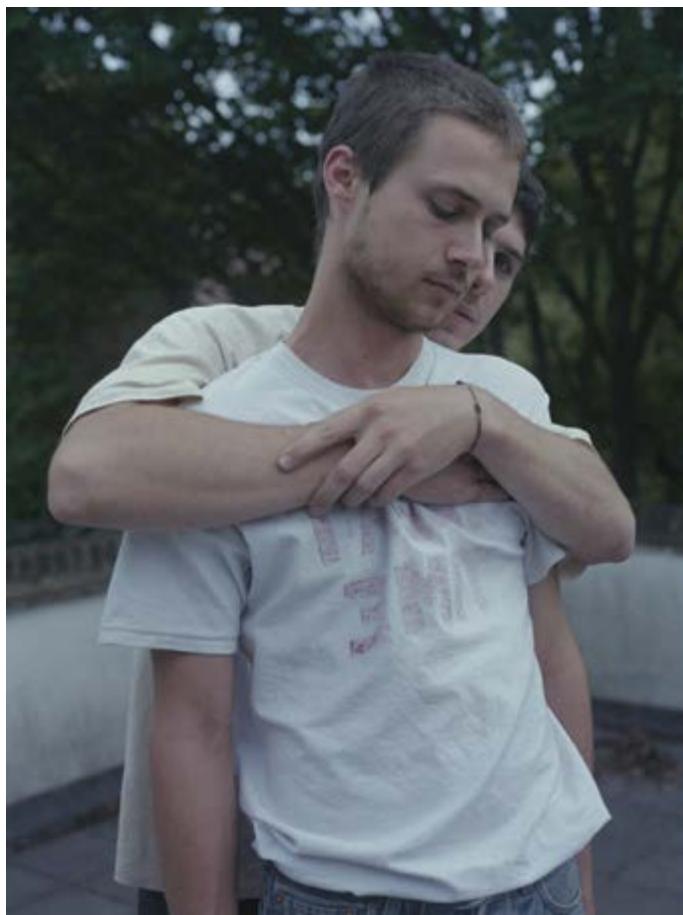
Hailu Ren *Riot on the Hush*



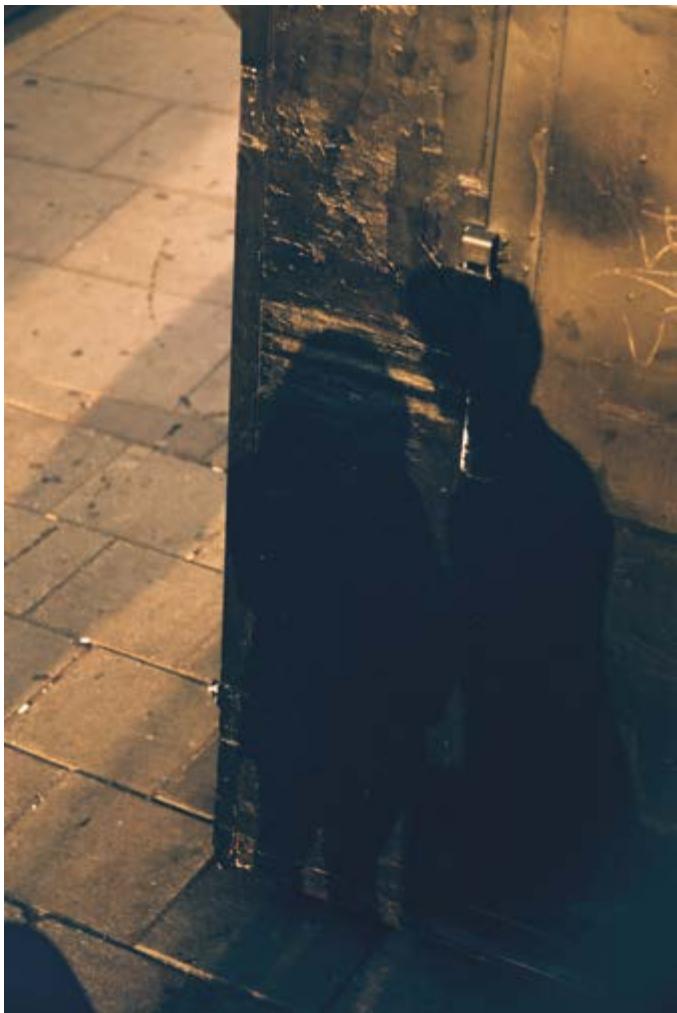


Barbora Mrazkova *At Arm's Length*





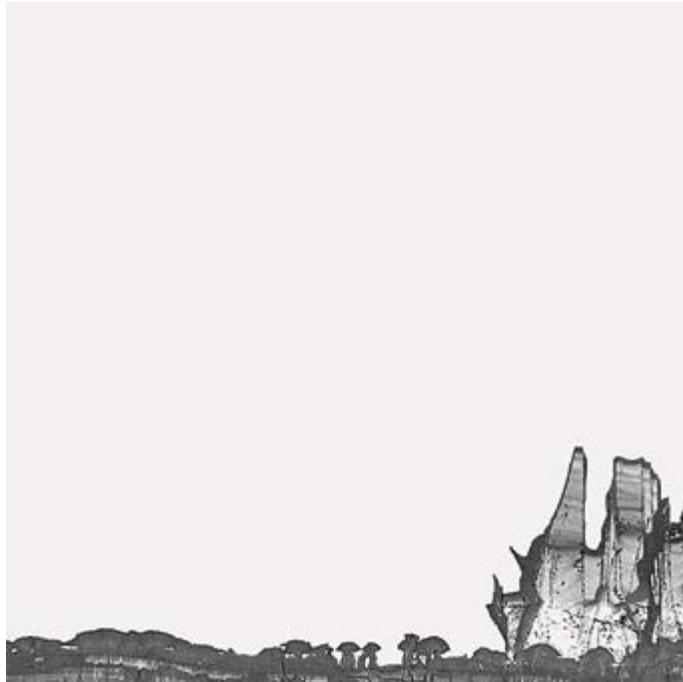
Guillaume Valli *De Passage*





Julie Derbyshire *Pietra Paesina*





Mingdi Wang *Rebuild*





Lorenza Demata *It all started when some of us left the country*





Statements

Calen Bennett

Progressive Runs Through the Virtual Now

Calen Bennett is a conceptual artist working at the crux between moving image, participation, installation and performance. With *Progressive Runs Through the Virtual Now* (2017), the artist invites visitors to enter into an interstitial temporal space in the gallery and watch a live-streaming audio-visual projection of the artist as he runs, both starting and ending in the gallery space facing the work. Using the experiential narrative of running, Bennett creates a critical art encounter that aims to turn the viewer into a more conscious and mindful agent in the completion of the work. Through this continual exploration, the artist seeks to conquer preconceived systematic notions as they relate to our shared human experience.

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Chloe Bowman

Avian Knot

Chloe's work examines the duality of our relationship with nature, in particular birds. Her research is rooted in the binary between nature and human construction and the animal as a material object. Using elements of both contemporary taxidermy and Ikebana (Japanese floristry), birds are suspended in ropes, with flowers delicately woven through. The aesthetic of the works is designed to lure the viewer into the darker undertones of the relationships we control and exert.

www.chloebowmanphotography.com chloebowmanphotography@gmail.com

Lorenza Demata

It all started when some of us left the country

It all started when some of us left the country is an investigation of the notion of identity in the contemporary migratory context.

The displacement of human resources is explored through a visual analogy with imported fruit and vegetables. By creating this parallel relation between people and food commodities, Lorenza aims to unveil the process of redefining individual identity that often takes place in the experience of expatriates.

The photographic series and the book ask the viewer to critically reflect on the role of the human workforce in the political context of global migration.

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Julie Derbyshire

Pietra Paesina

Pietra Paesina is inspired by a rare and singular limestone created millions of years ago, its layered strata bearing traces of its own formation. Through a process of deconstruction and subsequent re-imagining as objects positioned in space, Julie's installation reflects upon our individual place in earth's history and addresses the impact of humankind.

Situated at the interstices of photography and sculpture, and with process and 'making' embedded in her practice, Julie's work explores notions of fragility, transience, imperfection and destruction. Through an engagement with objects and materialities, she re-contextualises photographic language to create new meanings.

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Daniele d'Ingeo

The Execution

Life and art: which is the real and which is the represented?

Daniele d'Ingeo's practice explores the boundary between reality and fiction and their influence on one another. Focusing on intimacy and sexuality, he reflects on the way they are represented and thus experienced.

The Execution challenges the genre of pornographic films by documenting a live performance that displaces homo-erotic shapes and movements onto a different stage. This mise-en-scène questions the authenticity of the pattern of sexual interactions and reaches the performative core of the carnal acts. The actors engage in a unique choreography that unfolds as the line between performers and living sexual beings stays blurred.

Will the show go on once the curtain falls?

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Marloes Haarmans

Desire for Desiring Desire

Desire for Desiring Desire explores notions of fetishism through the dynamics of human desire for an object's substitute. These photographed sculptures juxtapose everyday objects with self-created surreal objects. As desire derives from a fundamental absence, the work represents the lack of an object and the emptiness within ourselves. This holds the possibility of new imaginative dimensions that can be filled with intimacy and narrative interpretations.

The work questions boundaries between fantasy and reality, recalling abstract moments of pleasure and loss. Marloes wants to engage the viewer in the abstraction of form, texture and composition, leading the core of our unconscious desires to a gender-neutral zone.

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John Hipwell
Standing Wave, Change Hands

How can technology and the scientific method be used in the service of art? John Hipwell's practice has a significant computational component; transforming, decomposing and reconstructing image information across a range of media.

In *Standing Wave, Change Hands* a lightbox displays a 35mm negative of a pair of hands from 1958. The image has been decomposed into individual frequencies that correspond to the ripples of intensity across its surface, and are rendered as a pair of oil paintings. This painted spectrum (magnitude and phase) is reconstructed into an image by a 'painting recognition' apparatus, fusing traces of painted brushstrokes with intensities from the original photograph.

Each of us is a node in a standing wave that stretches back across the generations, changing hands.

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Kaori Iwaski
Lizardry

You have seen this before. In another place, another time. I have been there with you, maybe as a different person, with different hair and different eyes.

I have cut up and reassembled it to give it a new home. But that home was already there. It was already there and still isn't at the same time. Is that where it belongs? I am here. Are you? Hello, goodbye. It is my body, and not mine.

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Lilian Li
South of Railway, Cangdong Road

Lilian Li's work *South of Railway, Cangdong Road* is a video projection of a slideshow on a floating screen. Lilian's body becomes the living canvas for the images; an embodiment of these photographs. A shadow of its former past, this site is where Lilian lived and laughed. Pursuing other ventures in life she has not returned in 17 years. These images become tattoos on her body, a memory that must not be abandoned. As a result Lilian is a witness to this derelict site. Nowadays buildings look alike with gentrification of communities leading to a slew of tower blocks. She used to go back to revel in nostalgia, but alas the government's ambition has ultimately desecrated the place where Lilian laughed and lived.

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Toby Maudsley
The Real and Imagined Story of Mary Ellen Green

This installation of a reconstructed archive maps the story of a young woman and her family at the end of the 19th century when, during Colonialism, working class women were rendered largely invisible.

'As I told her the story of King Theebaw, of his demands for recompense for their cheating his government, of his objections to their clandestine mining of his country's gems and their illegal annexation of the remains of his country, she grimaced in anguish and twisted the ring set with those gems she had thought of only as a precious heirloom.'

www.maudsley.com toby@maudsley.com

Barbora Mrazkova
At Arm's Length

At Arm's Length is a personal visual story where Barbora Mrazkova explores themes of intimacy and connection, through collaboration and confrontation in front of and behind the camera.

By taking pictures of both strangers and friends Barbora depicts different forms of intimacy built upon different levels of intensity shared with her subjects. Employing a documentary approach, still-life and portraiture are combined to question the authenticity of intimacy.

At heart, this body of work is a photographer's attempt to get closer to her subjects yet to remain at a distance; to analyse the nature of her subjects and how connections may be drawn between them, both visually and emotionally.

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Stephanie Murray
Labour Lost

Labour Lost (2017) is a series of sociological portraits exploring the rise of automation's displaced workforce in the next 2 decades. Murray's work opens a discourse around artificial intelligence and robotics, and the socio-logical and psychological outcomes of a future where intellectual and physical complexity will be reduced from our lives.

Her photographic approach is experimental as she engages with the science of the medium and the parameters of the camera. Each work is a unique analogue C-type print, handmade by Murray in the darkroom who subverts the tradition of the meticulously reproduced print.

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Nassim Rad
The Origin of My World

Nassim's final piece *The Origin of My World* is a dispute with the issue of thought and act, showing the process of decision-making through abstract imagery. By using cameraless photography, she eliminated the technical eye and focused on the craft of painting with light and chemical means. Traces of manual labour become visible in the individual pieces and serve as a metaphor for the complex and demanding step necessary to execute an action. Influenced by artists such as Wolfgang Tillmans and Man Ray, she strives to make a work that has potential for triggering empathy and putting a stamp of reality into the increasingly digital world we live in.

www.nassimrad.com mail@nassimrad.com

Hailu Ren
Riot on the Hush

The installation *Riot on the Hush* explores how noise can be visualised in photographic images and acoustically recreated by the viewers' interaction with the photographic print.

Hailu juxtaposes photographs of Butoh dance movement with collaged fragments of sounding objects, reflecting how human beings react to noise. Just as objects generate noise, the materiality of these images creates a soundscape from being framed, crumpled, or stepped onto by the viewers. The subtle sound generated by the stepped on print is amplified through speakers and becomes disturbing.

This body of work creates a multi-sensory experience for the viewer and adds a synaesthetic value to photography in the contemporary art context.

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Ziheng Shen
The Vision of Radiance

Ziheng Shen uses photography, moving image and installation to investigate the relationship between humans' outer and inner worlds. In a world that is full of image messages and information, people are perpetually overwhelmed, disrupting and influencing our self-awareness. Ziheng's work creates an understanding of the inner world, through photography and installation. By way of reminding the audience of our inner voice, we return to ourselves.

www.ziheng.co.uk shenziheng.frank@gmail.com

Tomoko Suwa-Krull
Meet You There

'One day I woke up, still in my dream, confused, and I did not know where I was – London or Tokyo. There was a feeling of being somewhere but I could not remember if it was from my childhood or a recent memory.'

In *Meet You There* Tomoko Suwa-Krull explores mental landscapes of people she meets and how they relate to the environment they live in. By photographing scenery and persons separately, she portrays her subjects' mental landscapes. The combination of large-scale wallpaper and framed profiles shares this experience with the viewer, whose stories are observing our emotions, transforming us, leaving impressions and encouraging us to create our own stories.

www.atomoko.com tomosuwa@gmail.com

Mark Tamer
Breakdown

I am an experimental photographer exploring the materiality of both analogue and digital mediums and the structures that underpin these; the analogue chemicals, the digital networks and the apparatus of photography that filter our experience of reality. I utilise mistakes, glitches and errors to reveal the processes involved, which can often tell us more than something perfectly executed.

The work I am presenting here is from *Breakdown*, a series of camera-less Polaroids that have undergone an array of violent physical interruptions. I see this work as a form of energy that finds expression, not unlike a guitarist using feedback or smashing their guitar into an amplifier.

www.marktamer.co.uk marktamerphoto@gmail.com

Guillaume Valli
De Passage

Influenced by French and American street-photography, Guillaume extracts, from everyday encounters that usually go unnoticed, the strange and sometimes disturbing tenor of life in London's streets and commuting axes.

The series *De Passage* leaves us in the presence of suspended narratives and unresolved events that never quite coalesce into the city flux. Distorted, silhouetted, and eventually absorbed into shadows and reflections, the human figure and the recurring presence of the photographer tend towards a similar fate of self-effacement, as a constant reminder of their transitory nature, passing through only for so long before us.

www.cargocollective.com/guillaumevalli guillaumevalliphotography@gmail.com

Agnès Villette
Haunted

Agnès is a photographer whose practice is research-based and multi-disciplinary. She explores photography, texts and sounds to create installations that reflect upon ecological and political issues. Influenced by the theoretical writing generated by the Anthropocene, she develops projects that merge art and science.

In *Haunted*, she questions our paradoxical relation with the nuclear industry, our energy dependency and the unresolved politics of nuclear waste. The project is rooted in the Cotentin peninsula in France, which uniquely features every stage of the nuclear industrial cycle, from production, to refuelling, to waste repository. Using collected Geiger counter data, cartography, uranium glass, sound and images, she invites the viewer into a direct encounter with radioactivity.

www.agnesvillette.com alondon99@yahoo.com

Mingdi Wang
Rebuild

Mingdi Wang's practice explores the relationship between real space and photographic space. The time and space of a photograph displayed and isolated on a wall is quite different from our experience of real time and space. In this respect the photograph is quite remote from the viewer. The artist is interested in connecting these 2 spaces by involving the viewer in the representational space of the photograph. In his art piece *Rebuild*, Mingdi constructed a concrete wall which he then photographed. This photographic print is displayed within a broken gallery wall, turning the photograph into a part of the actual gallery space, inviting the viewer to approach and even touch the work.

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Nian Xu
All, the rest of All

My work for the past 7 years is kept in the form of a diary. I see the function of the photograph as communicating and exploring the effects of a photograph taken in the past of the present, when the photograph is immersed in the real world again. Drawn to the surface of things, we think what we see is clear. This is what limits our vision.

I move from behind the camera to in front of it, viewing and reviewing the process of cognition from different perspectives. Each portrait shows an aspect of seeing oneself. My current project reveals, not only how I see myself, but also how I feel when people attempt to see more about me.

www.bitetheair.tumblr.com n.xu0220161@arts.ac.uk

Yudong Zhang
Surroundings

Yudong Zhang works with portrait photography and still life images, exploring the boundaries of photography, art and the archive. In *Surroundings* (2017), he focuses on the Chinese students who surround him, probing into their lives and using different perspectives to objectively record every detail of their disordered rooms, from an intimate angle, capturing unconscious facial expressions and gestures. Still, each of his photographs is connected with the subjective flow of his memories. Collecting the past is collecting facts. He believes that an individual's story is just a story, but a thousand stories constitute a history.

www.jevalondon.com zydzs3001@hotmail.com

Xi Zheng
Beyond the Face

Xi Zheng is a photographer and visual artist who researches the concept of the face as a medium. She explores the creative possibilities of the face in which remediation and mediation are vital processes.

Her project *Beyond the Face* (2017), blends EEG brain waves with close-up photographs of chins to create a facial landscape alluding to Eastern aesthetics. She moves beyond the boundaries of the ghost and the shell to challenge the idea that the outer is a reflection of the inner person.

www.cecezheng.com four5477@gmail.com

Jiacheng Zhu
23

The main theme of my work is existence, memory and family. My grandmother passed away on August 23rd. After that, I began to think about death and memory. While developing my project, I realised that photography itself bears philosophical implications for those subjects: it stops the moment (death), enables its recollection (memory) and proves someone's existence. This project conveys my emotions for her, seeking to prove she existed in the world.

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Acknowledgements

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THE SPROXTON AWARD FOR PHOTOGRAPHY

Thank you very much to everybody involved in making *MA Photography 2017*, including tutors, technicians, administrators and managers.

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Thank you very much for awarding prizes that showcase the different aspects of photographic practice: Sproxton Award for Photography, Photoworks, Metro Imaging, MACK, Photofusion, Photomonitor, Troika and Parallax Photographic.

Many thanks to Studio Ard, whose catalogue design celebrates the diversity of projects on show, inviting the reader to explore a sequencing of images from across the course, the cover combining elements from all student works as an indexing system. Many thanks to Steve Cross, Acting Dean of Media, for supporting the catalogue and to Jelena Stojković for guiding the students through the process.

And thank you to MA Photography alumni Stephen Rusk and Rosie Holtom for planning this year's final show symposium and to alumni ambassador Paolma Tendero for putting together the end of year MA Photography networking event.

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