

Alexia Villard

Fragments of a mysterious story

Alun Crockford

Takes a close look at the face of youth today

Bego Garcia

Voices the shocking disjunction of what we wish for and what is

Darek Fortas

Researches the legacy of a workers uprising

Elena Sarghiuta

Serene landscapes that contemplate the nature of the mind

Jane Garfield

Creates an emotional response to a court hearing

Sharon Minkoff

Turning her back on grandeur to see the smaller details

Parastoo

Reveals the suppression of the female form

Victoria Kovalenko

Charts the ebb and flow of change

UNCERTAIN STATES / 12



(IMAGE ON COVER)
PARASTOO

Project Title: Now we will prosper?

Throughout history, there have been different types of censorship, from moral and religious to political, in order to withhold information. The images of magazines imported into my country, Iran, are manually censored by black ink or stickers to cover some parts of images of women's bodies. Although there are no clear guidelines, this process is by no means consistent. While a woman's body is censored, men's bodies and words are left untouched; it seems the red line is too arbitrary. Photographs taken by the masters of photography are not exempt from this law. For instance, the work of Julia Margaret Cameron, David Bailey, Edward Weston (figure 1) and Man Ray (figure 2) having been defaced through censorship.

<http://my.opera.com/ebneali/blog/>



A TURNING POINT

DAVID BOULOGNE TALKS ABOUT THE 2012PICS PROJECT

The life of an artist is commonly associated with isolation. Perhaps for the photographer this is even more true as his range of investigations draw upon so many fields. The 2012pics project originates out of both excitement and frustration. I am an artist-photographer working with social context to produce a photographic discourse that questions the actual whilst aiming to find new ways of understanding the medium. For years I sought to find emulation and reciprocity from other London based photographers and eventually felt disillusioned. The main drives for most were either financial or "art fame" and they would feed the strong appetite of the "Noughies".

I love sports and enjoy what the Olympic event displays away from the promotional overdose of its reality. Since moving to London from Paris I have lived in the East End most of my life. I have always enjoyed discovering my neighbourhood through running or simply wandering around with my camera. It felt natural that I had to produce some kind of work around these walks it but I didn't know what direction to take until I joined a student walk organised by Goldsmith's art. I immediately felt that the event of the Games produced a lot of anger, and that the strength of this would overtake a creative understanding of the phenomenon. I am a person with opinions by nature but I cannot adhere to one-voiced groups. I believe on single-minded reflections and missed the act of sharing.



I started photographing with the Olympic site as guideline. Eventually my work turned into a mapping of the main arteries that link the centre to the new E20. What captivated me was the appropriation of the marginal Lea Valley by the mainstream. Physical changes were visible weekly and cultural shifts happened at an unprecedented pace. The series Arteries of a New East took me two years to produce between December 2009 and 2011. In just two years I managed to generate a lot of materials on the hectic transition of the urban landscape. During the first few months I would see many people taking pictures but over time this gradually tailed-off until I had become one of the loners. This triggered a kind of anxiety but I felt that what was happening was highly relevant - the fact that this moment was a vital part of British History made photography the obvious medium to adopt. I therefore searched for programs, institutions or agencies that might be interested to work on the subject but it seemed that no official group were. The reason was quite simple - money. Instead funding would be allocated to promote the dream of "legacy" or "local communities" in order to promote the Olympic bid's message and deliver artists impressions of architectural fantasies.

Tired of such non-sense and complacency I decided to create an action that would gather personal initiatives similar to mine - the 2012pics platform. It was important that each artist would have a project continuum and a rich collection of work. The work had to be profound, engaged and original in its form and presentation. Not only would the social context would need to be questioned but also the way in which the artist invested the medium. The main subject would be the East End of London and its transformation in relation to the Olympic Games. I began a blog where I regularly posted a selection of my recent walks to begin to share the project with others. The immediacy of the tweet felt irrelevant and slightly obscene to me. Instead taking time, stepping back, selecting carefully, thinking broadly and forward was important. To show and add to the creative process online became important too. The platform turned out to be the perfect stage where the public could follow the process as well as the results.

Once I started looking around me I discovered that Dominik Gigler had not only lived Hackney



Wick but also photographed it with various aspects. Soon after, I contacted Peter Marshall after seeing his book1 online to which he responded and agreed to share his images of the Eighties and Nineties. At the same time I was chasing Alessandra Chilà for her Olympian Visions and after few months she gave in. I started to publish a coherent selection from each artist with a personal review. I also asked them to either respond to an interview or submit a statement for a second post. Soon it appeared that the blog was proposing a wider timeframe than expected. It revealed many concerns and various palettes each time. It felt natural to pursue my searching and increase its versatility. Throughout the process it became apparent that few artist photographers had similar concerns but we were somehow isolated from each other. I met David George and Chris Dorley-Brown at the Salon des Refusés2 in October 2011 and they agreed to join. Their arrival was very important both for their experience but also for their ontological discourses. Soon after Arnau Oriol Sanchez who was then commissioned at the time by the Hackney Museum to capture the change of the borough got involved in the group. If my choices have been driven by certain series to create sense and versatility as a whole each artist remain nevertheless very inspired by the East End. They have found in that unique canvas a range of subjects that keep them exploring the milieu. We are now able to present online a very rich preview of what the East End has been for the past 30 years, something which hasn't been done before. Not only it offers visual representations of its unique landscape but it also triggers multiple questions thanks to the original authorships engaged.

Creating such collective online proves that alternative and thoughtful photography exists despite the empowering establishments. And it couldn't exist without passion for photography and the East End. Also respect and understanding for each other's practice is a key element. There is no money involved and no profit from the platform as such. Each artist understands that the reward comes from working separately towards the same goals and reflections. Whoever is interested in one artist's work can reach him/her by using the platform that would redirect them directly to the relevant website. The whole project is designed to be organic and sincere, and it becomes obvious that we share similar values and concerns. That might be understood by most as a very naive way of thinking the world we live in but quintessentially real art doesn't work with money. The blog format enables to immerse the viewer into the artist's quest. And it is even more relevant when it comes to documentary photography as we collect personal views of the daily on the long term. The age we live in is critical as the concept of digital photography has shifted the essence of the medium and turned it into something rapidly obsolete.

I think today people are confused as they associate for some reason digital with photography but they are two very different things. To photograph is for me the best way to portray and understand the world we live in. It creates identity. The technology employed to such understanding is not relevant but only its methodology. The digital format aside turns out to be the easiest and most democratic medium to share our experiences. As a result the platform beneficiaries from both aspects and embarks the reader into our journeys.



The blog merges us as a group in a constant parallel collaborative process but it isn't one in a traditional shape that aims to settle into a business such as an agency. It is very important

that each artist keeps his/her privacy because this is the best position to be in order to produce thoughtful works. That can only be achieved without having to deal with any outside pressure. The project is now dealing with images dating from the 50's that Chris Dorley-Brown used from local archives in his early diptychs from the Re-Shoot series and I am planning to find new artists dealing with the during and after too. The 2012 title reference doesn't actually deal with the Olympic games directly but it is a crucial turning point from which past and future are both in comparative and continuity. In fact the originality of the project lies in its ability to travel from one era to another in all corners of the area concerned. This constant motion is a determinant tool that makes its navigation both interactive informative and consequently reflects on the present. It certainly testifies but it also questions our future. In fact the blog format appears to be perfect to the one who wishes to discover one social landscape within a vast time frame as it works as endless relay between eras and subject matter. Making this platform alive shows that things can be done differently. It makes the artistic approach more sensible and questions authority. It also compromises the belief that photographic works must be bottled up and delivered as a product. Lately the large audience finally accepts that photography doesn't tell the truth but our processes also demonstrate that the photographer does deal with a certain truth that the gifted artist is able to focus on and sublime. By publicly displaying the circumvolutions, doubts and attempts experienced by the artist the public can feel both the proximity and complexity of the medium. Writing (Graphy) with light (Photo) hasn't been so easy today but it is a language that few can decipher. So against the overload of instant imagery daily consumed I hope the platform will stand as a useful contemplative counter balance.

By only existing online the project wouldn't stand the test of time. Internet combined with the recent economy has driven many people to create blogs and magazines. It is certainly positive but it becomes rapidly a norm. So again it is necessary to think broadly and engage with all sorts of supports. The exhibition format can truly enhance our vision if the space and presentation succeed in embarking the viewer in the re-enactment of experience by the photographer as we did at the Hox gallery in Shoreditch during the 2012 Games. The newspaper can be carried and offers generally a specific dialogue to brood. The book is a collectable and intimate relationship that merges both with a certain attention to pictorial quality and as an intellectual investment. Billboards would be an ideal way of showing our works too as it sticks fundamentally with our position. Projections and screenings offer a different time/space dimension that I want to explore more. There are many possibilities out there and it is my work now as a curator to combine the best formula. We are now in a comfortable position of having so many materials that I can devise creatively depending on the proposals. Each support has its charm and it is my role to seek for the right combination to tell one aspect of the story both by respecting the artist and make the audience engage. The project is open to any suggestion. Let's not forget that photography is a communicative tool. It has this ability to transcend our reality but it plays a much greater role at telling stories in the grand scheme of History. This is somehow an important fight here against the impulsive compulsive imagery thinking generated by the medias and new technologies. Our lives haven't changed that much after all and too much info is today's dilemma. It reduces self-perspectives and opinion. Maybe the platform is a good remedy to today's evasiveness.



Finally, the land surveyed has been portrayed for long as a marginal until the Games. Not only despised it was also ignored. It therefore built itself with the small communities who embraced that semi-isolationism living the wild

within the urban. The photographers understood how original and fraternal that was. It surely was in many people's mind that the Lea Valley would eventually be used to some big profitable venture and the Olympic games were the perfect excuse. Photographing the East End in the second part of the 20th Century has been an ambitious and marginal enterprise that few dared. Capturing its transformation tells us more about the art of politics. Its future settlement will inform us on its real autonomy. I couldn't agree more than author Liz Wells when she claims that Land matters.3 The virginity of our grounds is behind us but it is more relevant than ever to photograph and make sense of the landscape that surrounds us today. It implies responsibility and triggers awareness. By caring and interpreting our environment we move forward. Whereas the act of documenting is somehow a rare gift of anticipation and interpretation, the act of seeing is a free asset than we can all experience to make some sense of our lives. Our project will hopefully find interest in the decent home4 that is Great Britain.

Info
Blog www.2012pics.blogspot.co.uk
Artist Photographers
David Boulgne
Alessandra Chilà
Chris Dorley-Brown
David George
Dominik Gigler
Peter Marshall
Arnau Oriol Sanchez
Founder/curator/coordinator
David Boulgne
Images
1 Dominik Gigler / Dune. 2007
2 David Boulgne / from Kenworthy Road, Homerton. 2010
3 Peter Marshall / Pudding Mill River, Stratford Mash. 1990
4 Arnau Oriol Sanchez / Blaker Road (detail), Stratford. 2011
References
1 Peter Marshall Before the Olympics available on www.blurb.com
2 Salon des Refusés Container Café, Stratford 1st October 2011
Hylary Powell and Isaac Marrero-Guillamón curated the project known as the Art of Dissent book. Published by Marshgate Press 2012 isbn 978-0-9572943-0-1
3 Liz Wells is a writer and lecturer on photographic practices. She is also a professor in Photographic Culture, Faculty of Arts, University of Plymouth, UK
She wrote Land Matters - Landscape Photography, Culture and Identity I.B.Tauris publishing 2011 isbn 978-1-84511-864-8
4 Expression taken from a talk given by artist William Morris dating from 1877
Many thanks to Corinne Quin for adjusting my franc-parler

ALUN CROCKFORD

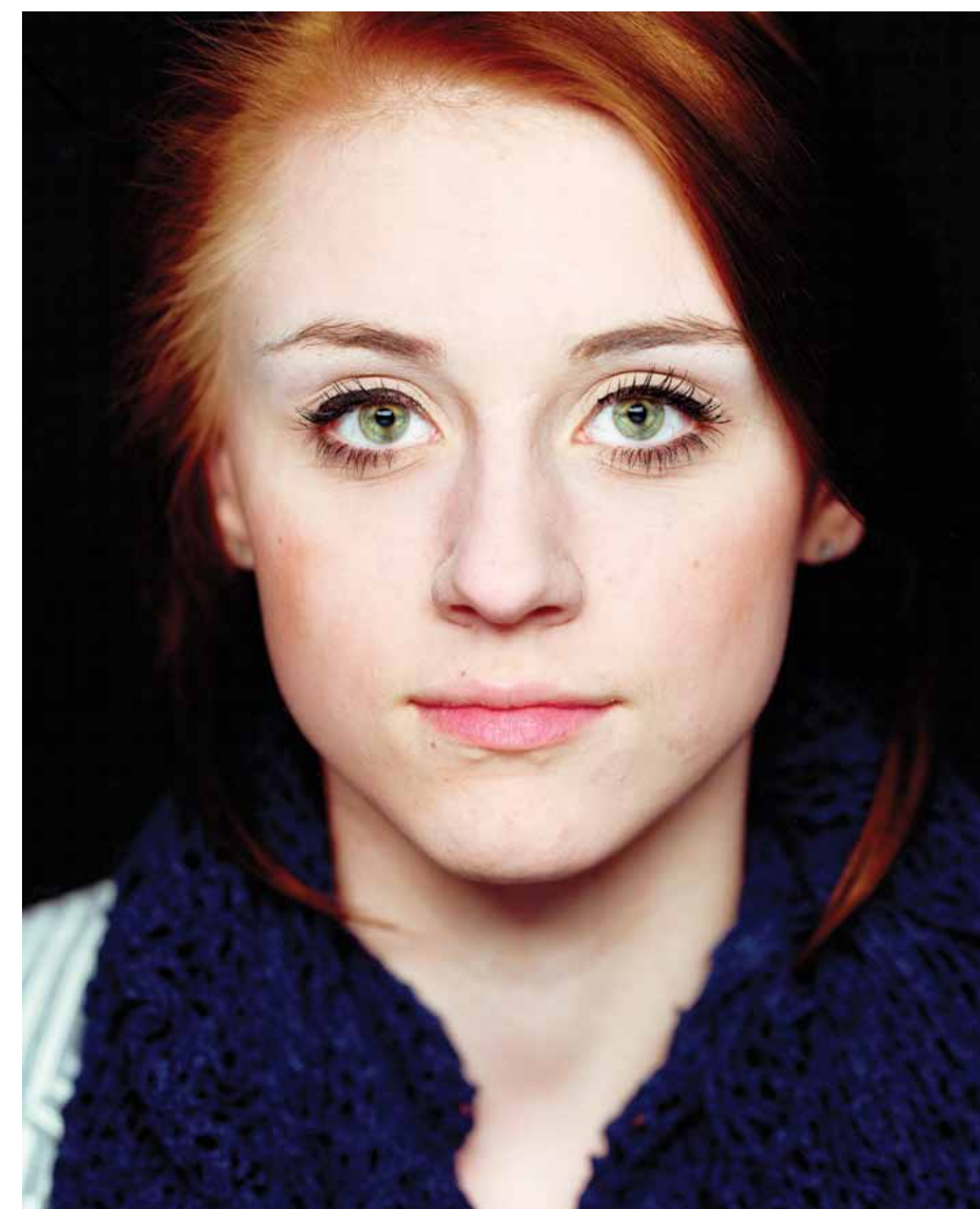
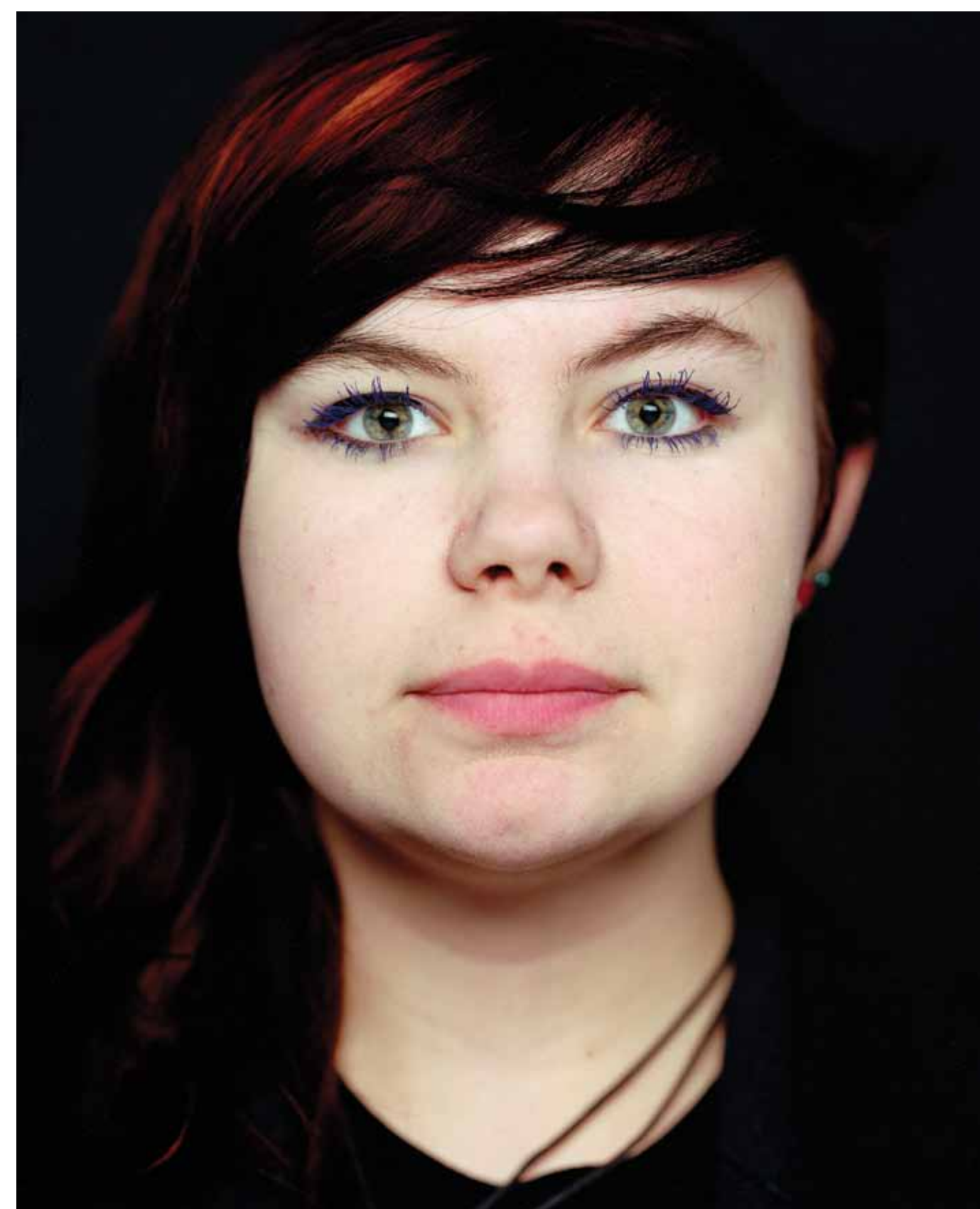
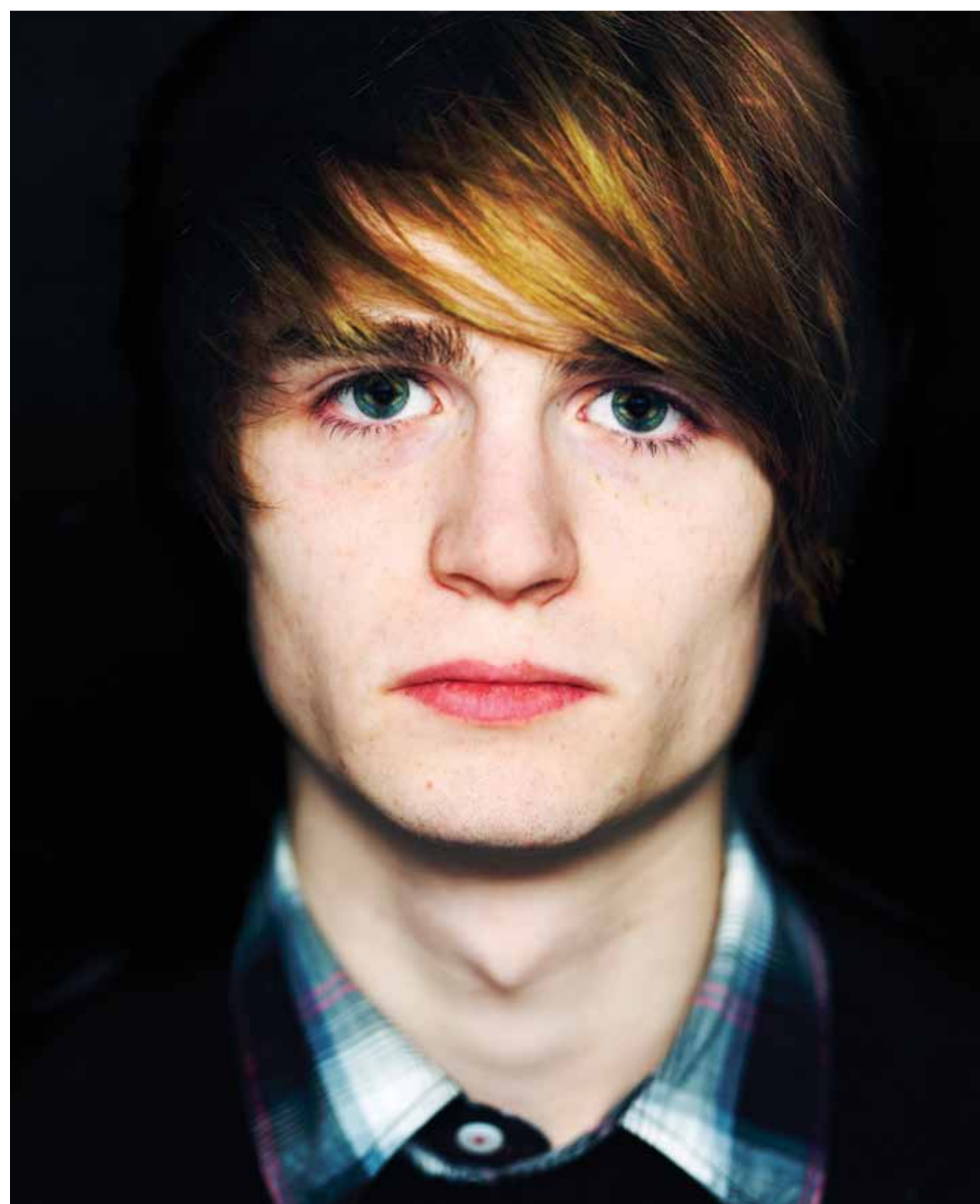
Title Unfamiliar Gaze
Balzac objected to having his portrait taken on the grounds that every time a picture was taken a layer of self was stripped away. The concept that the camera has an ability to remove layers of self and more particularly constructed self was the catalyst for this project.

As the transformation to adult begins there is a brief time that the last vestige of the child is still visible, with this body of work I wanted to capture this last trace of innocence before the new adult subsumed it.

One of the influences to the approach of this project were the Fayoum paintings for here the subject is also captured in one life before beginning a journey to the unknown.

To facilitate the appropriate look and feel I used a 10x8 camera, primarily to create an environment where the sitter was required to concentrate on the camera keeping still and focusing on the lens for a lengthy period, this interaction between the camera and person created an environment where Balzac's layers of self awareness slipped and what is left with is the unfamiliar gaze of the person making themselves available for inspection stripped of artifice waiting for the unknown.

www.aluncrockford.com





2012 1. **stoning** /stɒnɪŋ/ -a: execute (someone) by throwing stones at them. 2. **greed** /ɡriːd/ -a: a selfish and excessive desire for more of something than is needed. -b: excessive consumption of or desire for food; gluttony. -c: excessive desire, as for wealth or power. 3. **homophobia** /həʊmɪnɒfəˈbiə/ -a: (psychology) intense hatred of homosexuals or homosexuality. -b: irrational fear of, aversion to, or discrimination against homosexuality or homosexuals. 4. **hanging** /ˈhæŋɪŋ/ -a: the putting of a person to death by suspending the body by the neck from a noose. -b: execution on a gallows. 5. **torture** /ˈtɔːtʃər/ -a: the act of inflicting excruciating pain, as punishment or revenge, as a means of getting a confession or information, or for sheer cruelty. 6. **genocide** /ˌdʒen-uh-sahy-d/ -a: the systematic and widespread extermination or attempted extermination of an entire national, racial, religious, or ethnic group. 7. **exploitation** /ˌeksplɔɪˈʃiːʃən/ -a: an act that exploits or victimizes someone (treats them unfairly). -b: utilization of another person or group for selfish purposes. -c: the use often harmful or unfair of another being for one's own advantage or pleasure. -d: includes forcing people into prostitution or other forms of sexual exploitation, forced labour or services, slavery or practices similar to slavery, servitude or the removal of organs, for children exploitation may include also, illicit international adoption, trafficking for early marriage, recruitment as child soldiers, for begging or for sports (such as child camel jockeys or football players), or for recruitment for religious cults. 8. **pedophilia** /ˌpe-də-ˈfɪ-lɪ-ə/ -a: the act or fantasy on the part of an adult of engaging in sexual activity with a child or children. -b: sexual perversion in which children are the preferred sexual object. 9. **murder** /ˈmɜːdər/ -a: the unlawful killing of one human by another, especially with premeditated malice. -b: to deprive of life. -c: to slaughter. -d: to put to death. 10. **sexism** /ˈseksɪzəm/ -a: (sociology) prejudice, stereotyping, or discrimination, typically against women, on the basis of sex, especially the oppression of women by men. -b: behavior, conditions, or attitudes that foster stereotypes of social roles based on sex. 11. **burning** /ˈbɜːnɪŋ/ -a: execution by electricity. -b: execution by fire. -c: a form of torture. 12. **rape** /reɪp/ -a: the unlawful compelling of a person through physical force or duress to have sexual intercourse. -b: any act of sexual intercourse that is forced upon a person. -c: statutory rape. -d: an act of plunder, violent seizure or abuse; despoliation; violation. -e: the act of seizing and carrying off by force. 13. **dictatorship** /dɪk-tə-tor-ship/ -a: a form of government in which the ruler is an absolute dictator. -b: a political system governed by a single individual. -c: a country that maintains repressive control over the people by means of police (especially secret police). 14. **warfare** /ˈwɔːrˌfeɪ(ə)r/ -a: the waging of war against an enemy; armed conflict. -b: military operations marked by a specific characteristic: guerrilla warfare; chemical warfare. -c: a state of disharmony or conflict; strife. -d: acts undertaken to destroy or undermine the strength of another. -e: conflict, especially when vicious and unrelenting, between competitors, political rivals. 15. **abuse** /ə-ˈbyuːs/ -a: to force sexual activity on; rape or molest. -b: maltreatment of a person. -c: to hurt or injure by maltreatment; ill-use. -d: to assail with contemptuous, coarse, or insulting words; revile. 16. **slavery** /ˈslæ-v(ə)-rɪ/ -a: a civil relationship whereby one person has absolute power over another and controls his life, liberty, and fortune. -b: the subjection of a person to another person, especially in being forced into work. -c: the condition of being subject to some influence or habit. -d: work done in harsh conditions for low pay. 17. **cold war** /kəʊld/ -a: a state of political hostility between countries characterized by threats, propaganda, and other measures short of open warfare, in particular, -a: a state of rivalry and tension between two factions, groups, or individuals that stops short of open, violent confrontation. 18. **violence** /ˈvi-ələns/ -a: the exercise or an instance of physical force, usually effecting or intended to effect injuries, destruction. -b: abusive or unjust exercise of power. -c: an unjust, unwarranted, or unlawful display of force, especially such as tends to overawe or intimidate. -d: to inflict harm upon; damage or violate. 19. **oppression** /ə-ˈpre-ʃən/ -a: the act of oppressing; arbitrary and cruel exercise of power. 20. **persecution** /ˌpə-si-ˈkyuː-ʃən/ -a: a program or campaign to exterminate, drive away, or subjugate a people because of their religion, race, gender, sexual orientation, or beliefs that differ from those of the persecutor. 21. **theft** /θeft/ -a: the dishonest taking of property belonging to another person with the intention of depriving the owner permanently of its possession. -b: the misappropriation of funds that have been entrusted to one for care or management. 22. **envy** /ˈen-vɪ/ -a: a feeling of discontent and resentment aroused by and in conjunction with desire for the possessions or qualities of another. -b: the desire to have for oneself something possessed by another; covetousness. -c: spite and resentment at seeing the success of another. 23. **humiliation** /hyu-mi-le-ˈā-shən/ -a: to humiliate or humble; to degrade, to take down. -b: to be forced to do or say something distasteful and humiliating. 24. **massacre** /ˈmɑː-sə-kər/ -a: the act or an instance of killing a number of usually helpless or unresisting human beings under circumstances of atrocity or cruelty. -b: a general slaughter, as of persons or animals. -c: to kill unnecessarily and indiscriminately, especially a large number of persons. -d: an act of complete destruction. 25. **censorship** /ˈsen(t)-sər-ˈʃɪp/ -a: a policy or programme of censoring. -b: counterintelligence achieved by banning or deleting any information of value to the enemy. -c: all types of censorship conducted by personnel of the armed forces. -d: censorship under civil authority of communications entering or leaving of crossing the borders. -e: deleting parts of publications or correspondence. 26. **imperialism** /ɪm-ˈpi-ri-ə-ˈlɪ-zəm/ -a: the policy, practice, or advocacy of extending the power and dominion of a nation especially by direct territorial acquisitions or by gaining indirect control over the political or economic life of other areas; broadly: the extension or imposition of power, authority, or influence. -b: an instance or policy of aggressive behaviour by one state against another. 27. **discrimination** /dɪs-kri-mi-ˈnɛi-ʃən/ -a: (sociology) unfair treatment of a person, racial group, minority, etc; action based on prejudice. -b: discrimination on the basis of race, especially against blacks and other non-whites. -c: discrimination on the basis of sex, especially against women. -d: discrimination on the basis of age, especially against older people. 28. **crucifixion** /krʊ-si-ˈfiks-ʃən/ -a: a method of putting to death by nailing or binding to a cross, normally by the hands and feet. -b: the infliction of extremely painful punishment or suffering. 29. **violation** /vi-ə-ˈli-ʃən/ -a: the crime of forcing a woman to submit to sexual intercourse against her will. -b: a disrespectful act. 30. **molestation** /mə-ˈlest-ʃən/ -a: to annoy, disturb, or persecute especially with hostile intent or injurious effect. -b: to subject to unwanted or improper sexual activity. -c: to make indecent sexual advances to. 31. **coercion** /ˈkɔː-zhən, -ʃən/ -a: use of force or intimidation to obtain compliance. -b: force or the power to use force in gaining compliance, as by a government or police force. 32. **siege** /sɛj/ -a: the act or process of surrounding and attacking a fortified place in such a way as to isolate it from help and supplies, for the purpose of lessening the resistance of the defenders. 33. **slaughter** /ˈslɔː-tər/ -a: the killing of great numbers of people or animals indiscriminately; carnage. -b: the brutal or violent killing of a person. 34. **trafficking** /ˈtrɑːfɪk-ɪŋ/ -a: of human beings is the recruitment, transportation, transfer, harbouring or receipt of people for the purpose of exploitation. trafficking involves a process of using illicit means such as threat, use of force, or other forms of coercion, of abduction, of fraud, of deception, of the abuse of power or of a position of vulnerability. 35. **apartheid** /ə-ˈpɑːr-taɪt, -tɪt/ -a: a social policy or racial segregation involving political and economic and legal discrimination against people who are not whites. -b: a policy or practice of separating or segregating groups. 36. **extermination** /ɪk-ˈstɜː-mə-nɪt-ʃən/ -a: complete annihilation. -b: total destruction. -c: to get rid of completely usually by killing off. 37. **patriarchy** /ˈpɑːtri-ˈɑːrki/ -a: a social system in which the head of the family and men have authority over women and children. -b: a family, community, or society based on this system or governed by men. -c: a community in which the father or oldest male is the supreme authority in the family, clan, or tribe, and descent is traced through the male line. 38. **poverty** /ˈpɔːv-rti/ -a: the condition of being without adequate food, money, etc. -b: debility due to malnutrition. -c: the state of being inferior in quality or insufficient in amount. 39. **hate crime** /ˈhæt/ -a: any of various crimes (as assault or defacement of property) when motivated by hostility to the victim as a member of a group (as one based on colour, creed, gender, or sexual orientation). 40. **segregation** /ˌseɡrɪˈɡeɪʃ(ə)n/ -a: the policy or practice of separating people of different races, classes, or ethnic groups, as in schools, housing, and public or commercial facilities, especially as a form of discrimination. -b: (sociology) the practice or policy of creating separate facilities within the same society for the use of a minority group. 41. **sacrifice** /ˈsɑːkrɪfɪs/ -a: the act of offering something to a deity in propitiation or homage, especially the ritual slaughter of an animal or a person. -b: a victim offered in this way. 42. **beheading** /bi-ˈhed-ɪŋ/ -a: execution by cutting off the victim's head. -b: killing by cutting off the head. 43. **avarice** /ə-ˈvɛ(ə)rɪs/ -a: reprehensible acquisitiveness; insatiable desire for wealth. -b: extreme greed for material wealth. 44. **arson** /ˈɑːs(ə)n/ -a: the crime of maliciously, voluntarily, and willfully setting fire to the building, buildings, or other property of another. -b: the crime of setting fire to (a building etc) on purpose. 45. **racism** /ˈreɪsɪz(ə)m/ -a: (sociology) the belief that races have distinctive cultural characteristics determined by hereditary factors and that this endows some races with an intrinsic superiority over others. -b: (sociology) abusive or aggressive behaviour towards members of another race on the basis of such a belief. 46. **corruption** /kə-ˈrʌp(j)ən/ -a: dishonest or fraudulent conduct by those in power, typically involving bribery. -b: the action or effect of making someone or something morally depraved. -c: lack of integrity or honesty; use of a position of trust for dishonest gain. 47. **dark ages** /ˈdɔːk/ -a: a period of supposed unenlightenment. -b: an era of ignorance, superstition, or

social chaos or repression [..]
A.D./ B.C.

BEGO GARCIA

Under One Sky
*"And the end of all our exploring
 Will be to arrive where we started
 And know the place for the first time."*
 T.S Eliot, Four Quartets.

I chose to use two different mediums to voice my thoughts, a linguistic and a visual one, each emphasizing and supplementing the other in order to create a stark narrative of inequality and of the shocking disjunction between what we wish for and what is.

Under One Sky is a portrait of a paradox — a yearning for Utopia mixed with a feeling of disillusion (losing one's illusions).

The intention of the work is not to suggest a resolution of this broken world that it portrays (and our dreams of it), but to activate the audience to arrive to their own conclusions, allowing the process of resolution to take place within each one of us.

The combination of image and text creates (a loaded silence or a whisper) which tells us that although much time has passed nothing much has changed.

Text may be read, but ideas are imagined.

www.birdsongsphotography.com

In this piece both photography and text need one another, creating a narrative that speaks of past and present times, and reflecting social and historical contradictions.

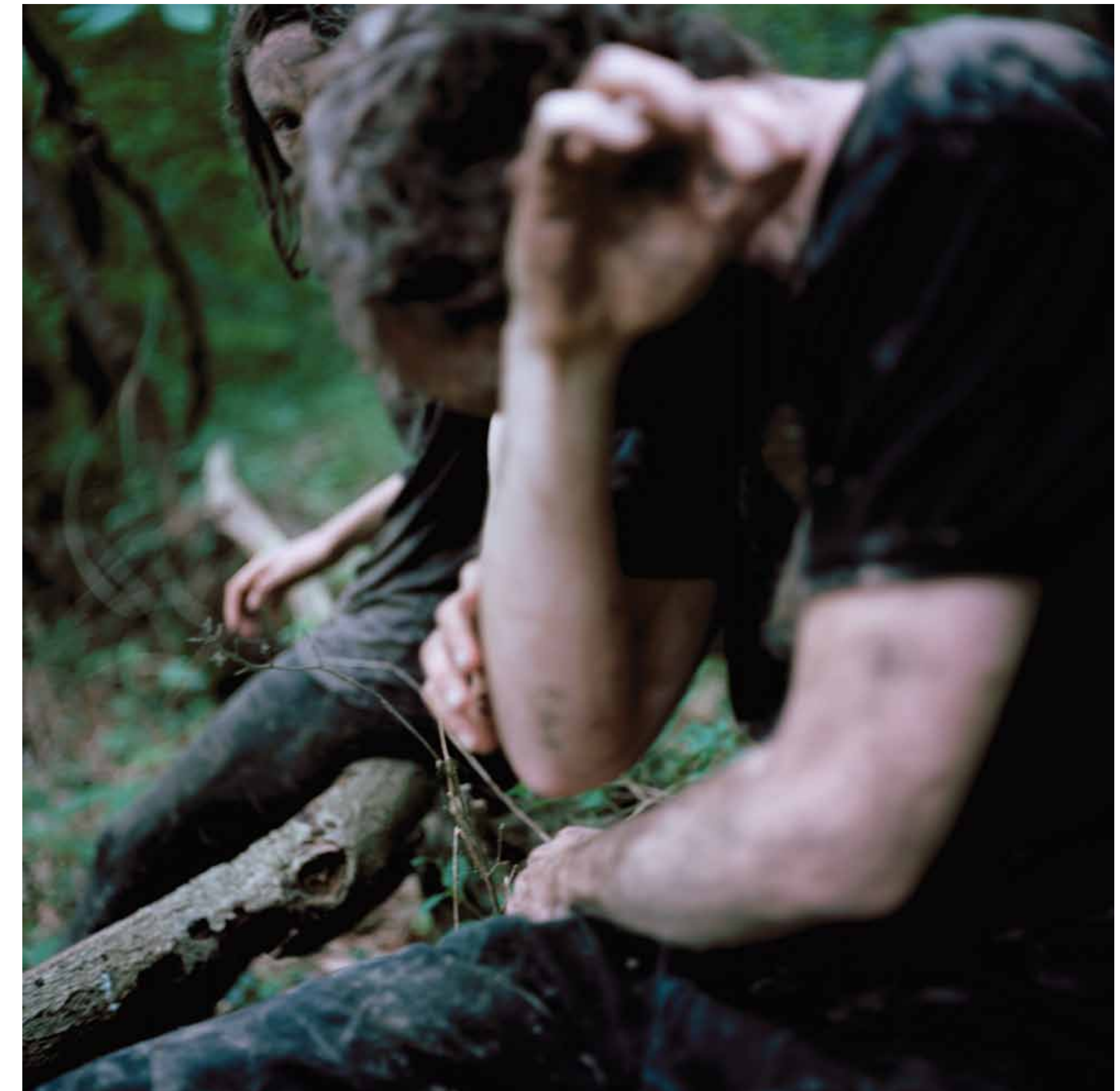
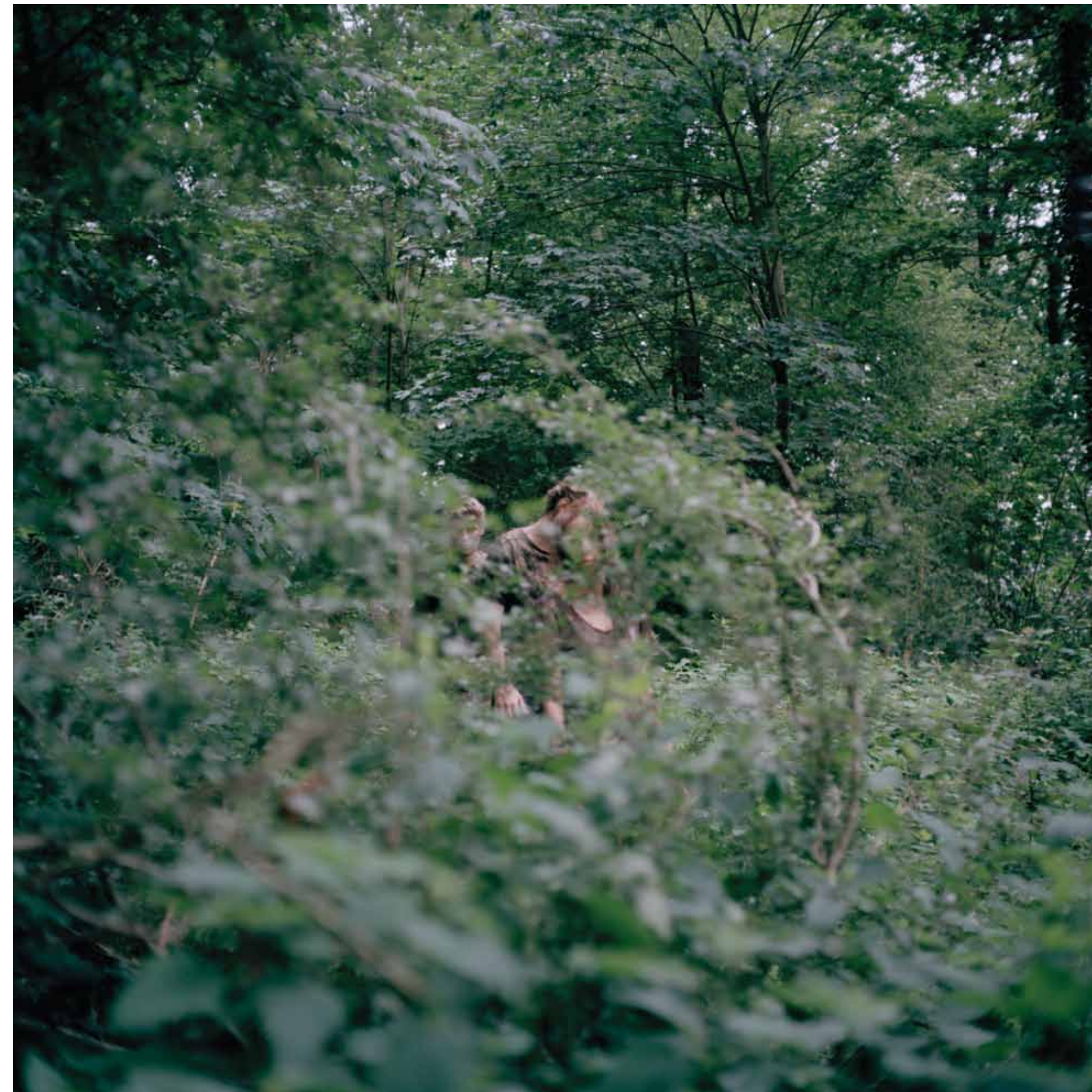
What is being voiced is an awareness of inequality and injustice; no solution or answer is given, only a whisper that wants to be heard.

ALEXIA VILLARD

The Forest

The Forest is a narrative series, which explores the idea of the image as a fragment: The fragment of another invisible image, hidden behind and around the noticeable one. Together, the series revives these fractional invisible spaces living between the images. In The Forest, the pictures function in connection with one and other, in order to tell a story. The narrative is organised in different sets (triptych or single images), each of them is telling a small story in itself, substantive from the rest. Within the images, the centre of intention is centred on the three characters, recording their actions and exploring the relation between their bodies and the green nature surrounding. The staging sets out very stiff and frozen positions, giving in a general sculptural impression. Almost as mud statues, the characters are blending into the foliage. The actual story remains mysterious: Who are these characters? What are they doing? Etc. The series raises more questions than answers, inviting the viewer to get lost in The Forest and to make up their own stories, deliberately opened. The Forest challenges the viewers to gaze through the branches. The series constantly investigates the relation between what is shown and kept secret, what is visible and what is invisible...

www.alexivillard.com





VICTORIA KOVALENKO

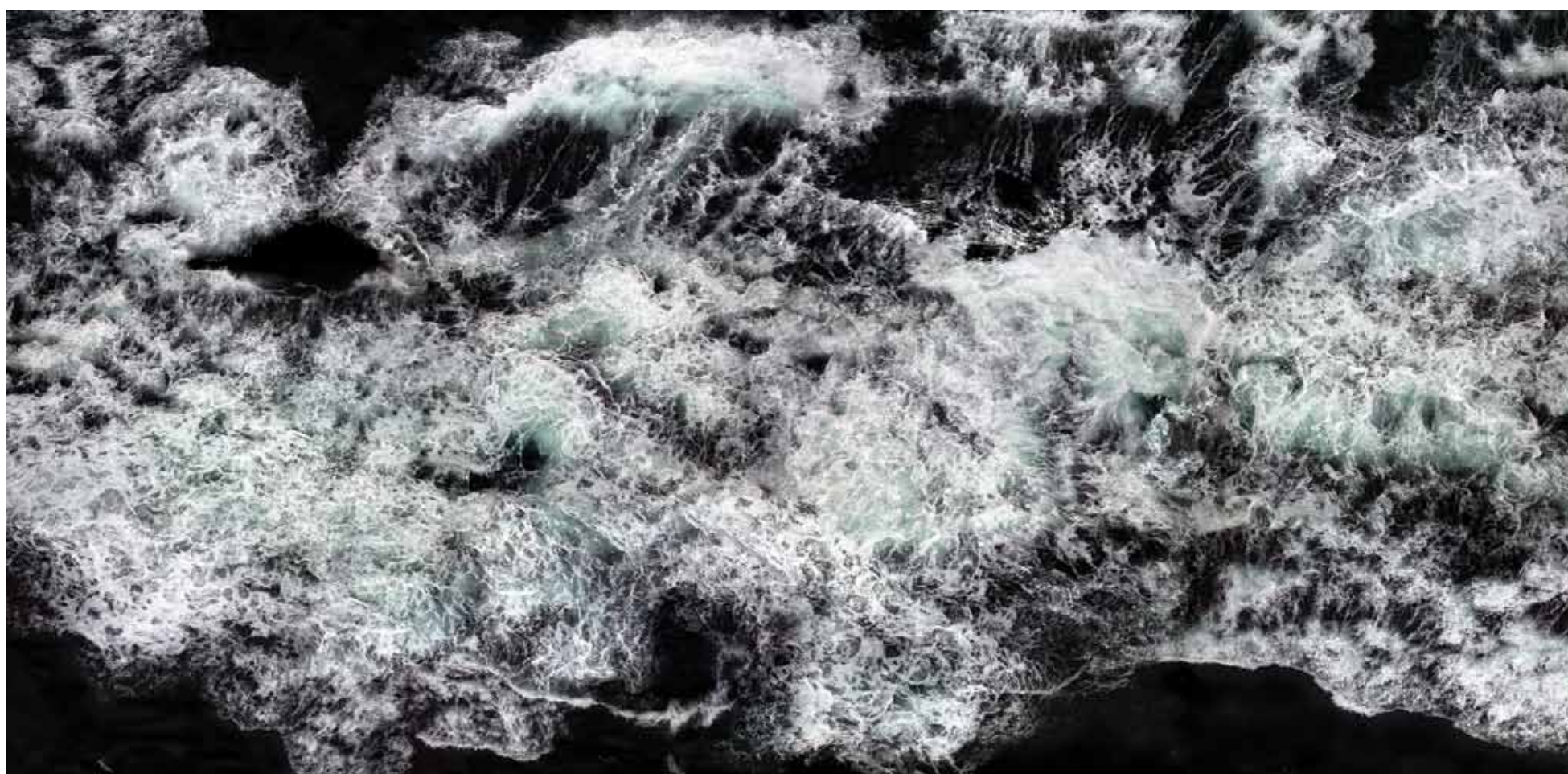
'Pulse of a sequence' is a photographic study by Victoria Kovalenko. The emphasis is on understanding the flow of time and the need to abide, analysing an event as it happens, without rationalising the past and hallucinating about the future.

Between places and decisions, only a leap between uncertainty and stability, the photographs document transition and the natural rhythm within it. Using repetition, Victoria creates a continuous fabric of unbroken reality. The repetition helps to be assertive and build a simple narrative, by capturing moments that lead to change.

Through sequences, the cold abstract is nurtured. The attempt is to account for the abstract, instilling human emotion to understand it better. The surreal fluidity of the photographs further imprints the awareness of time on the viewer. Through layers and visual similarity, Victoria subtly introduces the new.

'Pulse of a sequence' is a visual reminder of change. In the narrative, there is a pulsating prayer, To capture the core, To tame the energy of uncertainty Into 'Absolute Unbroken Continuity'. Mary George, August 2012

www.victoriakovalenko.com/



ELENA SARGHIUTA

A Space Within

In the world I envision, everything is engaged in constant change, thus everything is fluid. The work is meant to be seen as a triptych and a diptych, where the images are arranged sequentially. They inform each other and merge to form 'imaginary' landscapes drawn by the backs of the horses. For me, these landscapes become symbolic images of natural rhythms. I would like to hint at the fact that everything is interconnected and thus interdependent. I am aiming for a meditative atmosphere, where the viewer is engaged in an experience of pure discovery and contemplation. The interplay of light and shadows is a constant concern. Shadows shape the light and are shaped by it at the same time. The work is infused, I should hope, with a sense of open meaning: it is a metaphor for transformation. This project is more about the nature of the mind, than it is about nature itself, because it is here, in the mind, where everything arises.

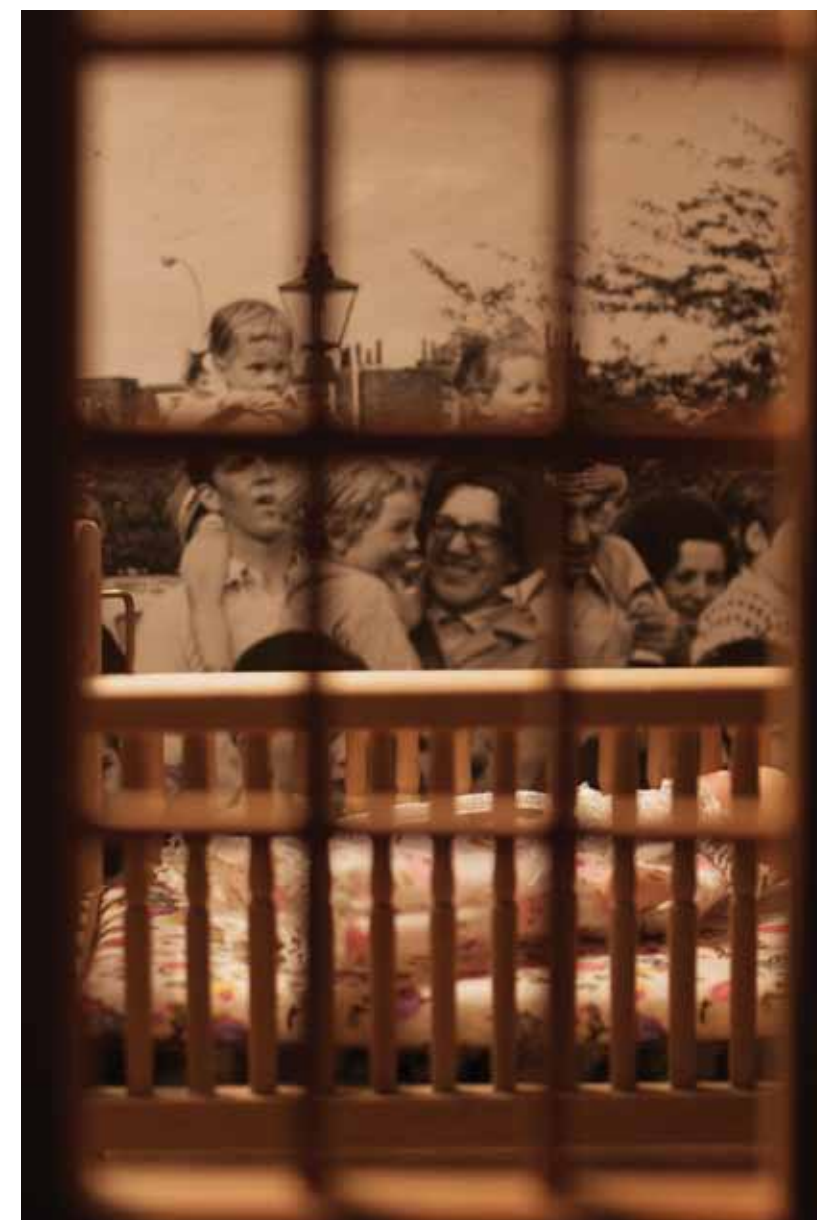
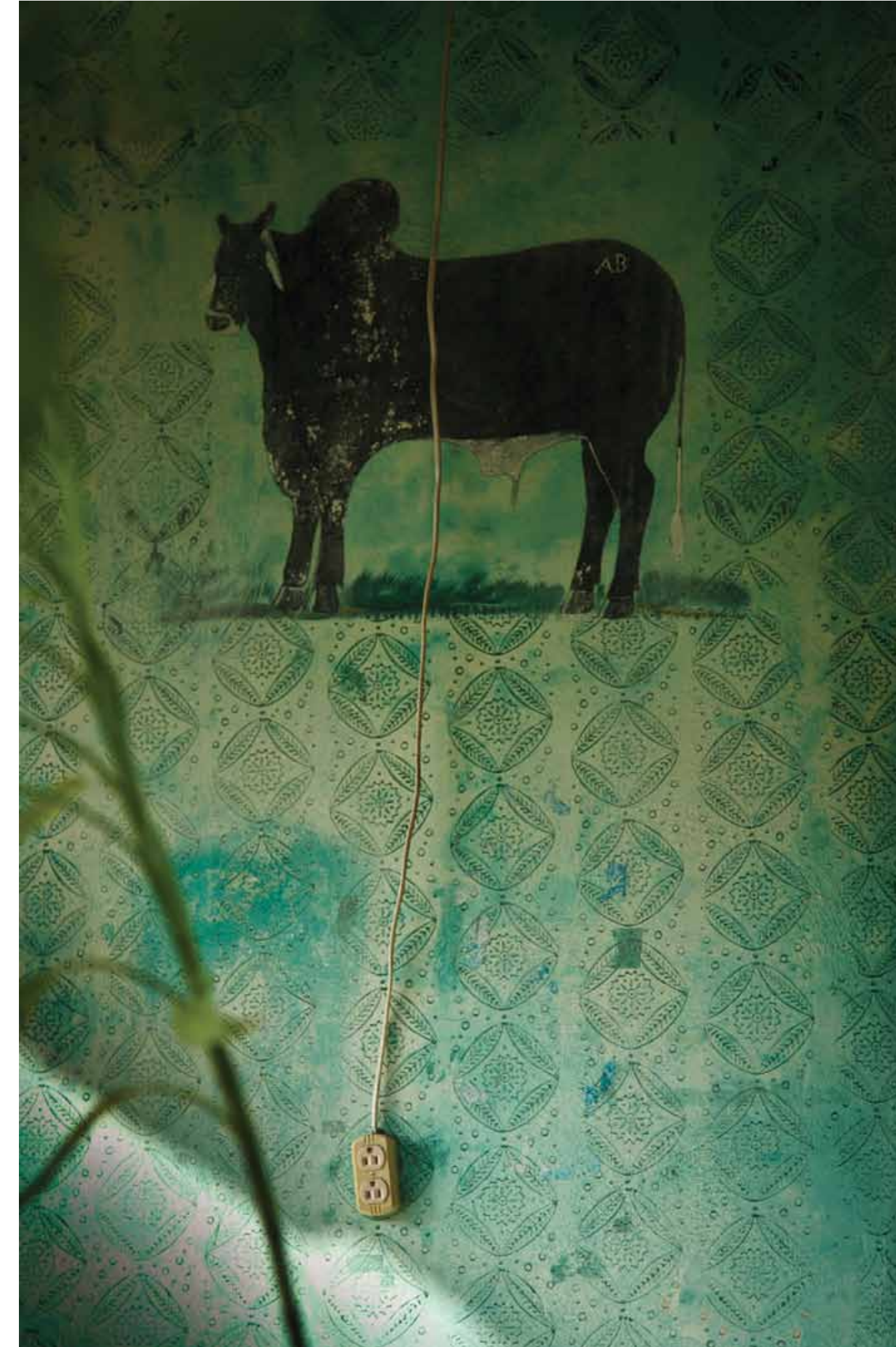
"The mind is an ocean... I and so many worlds are rolling there, mysterious, dimly seen! And our bodies? Our bodies is a cup, floating on the ocean; soon it will fill and sink... Not even one bubble will show where it went down."

The spirit is so near that you can't see it! But reach for it... don't be a jar full of water, whose rim is always dry. Don't be the rider who gallops all night and never sees the horse that is beneath him."

"The Jar with the Dry Rim" by Jelaluddin Rumi

www.elenasarghiuta.com





JANE GARFIELD

These images are the work in progress of my new collection 'Pre' Family Album. They are a response to my adoption documents. Each photograph's title has been taken from statements written about me by officials dealing with the adoption case. It is titled 'Pre' Family album to illustrate the passage of time when I belonged no family at all. The images are visuals that I have created to accompany the words heard in court as my adoption was read out and I was placed for the first time with my 'family'. The prints are an exchange of thoughts and interpretation of my emotions as the officials were making decisions of my destiny. These decisions were made in court about me. I was not present. My birth parents were not present. My adoptive parents were not present. It was a hearing in court when decision were made for me and my images are representations of the time I was given up to the time I was given a family. The images were created as an emotional response to a court hearing.

www.janegarfield.com

SHARON MINKOFF

Why do my eyes seek out peeling paint, broken chairs, discarded bits and pieces? For some reason, I turn my back on the magnificent cathedral or the stunning view and home in on a bit of junk lying abandoned in a corner.

There's something intriguing about these forgotten objects because I feel they are telling me a story and I love stories. The well used chair with a missing arm was once, I imagine, a much loved piece of furniture, and I picture the woman who rocked in that chair day after day, year after year. How many babies did she lull to sleep there? Were they her own, her grandchildren, or the tiny offspring of friends and neighbours?

Did she curl her legs beneath her and gossip with her sisters while the dogs snoozed lazily in the heat and chickens scuttled around?

Did she rock there on nights when she couldn't sleep, alone in the dark with the fireflies?

Was she held by the strong wooden arms as she wept over loss and searched for comfort with the gentle motion?

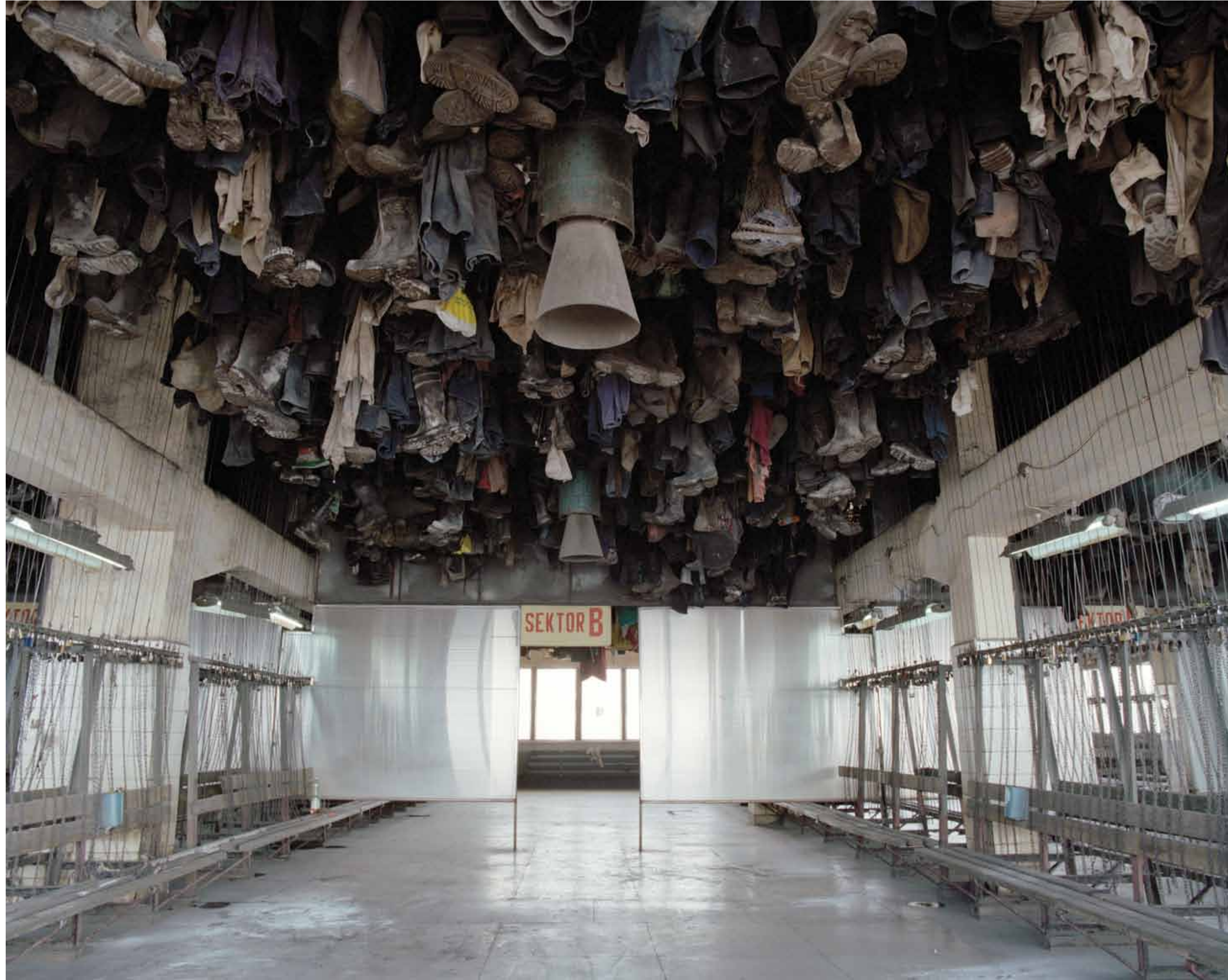
What happened to the woman I see in my mind? Is she old and damaged like the chair itself and like the leather she sat on, now stiff and brittle?

Today the chair lays empty and is cast aside, floating in space and time and moulded by the weight of memories that can not be unlocked

I travel because I am drawn to the exotic, to the splendid, to the mysterious. I am searching for what is different from what my eyes have always seen. My senses become alive when smells and sights are strange. But ironically, it is to the smaller details that I really connect. The smaller common objects and the human traces that reveal so much. Like the lines and scratchings on the walls of ancient caves, objects left behind allude to what has gone on before, like a single sentence in a story with just a hint to arouse my curiosity.

www.sharonminkoff.com





DAREK FORTAS

"The most advanced form of the contemporary consensual state is that which requires the generation of new situations of insecurity to enforce its governance."
(Rancière, 2010: 14)

"We have no intention, however, of making a fetish of democracy. It may well be true that our generation talks and thinks too much of democracy and too little of the values which it serves."
(Stallabrass, 2007: 71)

Fortas' research interests include politics, aesthetics, distribution of power in the state and role of the photographic image allied to Jacques Rancière's notion of dissensus.

At the core of his practice is an investigation of how aesthetic treatment influences the production of a political message in the photographic process and how the distribution of power in terms of the

photographer, photographic image and the viewer, can be analysed.

His practice proposes a new conceptual framework for the photographic analysis, where the studium aspect of an image suppresses the punctum, and also situates the photographer and the viewer on the creative side of meaning production, with particular emphasis on its combinatory capacity.

Bibliography:
Rancière, J (2010): *Dissensus: On Politics and Aesthetics*, London: Continuum International Publishing.

Rancière, J (2007): *The Politics of Aesthetics*, London: Continuum International Publishing.

Stallabrass, J (2007): "What's in a Face. Trace of Ethnography in Contemporary Art Photography", *October*, no.122, Fall 2007, 71-90.

www.darekfortas.com

'Coal Story' (2011) by Darek Fortas
The project is a result of an extensive photographic engagement with the two largest coal mining companies in the European Union located in Silesia, the most industrialised part of Poland.

'Coal Story' combines contemporary photography and archival research dating back to the 1960s, when Poland experienced significant economic and industrial expansion. In the early 1980s, coal mines were a major site of struggle and resistance against the communist regime. Workers' protests resulted in the creation of Solidarity - a workers' and citizens' movement under the leadership of Lech Walesa. The coal miners actions eventually led to the collapse of communism and the end of the Cold War.

'Coal Story' highlights the social and political capacity of the miners and evokes the history and aftermath of the legendary Solidarity movement. This exhibition poses important questions that are associated with Solidarity's values; the movement's legacy and its influence on contemporary Polish society.



FIRST TUESDAY TALKS AT THE CAT AND MUTTON | BROADWAY MARKET | EAST LONDON | 7.30-9PM

NOV 6TH
DEL LOEWENTHAL

PHOTOTHERAPY AND POST
EXISTENTIALISM

DEC 4TH
MICK WILLIAMSON

THE DIARIES

FEB 5TH
SPENCER ROWELL

PROJECTION AND
INTROJECTION

A THESIS



EXHIBITION UNCERTAIN STATES 2012

Espacio Gallery 159 Bethnal Green Road London

18th - 23rd October 11-7PM

PV 18th Oct 6.30-9PM

Meet the Artists 23rd Oct 6.30-9PM



EXHIBITION PULSE OF A SEQUENCE | VICTORIA KOVALENKO

Frameless Gallery 20 Clerkenwell Green London

22nd Oct- 3rd Nov

PV Tuesday 23rd Oct 6.30-9PM



EXHIBITION THE CASS EAST END ARCHIVE

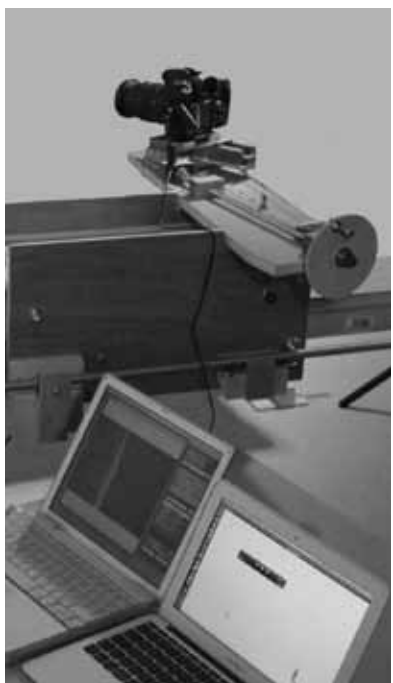
The Cass Gallery

1st Nov - 29th Nov 11-6PM

PV 1st Nov 6.30-9PM

Symposium 12th Nov 10AM - 4PM Book signing with Steven Berkoff 5PM

The East End Archive is launched - Tom Hunter, Jo Spence, Mick Williamson, John Claridge, Steven Berkoff, Spencer Rowell, David George, Nick Haefner, Sue Andrews, Paul Trevor, Richard Hamilton, Ian Farrant, Heather McDonough, Brian Griffin. Book signing with Steven Berkoff 12th Nov 5PM



EXHIBITION DUAL PROJECTION

The Cass Gallery

15th Jan - 22nd 2013

Conversation 7PM Thursday 17th Jan

An Interim Show. Spencer Rowell and Graham Asker discuss the notion of projection within their respective research projects.

Uncertain States is a lens-based artist co-operative who are passionate to create and promote visual imagery. In this volatile global climate the work reflects some of our current concerns and challenges how perception is formed in our society on issues as diverse as politics, religion, and personal identity. For your on-line copy, visit www.uncertainstates.com or e-mail info@uncertainstates.com for a hard copy.

We welcome submissions from lens-based artists for further publication. For all enquiries please contact info@uncertainstates.com

Follow us on Twitter @UncertainStates

Edited by Spencer Rowell, David George and Fiona Yaron-Field | Designed by James Young | Printed by Sharman & Co Ltd, Peterborough