

Channel

Emerging Talent in Contemporary Photography

Magazine

Winter 2013
Issue #04



Nicholas White / Elza Lów / Jonathon Vines /
Daniel Llobera / Bianca Wallis / Pamela Wheeler

Channel Magazine

Issue #04, Winter 2013
www.channelmag.co.uk
www.facebook.com/channelmagazine

Channel Magazine is a
quarterly publication.
Copyright Channel Magazine,
and the authors and artists.
© 2013

No part of this publication may be reprinted or in
any way reproduced without written permission
from the publisher. The views expressed by the
contributors are not necessarily those of the
editor or the publisher.

Editor
Harriet Pilcher

Art Direction and Design
Richard Jones

Contributing Writers

Lucia Genziani
lucia.genziani@hotmail.com

Tehezeeb Moitra
tmoitra@gmail.com

Tim Barnes
www.timbarnesstudio.co.uk

Rebecca Enderby
enderby10@hotmail.com

Cover Image
Elza Lów
'Type 7: The Reformer'

Printing
www.usfor.com

Channel

≈

verb

direct, guide

carry, conduct,
convey, send, siphon,
traject, transmit,
transport

Contents

3

Editorial

4

Overview

6

Nicholas White

The Militarisation of Dartmoor

12

Elza Lów

Stereotypology

20

Jonathon Vines

Pays Perdu et Retrouve

26

The Borrowers

Rebecca Enderby

Editorial

Dear Readers,

In this issue of Channel Magazine, you will find not four (as in past issues) but six different bodies of works from talented, emerging photographers.

The first half of this issue is set out as in those before it, each artist's work is presented with an article or interview. The three photographers, Nicholas White, Elza Löw and Jonathon Vines are all recent graduates and use the medium of photography in unique and interesting ways.

The second half of this issue holds something slightly different. 'The Borrowers' is an article by Rebecca Enderby which explores the use of found images within photography. The article looks at the work of three photographers (Daniel Llobera, Bianca Wallis and Pamela Wheeler) who all use appropriated photographs in their work. It also discusses the relevance of appropriation and the question of ownership when it is used.

We would like to thank all contributing photographers and writers for their support and everyone who reads Channel for theirs. At the end of the first year of producing Channel we are determined to keep going, a task which would be impossible without you all.



Harriet Pilcher
Editor



Nicholas White is an Okehampton (UK) based photographer whose work is themed around landscape, exploring narratives related to human intervention, the environment and the ways in which we interact with our natural spaces. His debut series, The Militarisation of Dartmoor, was shortlisted for Millennium Images' Peaches & Cream III and won the Magnum Photos Showcase in association with IdeasTap. Nicholas was also awarded the South West Graduate Photography Prize in 2013 for the same project. Nicholas White graduated from Plymouth College of Art in October 2013, with a First Class Honours degree in Photography.



Elza Lów was born in the Hungarian city of Székesfehérvár (The city of Kings). She attended art college, and graduated in 2013 as a photographer. Lów is fond of minimalistic design and visions, such as Scandinavian aesthetics. Lów describes herself as a creator, rather than a "moment catcher", as she carefully stages her work.



Jonathon Vines' work explores connections between individuals and the social fabric, and seeks to infiltrate the subtle and often obscure relationships which govern our everyday lives. A recent graduate from the University of Roehampton, his emerging fine art practice sits adjacent to - and draws occasional inspiration from - his growing commercial freelance portfolio. Informed above all else by a compassionate humanist enquiry, Jonathon uses the camera to locate, distill and subsequently interrogate his own worldview.

Overview



Daniel Llobera's work is conceptually centered around appropriation. He explores the internet and how it is used as a tool and the effects it has on our privacy. Llobera also has a strong interest in the moving image with some of his most recent projects centering around appropriated video footage combined to form a narrative or to open a portal into a different realm. His work also includes high end studio still life and product shots. Llobera graduated from the University of Central Lancashire with a BA in Photography in 2013.



Bianca Wallis is a picture editor/creative photographer based in Leeds. Wallis studied for a Foundation Degree at Leeds College of Art and Design and went on to complete a BA Photography degree at the same institution. During her time on the course she worked as Picture Editor at the Leeds Student Newspaper and she has also completed an internship with the Dr. Martens Marketing Department.



Born in 1991, Pamela Jane Wheeler is a contemporary fine art and portrait photographer currently based in South East London (UK). Recently having graduated from the University for the Creative Arts in Rochester, Kent, Pamela Jane attempts to create new and inspiring imagery from both digital and analogue processes. Wheeler's self-published photographic essay-based book "Animate: Re-working the David Knights-Whittome Archive" is available at pamelajane.co.uk/analogue-ends/animate

Nicholas White

The Militarisation of Dartmoor

Interviewed by Lucia Genziani

Nicholas White was a keen hiker before he got into photography. “I can’t remember a point when I became a photographer,” he says. “There wasn’t really a week or a day when I suddenly started taking photos.” White first discovered photography as a way of documenting and sharing his experiences of Dartmoor, one of 15 designated National Parks in Britain. The 24-year-old has strong connections with Dartmoor. He’s based in Okehampton, at the northern edge of the Park, and his grandparents have lived nearby all their lives. “I’ve always had a relationship with the moors, always been an outdoors kind of guy. When I went climbing or hiking I would take photos. I’d come back and show my mates what I’d done.” But these days it’s less about endurance in the great outdoors, more about grafting in the photo edit: “Now it’s gone round the other way, and I do hardly any climbing or hiking, it’s all photography,” he laughs.

White started off shooting what he calls “pretty postcard” images of Dartmoor. His depictions of the moors took a darker turn whilst studying Photography at Plymouth College of Art. He began to develop an interest in war photography. This, combined with his lifelong relationship with the landscape of Dartmoor, led him to examine

a comparatively unexplored and morally complex strand of Dartmoor’s history. The result was a body of work titled ‘The Militarisation of Dartmoor’, an exploration of the Park’s function as a training ground for the army.

Though inspired by photographers depicting foreign battlefields, White was interested in capturing the presence of the Armed Forces in a place he knew and loved. Among his influences he cites Simon Norfolk’s pictures of war-torn Bosnia and Afghanistan, and Richard Misrach’s images of a bombing range in Nevada. While these photographs were a rich source of aesthetic inspiration for White, he felt unable to connect with their subject: “I’m sat here in my house in England, and I’m looking at a bombing range in Nevada. And he’s trying to tell me how horrific it is, but it’s still inaccessible to me. I still don’t know it, because it’s the other side of the world. So, I thought, let’s transfer that to somewhere that is right on my doorstep.”

Despite his interest in political photography showing high-profile scenes of military intervention, White sought to take a neutral approach to the political controversy surrounding the use of Dartmoor as a military training ground. By photographing signs of the army’s presence on Dartmoor – buildings,

www.nicholaswhitephotography.co.uk



Observation Post 16, SX 60828



Bullet Casings, SX 59292 91145

pathways, boot prints – he embraces these as part of the Park’s cultural narrative. Yet, he also acknowledges the conservationist concerns, through showing some of the inevitable damage caused by military practices. The work features one shot depicting an abandoned artillery round, which, nestled in the grassy scrub, looks like an alien crash-landed from outer space. Another picture shows a handful of bullet casings in a dark pool of water. At first the golden-coloured ammunition appears to be bits of the straw-like grass growing around the fringes of the pool. It’s only on closer inspection that you notice what truly lies within the water, creating the sense that the discarded casings are an insidious invader. Since completing the project, has his take on the debate changed? “At the beginning I was completely non-biased. I didn’t agree or disagree with either side. And coming out of it I’m exactly the same.”

For, or against, how do you go about capturing the complex story of Dartmoor, especially as it’s bound up in such strong and divided opinion? As you might expect, for White, the answer lies in exploring the landscape before getting behind the lens. “Eighty percent of understanding [the narrative] is not taking the photos at all,” he says. “I spend a lot of time walking and hiking, not even with a camera.” Next, he hit the books in the local library and museums; finally, conducting his own strategic operation to pinpoint the militarised

places he wanted to photograph: “I would plot onto a map specific areas that I felt communicated that narrative best”. A tricky mission, as the moors are scattered with many army buildings and structures, but White knew exactly what he was looking for: “It was about selecting the ones that I felt communicated beauty, isolation and secrecy, all at the same time.”

The result is a body of work split over two chapters. One, shot inside Okehampton Battle Camp, and the other, outside on the ranges of Okehampton, Merrivale and Willsworthy. This structure represented another challenge: how to show the bleakness of the moors within the Camp? White’s solution was an unusual use of colour: “When I went into the Camp, I told myself I was only going to shoot it in bleak, grey, quite flat conditions, which most landscape photographers tend to avoid”. In contrast, the pictures taken out on the ranges use a strong palette, featuring flashes of teal, red and sunshine yellow. This, White explains, was a conscious move to “mix the beauty of the National Park with the secrecy of military training.”

Interestingly for a project exploring the impact of humans on an area known for its natural splendour, the work contains no people. The reasons behind this are both practical and aesthetic. Including someone in-shot at Okehampton Battle Camp, even accidentally, would have occasioned a complicated process of

gaining written permissions, potentially from foreign visitors only on-site for a limited period. “Pardon the pun, but it was an absolute minefield,” White summarises. But his decision to not feature people was also an artistic one. “I wanted you to feel really alone,” says White. “It’s not comfortable. There’s a lot of mist. There are a lot of wet, damp conditions. I think if there were people, you would have a tendency to feel quite comfortable, that you’re in company with someone.”

So, what’s next for Nicholas White? Like many recent graduates, the question fills him with dread. Not because he has no plans, but because, for now, he’s not looking for his next big venture. “I’ve spent two years shooting this project, and it is my first major project,” he says. Rather than leave ‘The Militarisation of Dartmoor’ to one side and dive straight into something new, he plans to spend the next year promoting the work. This seems a wise choice. It has already received accolades from respected photography agencies, including Magnum Photos and Millennium Images. There’s also a book featuring an edited version of the project in the pipeline, with an anticipated release date of summer 2014. Whatever happens, you feel sure this hiker-turned-photographer will continue making waves with his thoughtful, documentary-style approach.



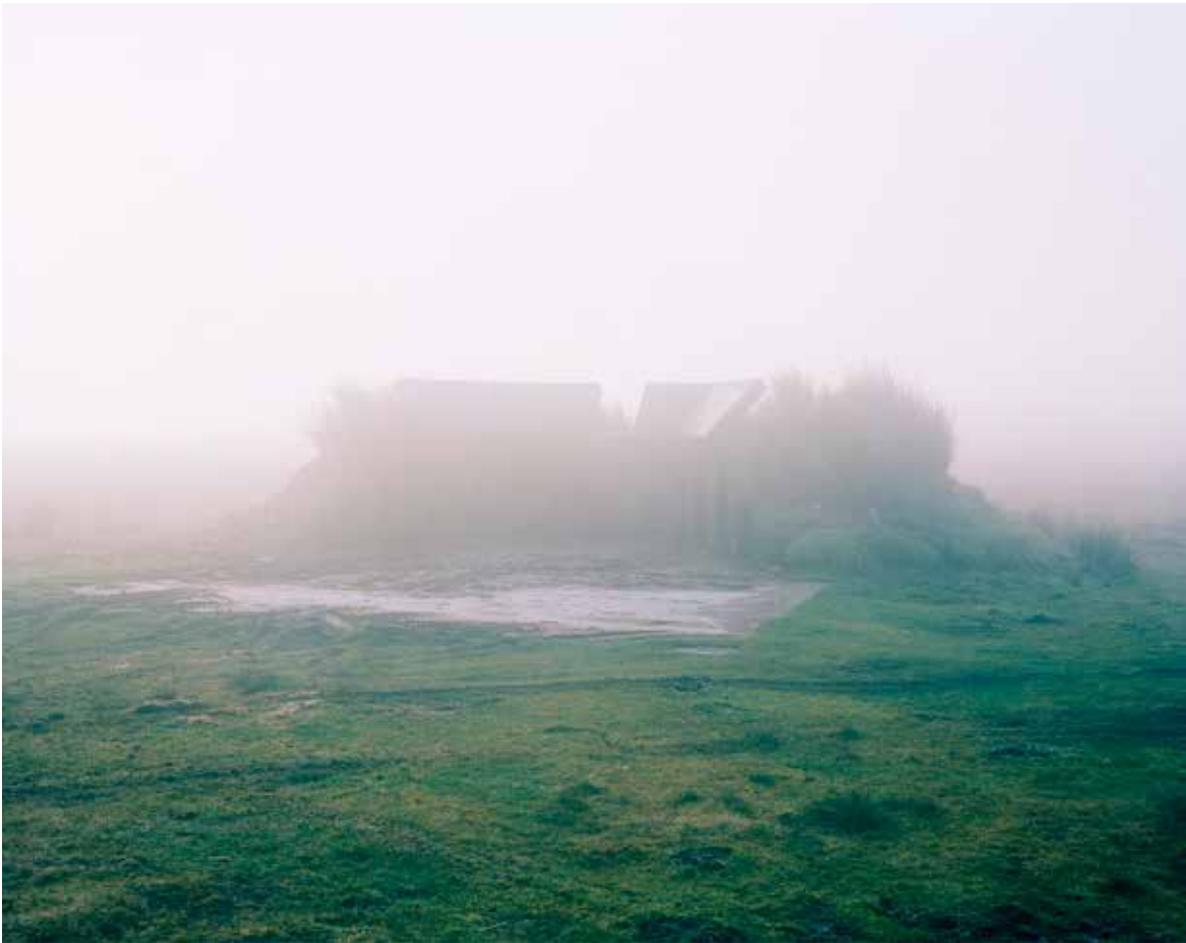
Observation Post 6, SX 60295 89836



Artillery Round no. 1, SX 57874 91036



Wickhams Target Shed, SX 59275 91100



H1 Gun Position, SX 59338 91443



H1 Target, SX 59327 91133



'G' Datum, SX 59275 91100

Elza Lów

Stereotipology

by Tehezeeb Moitra

Portrait photography, according to Hungarian artist Elza Lów, almost warrants a “psychological representation”, which she sees to be absolutely fundamental for a deeper understanding of her work. Recognizing the importance of grounding her work to research and study, Lów’s series of pictures entitled Stereotipology, provocative at both a visual and epistemological level, draws for its inspiration the personality classification of the Enneagram System as developed by Don Richard Riso and Russ Hudson, founders of the Enneagram Institute in New York. The system explores nine distinct but oftentimes interconnected personality types. That is to say each individual pertains to specifically one of the nine types (The Reformer, The Helper, The Achiever, The Individualist, The Investigator, The Loyalist, The Enthusiast, The Challenger and The Peacemaker) but can incorporate certain characteristics from another.

Keenly interested in “human nature” Lów’s philosophy seeks to create depth in the interpretation of her pictures, which she does by using a variety of symbols. Drawing upon an almost Jungian conceptualization of the unconscious and archetypes, Lów articulates her work

as signaling “a system based on stereotypes which have nearly the same meaning for everyone. However, the interpretation of the assorted symbols need some former knowledge” based on the individual perception of each viewer. Rather than simply being regarded as “devices of standardization”, Lów’s photographs are framed within a hybrid mix of a shared consciousness and the Enneagram system. This welding of ideals consequently results in what she terms the “Signal System” where in matching “symbols to express the Enneagram types” another system “of symbolic colours, clothes, places etc.” is created.

Vaguely unsettling and surreal - the faceless bodies of Lów’s series set out to challenge normative perceptions that oftentimes link personality with facial expressions and features. Instead, Stereotipology forges an intimate link between bodies and their position in space, using that dynamic as offering, and indeed insinuating, possible keys of meaning for each specific category. However, by way of juxtaposition rather than contradiction, it is by virtue of the facelessness of the pictures that a sense of universality is suggested, thereby

low.elza@gmail.com



Type 1
The Reformer



Type 2
The Helper



Type 3
The Achiever



Type 4
The Individualist



Type 5
The Investigator



Type 6
The Loyalist



Type 7
The Enthusiast

complementing the notion of shared archetypes and perceptions. The lush physicality of the pictures intuitively suggests probable personality traits consequently adding exactly the compound layering that Lów aspires toward.

Lów's pictures are never simple and cannot be counted upon to be understood at face value, literally or otherwise. Particularly is the sense that, in spite of the obviousness that they are in fact staged, Stereotipology lacks the stiffness and artificiality that oftentimes accompanies the genre. The versatility of the series is explored as whimsy combines with surrealism to create a kind of fantasy landscape where there is an undeniably minimalistic appeal with a sense of something incredibly intense at the same time. There is a delicacy and sensitivity to her work, noted especially at the times when it seems that the subject has been caught entirely unawares.

Wreathed head and dappled in sunlight, the image of Type 9-The Peacemaker, with her arms outstretched, naked back to the camera, displays a certain sense of fragility and vulnerability that captures the spirit of her type. And yet, it is within this very blissful unawareness-somewhere between the viewed and the gaze of the viewer- that

insinuates a hint of voyeurism, adding a vaguely uncomfortable stratum to the otherwise peaceful innocence of the scene. There are times that the expressionless faces are often directly facing the camera openly exposing their personality through their body language and environment. This is seen particularly with Type 3-The Achiever who stands, like a conqueror, at the forefront of the backdrop of a country panorama, with a staff in hand displaying just the bravado and self-awareness that is characteristic of his type. Face forward, moving ahead with legs gallantly astride a horse; all the while thoroughly aware of his presence, everything about the image of Type 8- The Challenger is prepared, like a knight to battle, ready to take the world head on.

At no point is there a sense of invasiveness and intrusion and there are instances that Lów very deliberately maintains her camera at an almost respectful distance from her subject. This kind of distancing is particularly evident in Type 6- The Loyalist who is captured further away from the viewer, entirely unfazed and caught up in his own private moment of solitude and contemplation. The playful scenario of Type 5-The Investigator depicts a book-covered head peeking out from between the partially

opened doors of an inaccessible and dark room pandering to preconceived notions of someone who keeps himself shut away as he unlocks the mysteries of the world. The sense of mystery pervades, and interlocks with the dialogue between the conscious and unconscious mind as suggested by the intriguing image of a deep blue sky, cloth-swathed face and floating body of Type 4- The Individualist.

In many ways the covered faces of the Stereotipology series are reminiscent of the style patronized by Belgian surrealist painter René Magritte and, like Lów, his work also betrays an evident preoccupation with the psychological. Magritte draws the relationship between the visual and the hidden through the image of the face as being the mediating device. Speaking about his painting *Le fils de l'homme* (The Son of Man) Magritte said: "Everything we see hides another thing, we always want to see what is hidden by what we see. There is an interest in that which is hidden and which the visible does not show us." In much the same way Lów's work is nuanced and teasing, giving away enough but never too much, leaving the viewer in a state of suspension, always curious to know, not just see, the face behind the cover.



Type 8
The Challenger



Type 9
The Peacemaker

Jonathon Vines

Pays Perdu et Retrouve

Article by Tim Barnes

'It was during my degree that I began to understand that photography could offer me much, much more than simply a way of recording the world around me'.

-Jonathon Vines

Jonathon Vines graduated earlier this year from the University of Roehampton with a first class honours degree in Photography.

His recent series of photographs entitled Pays Perdu et Retrouve, (Lost and Found Country), is both an insightfully tender and brutally frank account of daily life, following a team of London street cleaners who are responsible for cleansing the streets of Hammersmith and Fulham.

These photographs can at first strike the viewer cold and hard with the full weight of reality. They articulate so vividly the stuff of modern urban life and on encountering this piece in a gallery; one might initially feel a profound sense of plunging back into the ordinary from the height of art's often lofty pedestal.

The sprawling metropolis is managed by the team of street cleaners who are on the front line, in the gutters and the roadsides, scraping clean the highways and pavements of London's hideous entrails. Vines had been given permission to follow them closely with his camera after having approached the

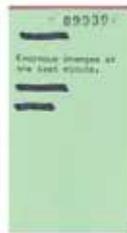
company formally and requesting permission to shadow one of their teams. He gives each team member a heroic portrait that forms the starting point of each sequence.

In the medium of the image sequence, Vines finds his voice. He forges a distinct and controlled command of this visual language, which perhaps implicitly critiques more established methodologies of documentary photography. In doing so, he is therefore able to sophisticatedly express so much more that resides out of frame, using a vocabulary of images in the sequence of panels. As viewers read through, a strong feeling of a daily monotonous grind might be conveyed through the repeated pattern and the formatting of these different images.

Although shot rather simply and taken in all sincerity, free from pretence, this series is by no means artless. It reaches further than documentary photography usually can and seeps deeper into our understanding of the culture of this postmodern age, picking at the stitches of our social tapestry.

In 2011, Vines worked at his university's library. While he was involved with the process of reorganising the catalogue system, he recognised a worth in the little green library catalogue

www.jonathonvines.com







cards which he was asked to remove from the inside cover of each book in favour of a newer and more up-to-date system. Intrigued and drawn to their redundancy, he saved these green cards from being disposed of and collected hundreds of them, placing them in little piles around his flat. The information they carried, title, author and Dewey code, was now just a string of words and numbers, removed from their context.

'I first began to imagine how I could give the individual cleaners voices, then I began to wonder how I could slant the tone of the project – and inject notes of humour, pathos, irony etc. One day my eye fell on one of the little green piles'.

These catalogue cards, positioned among the photographs, are now applied to a new role, providing mysterious titles and presenting curious, new rationalities with an amusing commentary to the city's streets. The series increasingly gains the characteristics of a collage and the whole project becomes multilayered, suggesting there is no one single narrative, no beginning and end and these images perhaps mirror how the mind recalls scenes from memory. With the addition of these titles, which don't necessarily seek to explain the images and instead imbue further wonder and intrigue, the whole artwork is now allowed to venture into more abstract territories.

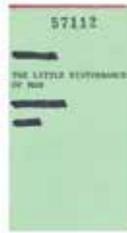
'The greater part of any 'reading' of the panels is (hopefully) the creation and questioning of an internal narrative dependent on each viewer's own knowledge and experiences'.

The book titles, work as a conceptual appendage, an ingredient that releases the photographs from their concrete bounds and in being found objects themselves, they have an interesting relationship with the idea of the readymade. It is a radical twist that asks us to consider whose voice is narrating this story. Perhaps it is the voice of chance that quietly intervenes throughout this project.

Vines strikes a balance, somewhere between two very different types of infrastructure, one of research and one accommodating the movements of daily commuters. Both the library catalogue system and the streets of west London are being refreshed and renewed. As these two worlds collide, perhaps Vines uses the book titles as a way of staying culturally afloat in a world submerged in the ordinary and locked in routine. Almost as though those works of literature are something to hold on to like a life raft, reinvigorating and charging the streets with a potent creative force, from radical new angles.

What at first seems like a set of quite ordinary documentary photographs quickly develops into something more encompassing, like an abstract cultural col-

lage, exploding down a multitude of new and ambiguous avenues where you can get lost, or, perhaps, find yourself.



The Borrowers

by Rebecca Enderby

Postmodern artists use it as a method to question the concept of 'original' artwork; others argue that the borrowing or reusing of existing images is not art. Appropriation as a photographic method certainly challenges traditional notions of what it means to be an artist, and critiques how images are, or have been, used. In the current photographic age of increasingly sophisticated digital technology and the proliferation of freely available Internet images, Daniel Llobera, Bianca Wallis and Pamela-Jane Wheeler are three young photographers taking up this challenging medium. Each approach it in very different ways, asking slightly different questions, but all three challenge the viewer to reflect on representation, narrative and concepts of originality.

Llobera's body of work, SEARCH, which won him the BJP Free Range Awards 2013, has certainly created a lively discussion. Whilst some have praised it for challenging the conventions of photographic practice, some are less convinced. Of the three, Llobera's appropriation is the most critical comment on the medium of photography today; in a digital age, saturated with images, Llobera wanted to explore how the Internet has affected appropriation and uses images pulled from three different Internet sites, adding his own touch by pixelating them, creating a fuzzy and somewhat confusing image. These are displayed without text or context, it is the viewer who is left to decide whether this pixelated person was taken from the Internet dating site, the FBI

wanted site or the missing persons site. Llobera chose these three sites due to the similarity of the images on display and the information available for anyone to see: height, weight, hobbies, smaller status and so on. By pixelating the images, Llobera felt he was able to achieve a cohesive aesthetic, reflecting the one common theme running between the images and sites, all the people need to be found. This uniform aesthetic is also a tool used to draw the viewer in and challenge them to reflect on the issues at hand, that of online privacy and the freedom of information online, as well as photographs as tools of representation. The dating site images are chosen by the person themselves, whilst the FBI and missing persons site show images chosen by other people, with specific agendas. Llobera questions how and why these images were chosen; "there is no way of knowing if these identities are real".

SEARCH has received criticism over the ethics of using images from sites without permission. When asked about these mixed responses Llobera defends his decision, explaining that as a project exploring the availability of images on the Internet the sources used were necessary to convey the concept behind the work. He wanted to highlight that "the images are all available to me under the principle of 'Fair Use'. The principle of 'Fair Use' comes into play when appropriating imagery... I was careful to not implicate any image to an individual source so as to protect the subject's identities".

www.danielllobera.com

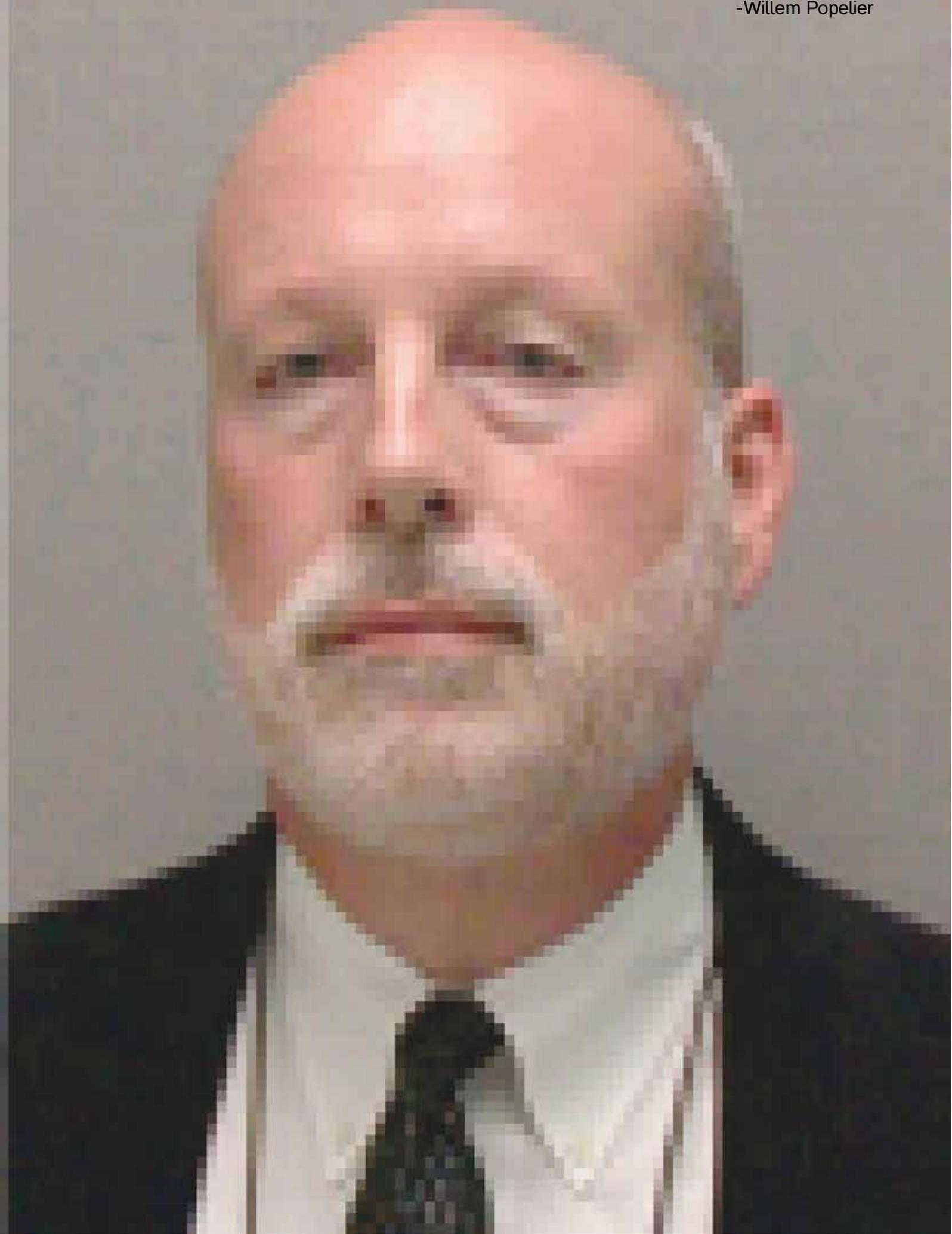
www.endlessblue.com.dpg.cc

www.pamelajane.co.uk



Because actually all of this is already out there in the world, and can be seen by anyone with an internet connection [...] the exhibition is in a way an extension to a computer screen.

-Willem Popelier







Whilst his lack of contextualisation seems to have risen from ethical and practical reasons it has also become a key part of the concept; “by revealing only the sources but not the matching images, the viewer is then set on a journey of creating their own narratives for the images”. It is by distancing the viewer and taking the images out of context that they are drawn in, questioning their own perceptions and prejudices and creating new realities.

Where Llobera’s lack of narrative and de-contextualisation are used as tools to engage the viewer in issues surrounding the ever increasing use of imagery online, Bianca Wallis and Pamela Wheeler offer originality through an intimate approach to working with appropriated material.

For ‘Within you, Without You’, Wallis worked with her parents to explore their differing childhoods, cleverly blending photographs from their photo albums, merging them together in a poignant single image, collaging time and place in order to establish ‘new’ links between them. The personal and intimate narrative results in an original and embodied set of appropriated images.

Wallis wanted to visually communicate the affinities and differences between their past lives. Her choice of images was informed by significant moments in time, age, location and image composition and from this selection she began to create symmetries between the images. Through this process Wallis discovered the idea of ‘Simultaneity’, two separate events happening

at the same time, brought together within one frame. The structure reflects her parent qualities; Wallis uses her father’s photographs as the base, to reflect his steady childhood and the quality of stability that her mother, who had no steady base growing up, finds in him.

At first, says Wallis, her parents were unsure about using the images, due to the emotional connections to them, but as they saw the project develop they came to understand and trust what Wallis was doing. Such a personal approach is also cause for methodological reflection, “My relationship with my parents and my knowledge of them has been a huge impact on the narrative. I had to disconnect myself slightly from the photographs and look at them as physical





“The mingling of real life
and imaginary life, of pres-
ent and past, of probability
and improbability”

- David Company







image rather than a family portrait. I turned myself into an outsider, making an observation of them and their past lives. However, I also needed that personal connection to link myself to the project, I am the product of their simultaneity”.

Wallis is very much a part of the images and the narrative, emotionally and genetically. This makes them original. Wallis also sees her images as challenging the medium of photography in the context of the family album; merging two images alters the typical family portrait, creating new narratives and new representation of ‘family’.

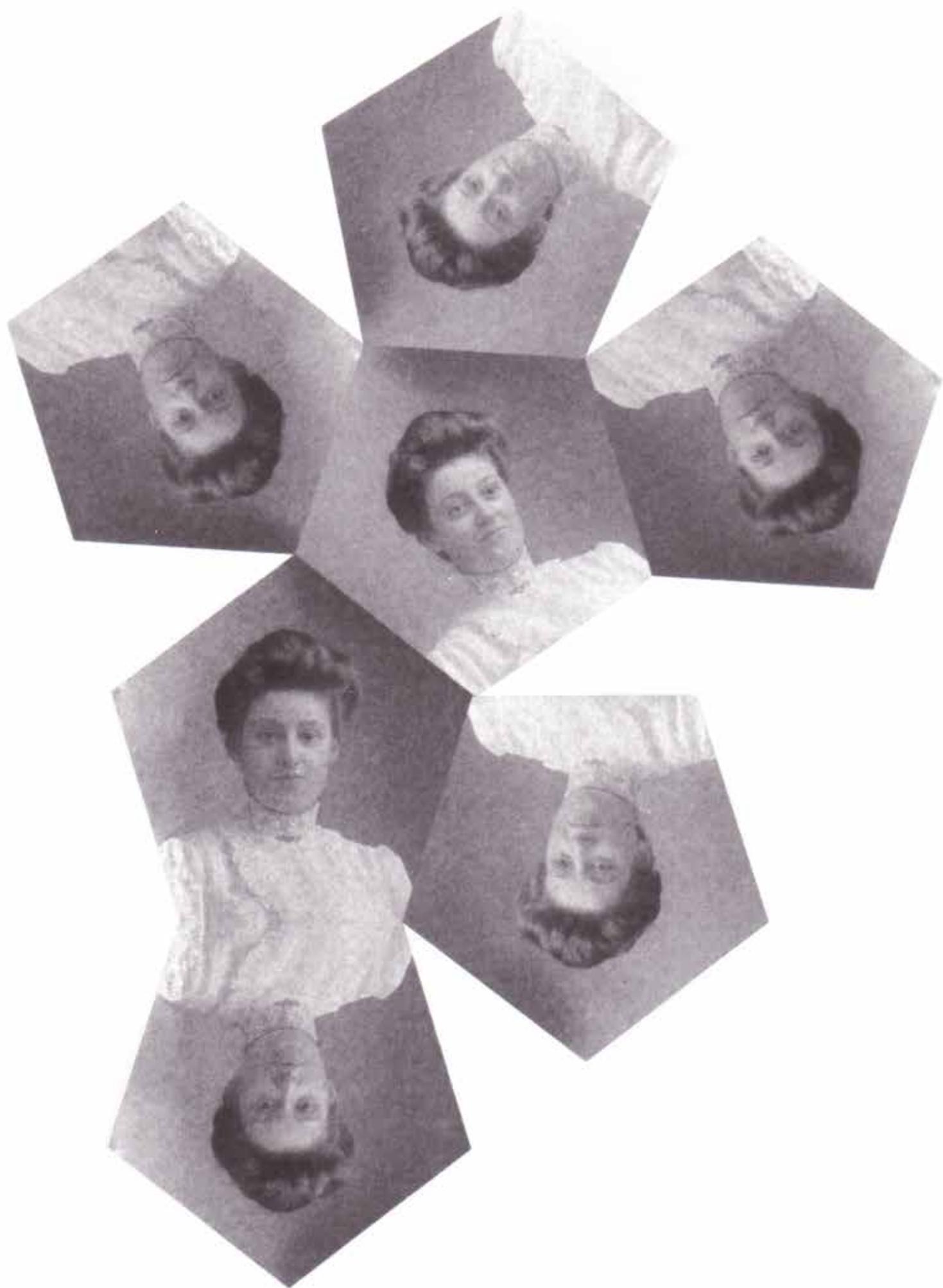
The challenge of ‘the album’ can also be found in Pamela Wheeler’s work, an equally intimate, though different, approach to image appropriation. The term ‘found photography’

might be most appropriate when describing Wheeler’s body of work, ‘Animate’, a re-working of lost images of photographer David Knight-Wittome. The lost collection, made up of over 10,000 plates taken by Knight-Wittome between c.1907 and 1917 were discovered in 1978, stored away and forgotten in his old studio on Sutton High Street. On seeing this newly discovered set of images, Wheeler quickly knew that she wanted to do a project that carried out a personal investigation into this historical collection. Her personal touch to appropriation brings them back to life, engaging the viewer in photography and history.

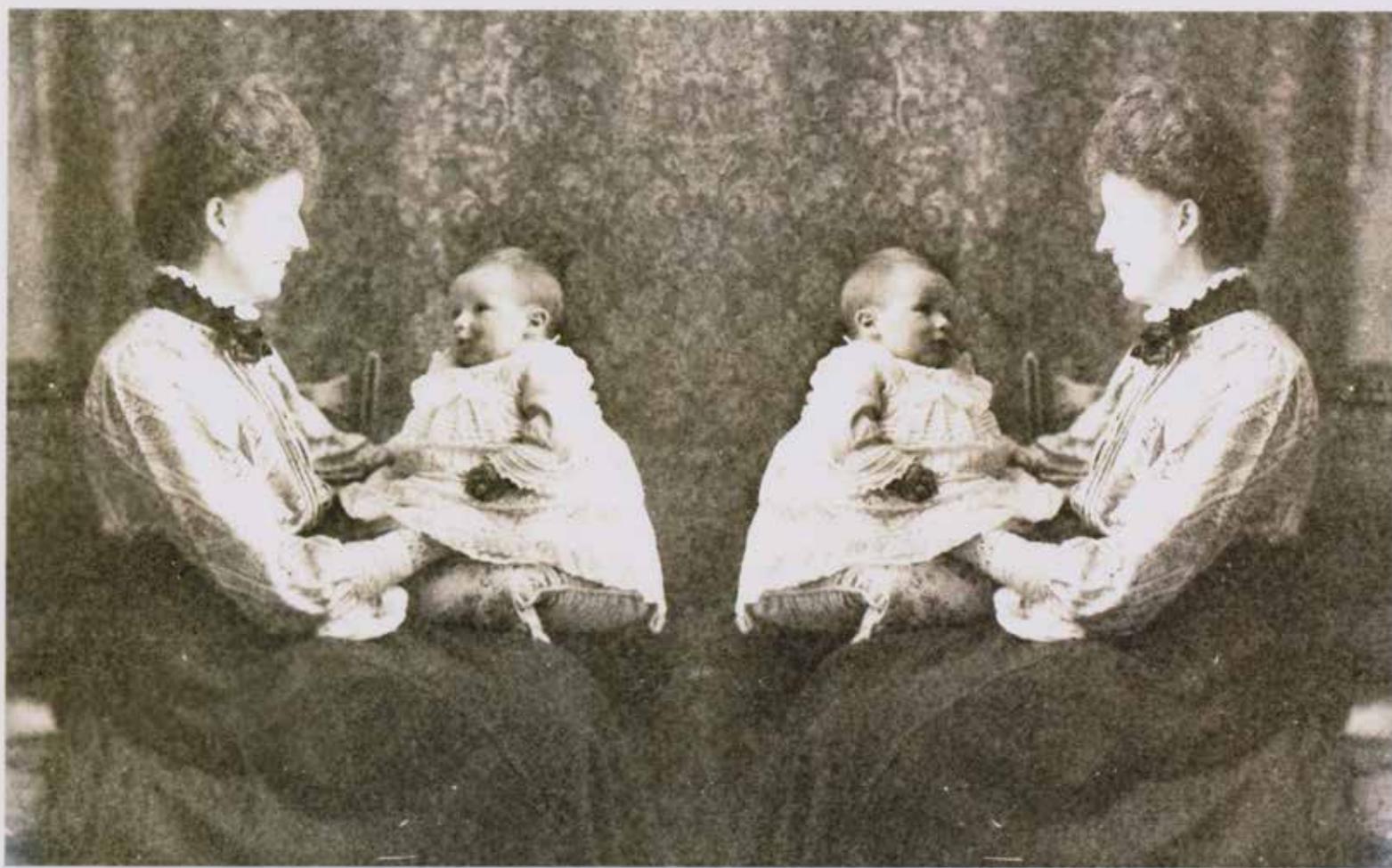
The end result is a book, available both free online and for purchase in print, comprised of the images in varying forms accompanied by reflective and

theoretical text. The book acts as an historical album but re-archives the work in a new structure and narrative, commenting on the concept of presence and ‘life’ in the plates. As Wheeler notes in the opening section of the book, a photograph can have the ability to morph into something more than just an image, it can have the power to reflect the human presence, almost bringing it back to life. Holding and looking at the plates Wheeler certainly felt this ‘life’, and the timelessness of it. “ I felt a profound sensation a moment captured and fixed within the photograph, a hundred years old or more”.

Wheeler begins her journey with these forgotten archives drawing on the theorist Roland Barthes, who described this sensation or presence in images as the ‘punctum’ and her







engagement with theory continues throughout the book. Wheeler draws on several scholars, including Susan Sontag and Walter Benjamin, to inform her narrative and her own photographic theory, though her text remains deeply personal.

In addition to her theoretical input, Wheeler wanted to bring the images back to life and in doing so add her own trace. "Creating a new negative and subsequently a new photographic print secures my attachment - I want to express my imagination and personal connection to these images". She started by adding colour, the result of which is magical and full of life, or 'punctum', a presence that transcends time: people from the past brought alive by colour from the present. Wheeler combined digital editing and processing with traditional printing techniques, a combination which lends itself to the ideas

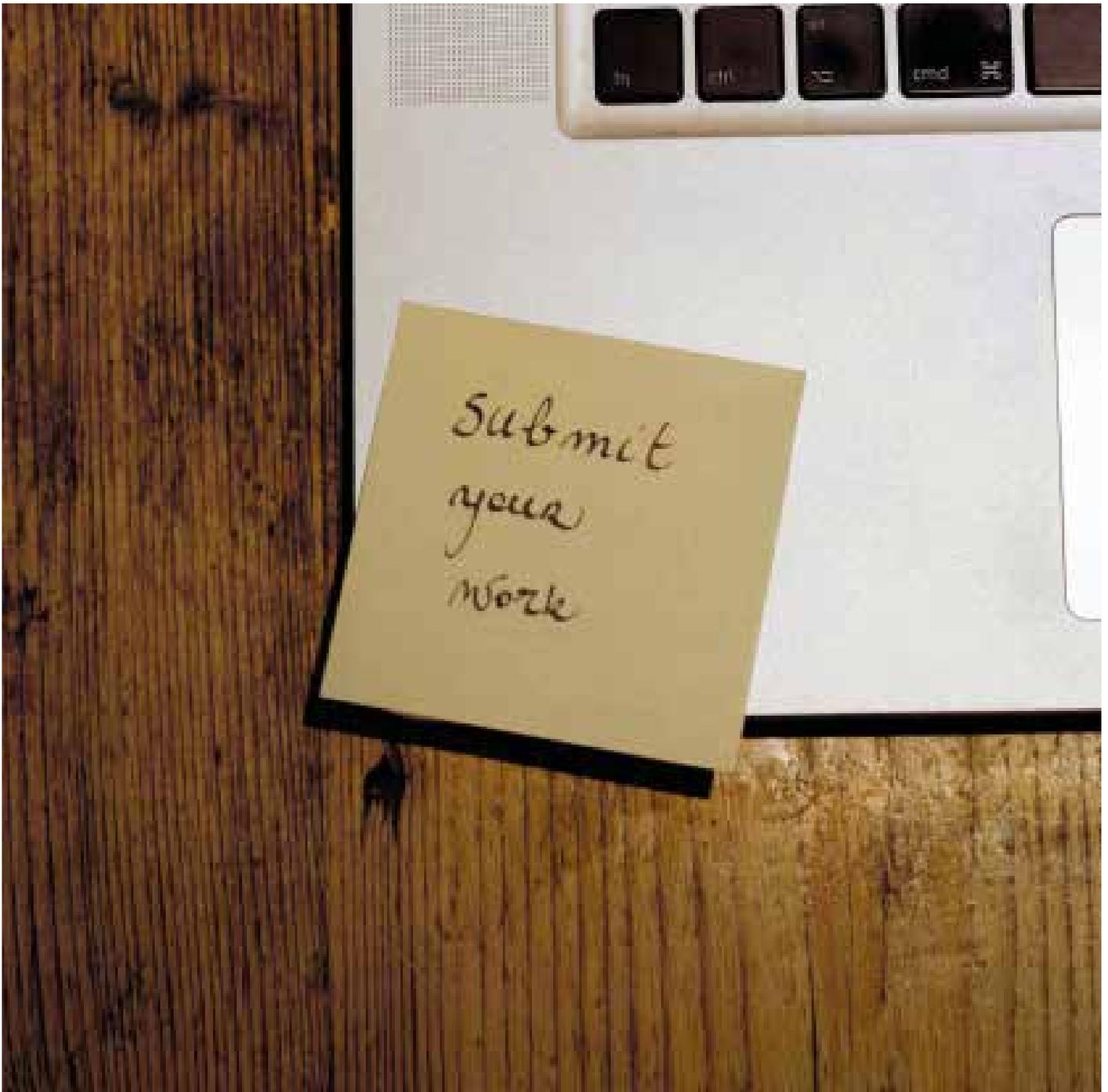
of time and history reflected on within the work. Through colour, mirror imaging and multiple copies, Wheeler certainly leaves her original trace. Without personally knowing the subjects, the photographer, or the time period, the result is intimate and personal. In addition, her inclusion of the plates themselves, the images with faults or those weathered by time, creates a work that is very much about time and the history of photography. Wheeler shows how appropriation can be a tool for bringing back life, restoring images that would otherwise have been forgotten.

The concepts of originality and of authorship are central to the debate of appropriation in contemporary art and all three take on this challenge. Whilst least manipulated, or conventionally 'original', Llobera's critical use of appropriation raises important questions over access to imag-

es and identity, whilst Wallis's personal approach challenges critiques of the medium as lacking originality. Wheeler's work demonstrates the use of appropriation in restoration and bringing life back to photographic history. With foundations such as *Aperure* creating and publishing work of past photographers, appropriation seems an ever growing, ever evolving critical practice. It is itself a subject of critique, which will continue to challenge the medium of photography, but all three continue to take up this challenge. As Wallis reflects "as a practitioner sometimes we have to look back in order to look forward. Use what is already there, and make it into something new and inspiring, changing people's initial perceptions."







Channel magazine is a submission based publication. We would like to invite all artists working within the photographic medium.

Your submission email should include:

One PDF document containing:

A single cohesive series of images.

Series title and image titles.

At least 400 words explaining and contextualizing your work.

Your full name and email address.

Short (50-150 words) artists bio.

All work should be sent to:
Submissions@channelmag.co.uk

For more information please visit our website
www.channelmag.co.uk

or contact us at info@channelmag.co.uk

Channel
Magazine

ISSN 2052-1405



www.channelmag.co.uk