

Multispective



Photography, a singular medium with a multitude of perspectives.
Each photographer in this catalogue brings their unique take on the world.

Photography is at a pivotal stage with some contesting we are already in the 'post-photographic' era. With the ubiquity of the cameraphone bringing image making to the masses the contemporary photographer is forced to ask themselves 'why' and 'how'? This makes the resulting answers both challenging and, ultimately, rewarding.

This exhibition represents the culmination of two years' exploration and discovery. Every student has undertaken an exciting and often challenging journey to reach the point of graduation, some will continue their exploration at university whilst others are already embarking on international careers in photography.

Corinne Marian

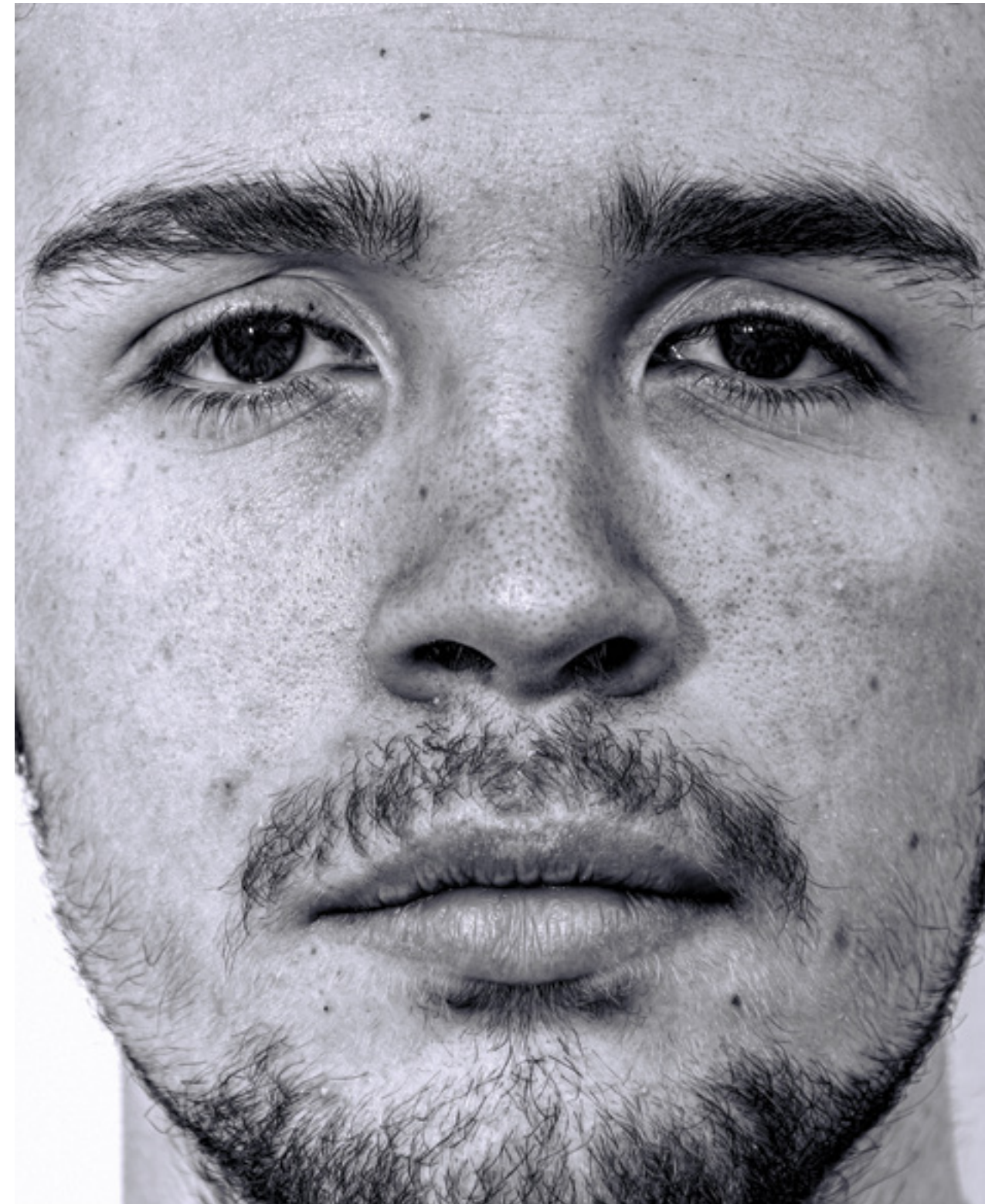
This ongoing project came from my personal curiosity in understanding people through their facial expressions. It includes individuals that I have interacted with more than once for different reasons, without knowing anything about their life stories. First impressions are very important to everybody, but we don't always know the true feelings that are behind a smile or a grimace.

For me, a neutral face is extremely powerful. In front of it I can concentrate on real emotions and feelings just through their eyes and facial lines without being distracted by forced expressions.

My photographs are a visual representation of those people's lives. The whole project is created using their faces as a canvas full of stories to be seen. Because all the faces are closely cropped, their differences disappear, despite the fact of their multiplicity of ages and races.

This series proves that the human face is much more than just eyes, nose, and mouth. They contain life stories, feelings and emotions.

FACES



Indrek Galetin

In this photo-story I and performance artist /drag queen Maxi More (James Cawson) explore the Ultra-Ego.

When James was little he loved dressing up, he loved painting and playing. He understood that playing and make believe sat next to the real world, he had no delusions of actually being a princess, a robot or a monkey but the self-consciousness that grew alongside his prepubescent body told him to put these recreations away, look like a boy, get that GCSE and don't stand out! It wasn't until, in adult life, James was pushed to the brink by mental stress, financial struggle and trauma. He once again turned to the power of playing make believe. He now spends his life balancing between what the world expects of him and what he wishes to expect in his world. James embraces beauty, and takes on challenges with full belief in the power creativity has to transform one's self. Now the lines blur more than ever between what is reality and what is make-up.

Taken over the space of one afternoon, I had no goal but to capture images of Maxi's gradual transformation. Gathering together varying materials and make-up, we avoided setting boundaries or restrictions on what we wanted to see through the lens. The focus was on the process, not on the outcome.

Turning away from the notion of drag as creating another persona to live through, we believe the recreation of drag empowers a larger, more genuine self, a self that is ever-present, to break free from the usual physical and social limitations contemporary life sets on our identity.

Not focused on a single visual to form imagery with, we embarked on a journey, and the images that document this journey show an evolution of the self, from internal and intimate to outward facing, ready to surge forth. It is in the transitional space we see glimpses of a powerful creature, who sees no distinction between opulence and grunge. To Maxi, all is filled with potential and through experimenting with varied cosmetics, clothes, fabrics and fibres, we see the building blocks of an ever increasing complexity of character, the shadows that lurk inside Pandora's box, the ultra-ego.

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THE ULTRA-EGO

Natalia Lozovan

From the beginning of time, all humanity has shared the same needs for survival: food, water, and shelter for themselves and their loved ones. As a single mother living in a foreign country, I found myself having to provide these things. The inspiration for this set of images comes from my personal journey and the experience of being the sole provider. The concept of the project was not based on any of these ideas, but rather was something that evolved and grew through the process of making. I only came to understand what I wanted to say by thinking with my hands.

Each image, although set in different seasons, shares the same ingredients: bread (home) and light (love), together representing life. Having created the foundations for our life (home and food) for myself and my daughter, we can move forward, embracing creativity and growth.

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HOMEMAKER

Alina Nedelescu

My hometown of Radauti in Romania holds an annual folklore festival called Arcanul. It was first held 24 years ago.

For three days each year, the town celebrates international folklore through popular dance. Every tradition is filled with stories of life, love, loss, joy and sorrow; these are passed down from generation to generation. This inheritance is also represented in the costumes that get handed on from father to son, mother to daughter: no matter how old the costumes are, they are worn with pride.

It was only after leaving Radauti that I realized what a special festival Arcanul is. As a child, living under communism, the festival represented novelty, freedom and escape. As an adult, I now appreciate the cultural and historical importance of this event.

These photographs document the people, costumes, colour and tradition of Arcanul, as well as re-capturing some of the emotions of my childhood.



ARCANUL

Lota

The soothing smell of pine trees, slowly stepping into the coolness of the pond while the chittering of summer birds is all around...it is the memory of summers with my grandmother that inspired me to create Lacuna. It is a body of work exploring themes of nostalgia, the temporality of time, escapism, and Freudian regression.

Projecting myself onto my sister, I photographed her alongside my grandmother, capturing their journey through the Dantean forest, a dark lagoon in the woods, and a mystical hill of crosses. Nature and landscape played an equally important character as metaphors in my vision of the world.

By juxtaposing their bodies and postures in constructed compositions, I attempt to emphasise the inevitable gap between the two perspectives of distant generations, pursuing answers about my own relationship with my grandmother.

Exploring the concept of temporality and impossible return was one of the reasons I added an autobiographical element to my project, echoing Nietzsche: "I seek an eternity for everything."



LACUNA

Daniel Balica

This fashion editorial is a commission I produced for the clothing brand ZigZaig to show the versatility of their products.

The client didn't give me a specific brief, so I took the initiative to explore and expand the limits where their garments can be worn. Having the freedom to choose the locations and be my own creative director, I decided to place the model in a working farm and do specific activities vs office environment.

My choice to display more images from the farm comes from the idea that we are not used to seeing fashion and farm activities working together.

This is a straight editorial, and by not showing the faces of the models I would like the viewer to concentrate more on the outfits, colours and the scenes than the models.



VERSATILITY



Siyreta Ellis

Surgery Abroad captures my perspective of one person's account of plastic surgery. In an attempt to gain an insight into what it entails, my intentions are to expose behind-the-scenes of the glitz and the glam. I hope to intrigue the viewer with my images and let it be an eye opener to the extremes some people will go to for vanity.

Dominican Republic is one of many places where thousands of people go for plastic surgery at a cheaper rate. A breast augmentation with implant can cost up to £8000 in the UK, whereas the same treatment might only be £2000 there.

In June 2015, armed with my Nikon, I accompanied a 32-year-old mother of 3 on her second round of cosmetic surgery in pursuit of her perfect body in Dominican Republic. She would have never been able to afford it in the UK.

Since going on this journey, she discovered that two people who had undergone a similar procedure died under the knife in DR. Yet to see the final results, she has decided that whatever the outcome she will never return and is just thankful for life.



SURGERY ABROAD

Jade Wills

Everything you see in front of you, is me.
I am Exposed.

This is what I see.

It's always the number, the number dictates me.

The number is my leader.

In everything I do.

When the number is wrong, I crumble.

When the number is wrong, I want to rip myself apart and vanish.

When the number is wrong, I want to cry out for help

When that single number is wrong, I am nothing.

This piece is a set of images that expose my daily struggle with body image. The photos portray the female form and expose my insecurities which are usually hidden behind a mask of bubblyness and good humour.

This exposure was established through investigating our western view on the female body and its relationship with our obsession with numbers. The idea was planted whilst looking at my Fitbit dashboard. Even though I thought I had had a good day, the day was ruined when I saw I hadn't reached my goal. Simply looking at a number had dictated my self image for that day.

I had never realized before that my body image is not only controlled by those dashboard numbers, but all numbers in my life on a daily basis. Calories, steps, weight, grams of food, gym minutes, active minutes, dress sizes, bra sizes, BMI - the list is endless.

Is it just me?

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PAINTED BY NUMBERS

Daniel Silas

This series of photographs highlights the feeling of real freedom and brotherhood that exists in the biker subculture. As a photographer and proud member of West London Harley Riders, I hope that this documentary project shines a light on what it is to be a part of the biker subculture in 2015.

This series of images portrays the lives of my friends at different rallies around the UK and Europe and were shot over the summer of 2015. This is a continuation of an on-going project, which I hope to publish in the future.



BIKERS WORLD

Attila Harmati

Turning Back Time is a series of posed documentary images which portray life on an 18th century Hungarian ranch. As a Hungarian, I am interested in creating imagery which shows a 'forgotten time' of traditional farming life. The photography, which is influenced by historical paintings, highlights the simple life of a family from dawn till dusk. My aim is to capture the serenity of this way of life as a stark contrast to the fast changing landscape in Hungary.

Each image represents one of the five core elements: Water, Fire, Air, Earth and Spirit. Spirit, placed in the middle, shows a family eating their fully home-produced meal, symbolising their holistic way of life.

All of the photographs were taken on the premises of a traditional ranch museum in Hungary using actors, traditional costumes, and equipment.

www.harmatiphotography.co.uk



TURNING BACK TIME

Wale Babatola

This series of photographs represents the issue of loneliness in our every day lives in the twenty first century. I have represented this through different perspectives, mood, appearance, and character. We all experience loneliness at some stage in our life, and these feelings can sometimes be painful and overwhelming. Loneliness can start to creep into our lives as people see themselves as 'different' and perhaps unable to connect with others. I feel that a portrait can tell a powerful story. It has the power to remind us who we are and how we behave in the face of this issue. These images present a reflection of people in solitude trying to connect with their environment.

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SOLO



Eliza Ramirez

My images are a small dedication to the women of the SOE. Personal experiences have given rise to my interest in the events of WW2 and its aftermath. Like many incredible stories of human endeavour in the face of adversity, the life stories of these women are dramatic and compelling.

The images are an exploration in the medium of still life photography, incorporating colour and texture to illustrate elements of the life paths of the female field agents. The compositions were carefully considered in order to represent the harsh conditions and softer attributes of the subjects, and are presented in the form of photographic collage.

The observer is invited to consider the notions of love and peace disrupted by conflict. The narrative is inspired by the idea of enduring love and light when the world is plunged into the darkness of intrigue and war.

The images aim to convey the essential 'joie de vivre' of the women and the harsh, sobering conditions of their task. They seek to explore the mystery and beauty behind the barbed wire. In the words of the song: 'Je, non de regrette rien, non rien de rien.'



WE'LL MEET AGAIN

Ivana Puchlova

"Exposure" is an ongoing self-portrait project, of introspection and communication through the camera, exploring new chances, new beginnings and new stories.

The display is suggestive of a chess board, representing the battle between self-discovery and photography.

The blacks are deeper and more thoughtful while the whites are more playful.

The naked body conveys vulnerability, the need of the artist to be stripped of any material object and to offer her naked soul to the viewer.

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EXPOSURE



Ilias Ramli

Contract of Photography is a portraiture project, it expresses narratives, emotions and experiences by talking to people, listening to their stories, and producing a constructed portrait which attempts to narrate a sense of the sitter.

Before the portrait is taken I send the sitter a contract, which they agree to. This is to gain a commitment from the subject and for them to gain an understanding of what the project is about. This is an important part of the process for this body of work, as I want there to be a collaborative aspect to the project. By stripping back individuals environments and constructing a scene, I want to highlight the similarities between us all.

www.iliasramli.com

"I do consider myself to be spiritual. Erm, I believe in a greater force. Erm, I think that god or whatever name you want to call it, I think it's all pointing towards the same thing. Erm, and that there is, definitely non-physical erm forces, that guide and govern the physical reality."

Aina Roxx



CONTRACT OF
PHOTOGRAPHY

Horace Shand

I am a photographer specializing in documentary and portraiture. My aim is to document and convey the reality of life within a barber shop, exploring the personal relationships between customers and barbers. Born and bred in Jamaica, the barber shop was a part of my cultural life. Being entirely comfortable in this environment allowed me to capture these moments of intimacy and pride. My idea is to show some of those moments to a wider audience. "Life in the Barber Shop" is a collection of images, both portrait and documentary, evoking tradition, love, loss, sorrow, and the stories that the community share within these walls. "Take a seat; I'll be with you in a moment."



LIFE IN THE BARBER SHOP

Emily Faulder

When I was very little, my aunt, uncle and cousins lived in Yokohama, a port town near to Tokyo. I remember being sent gifts such as kokeshi (wooden dolls) and yukata (casual kimono), and I think this is where my passion for Japanese culture began.

Every time I visit Japan, I get an overwhelming sense that this is where I belong. I now edit a magazine called 'Love Japan' and do photography for Japanese events around the UK.

When people ask me 'why Japan?' I can never give a definitive answer, as there's just so much I love about the country. Japan's diversity is what makes it so appealing to me.

Over the years, through blogging, social media, writing my magazine, and visiting and photographing events, I've met so many other people who share my passion for Japan. 'Shinnichi' (literally translated as 'a person who likes Japan') focuses on these people, and their individual interests in Japanese culture, from fashion and pop culture, to traditional crafts and martial arts.

This is an ongoing project.

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SHINNICHI



Daniela Simon

My love of books and my imagination gave me inspiration for a project. I played with the idea of how not to take life seriously and staying true to ourselves, hopefully passing a good feeling to the viewer.

My final project is about remembering childhood, school, learning, and the precious times in life that we forget as we grow up.

The story behind my images is the circle of life and learning, so I want to show how eggs can be a good example of that. Reflected on different background colours and lighting, a simple egg transforms into a delicate, fragile child in search of knowledge. Tones, shapes, and shadows give an effect of fragility and thirst for knowledge. They represent the miracle of birth, growth, and change, like studying at college was for me.

My ability to see the world through a child's eyes and make up a story from my surroundings keeps me enjoying what I do. I want to pass that feeling to the viewer.

And now here is my secret, a very simple secret: "It is only with the heart that one can see rightly what is essential to the eye."

Antonio De Exupery



REMEMBER US

Diaquiesse Kiasunga

Sape is an African subculture born in the Republic of Congo and Democratic Republic of Congo.

This subculture began with the arrival of white migrants from France and Belgium. Many young Congolese men at the time were fascinated with their clothes, style and elegance, and started to imitate them.

The men in this subculture are now known as sapeurs. Being a sapeur myself, I want to give an insight into this rarely seen subculture. Sapeurs can be perceived as one-dimensional people who only live for fashion, but in this project I want to show them as everyday members of the public in their chosen professions; for example, as a parent, doctor, photographer, teacher, etc.

The Sape has evolved to become an art form, where individuals and clothes form a strong bond in a quest for harmony. This work showcases this new form of art subculture emerging from Africa.



SAPEURS: UTOPIA, ILLUSION AND FASHION

Denisa Silas

Art has always been part of my life as a means of self-expression and interpretation of my ideas and emotions. One way or another, it has provided me with the tools I needed to escape from reality to a world only known to myself: a piece of charcoal, a paint brush, and eventually, a camera. But no matter my choice of medium, my main focus has always been on people, their behaviour and their surroundings.

This body of work consists of a series of portraits depicting various Romanian artists, like myself, that have migrated to one of the most cultural cities in the world for more opportunities to grow and cultivate themselves. This project aims to explore the identity of these artists and detach them from any kind of stereotype associated with their nationality and circumstances. They offer unique perspectives on creativity through the intermediary of different art mediums: Painting, Tattoo Art, Music, Acting, Playwriting and Performance. Some of their pieces of work are not only based on the aesthetic and entertainment, but are also used as a means to raise social and political issues on immigration and discrimination.

Although every portrait seeks to portray each subject's individuality, my project aims to bring them together as group of people that share the same appreciation for art and creativity as me.

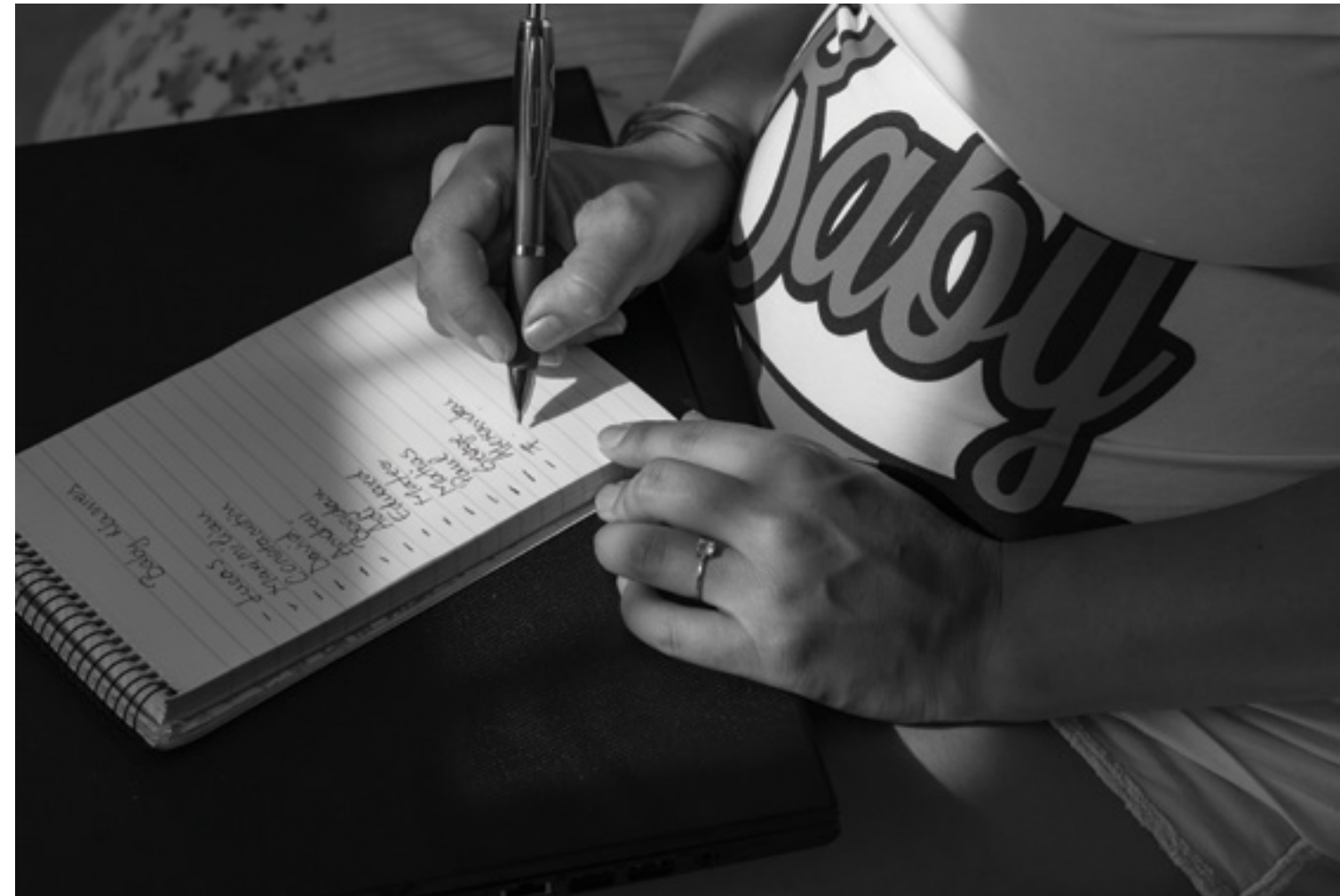
This is an ongoing project.

BUTTERFLIES ARE FREE



Carmen Timofte

Being pregnant is something that I don't experience everyday. This photo diary is about the arrival of my first baby and is capturing moments that a pregnant woman has. Through these self-portraits I want to share the bad and the good days from week 25 to 30 of my pregnancy. This series includes images of my strange feelings, my days of happiness and also the most powerful emotions that my husband and I have experienced together.



BABY LUCAS

Sophia Bennett

People of Portobello is a cultural and lifestyle project that will create and promote a photographic library, with supporting interviews and text, to capture the culture of the community in the area of Portobello Road.

I feel passionately that there are few places in the world encapsulating such a harmonious diversity and collection of characters as Portobello, whether it be people of different personalities, languages, races, cultures, bank accounts, religions or philosophies on life. Far too often in other areas of London, other cities and other parts of the world, the norm is for a compartmentalisation of different 'social groups'. People like to surround themselves only with what is similar and the illusion of comfort, whereas we should always strive to understand and immerse ourselves in what is different and new.

With this in mind, 'People of Portobello' has two key purposes: firstly, it is intended as a celebration of the wonderful collection of people that make the life in the community so enjoyable; secondly, and perhaps more importantly, it is also a message on the importance of diversity and a real life example of where this can work so well. There is a risk, we fear, that if we do not embrace and celebrate this diversity that in time even Portobello will become subject to the tide of social separation and so we hope this serves to preserve something very special.



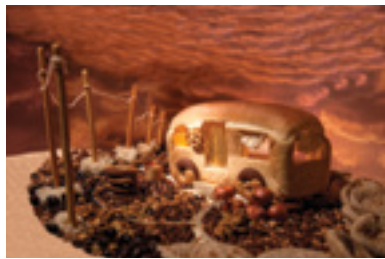
PEOPLE OF PORTOBELLO



Corinne Marian p.2



Indrek Galetin p.4



Natalia Lozovan p.6



Wale Babatola p.22



Eliza Ramirez p.24



Ivana Puchlova p.26

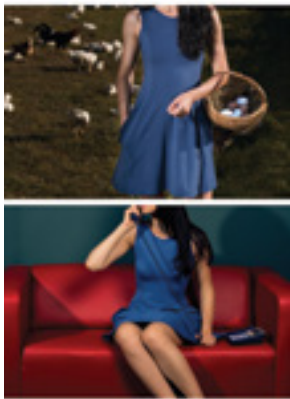
The Contributors



Alina Nedelescu p.8



Lota p.10



Daniel Balica p.12



Ilias Ramli p.28



Horace Shand p.30



Emily Faulder p.32



Siyreta Ellis p.14



Jade Wills p.16



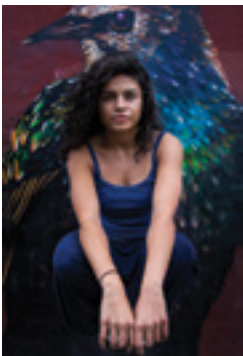
Daniel Silas p.18



Daniela Simon p.34



Diaquiesse Kiasunga p.36



Denisa Silas p.38



Carmen Timofte p.40



Attila Harmat p.20



Sophia Bennett p.42

