

Resolution is not the point.

Artists announced for Photo50, curated by Hemera Collective,
at London Art Fair 2018

17 - 21 January 2018 (Preview 16 January)

Pio Abad | Larry Achiampong | David Birkin | Foundland Collective | Qiana Mestrich
(play)ground-less | Susan Schuppli | Traces of Nitrate: Ignacio Acosta, Louise Purbrick,
Xavier Ribas | James Tylor and Laura Wills | Marie Yates



Ten artists and artist collectives have been announced for the 2018 edition of **Photo50** at London Art Fair (17 - 21 January). The annual guest-curated exhibition provides a critical forum to examine and debate some of the most innovative and distinctive elements of contemporary photographic practice.

The exhibition entitled ***Resolution is not the point.*** is curated by **Hemera Collective**, and reflects the concerns with which Hemera operates as a collaborative and evolving entity. The first Photo50 curated by a collective, the exhibition will feature artists from nine countries, including several collectives working across continents; emphasising the rise of global collaboration within photography. The exhibition will feature acclaimed British artists **Larry Achiampong**, **Marie Yates** and **David Birkin** alongside artists who will be showing in the UK for the first time, including New York-based **Qiana Mestrich** and Australian duo **James Tylor** and **Laura Wills**.

Resolution is not the point. considers photography and lens-based media as a catalyst for interdisciplinary exchange and collective action. Since the 19th century, photography has existed within and between traditional boundaries of practice, shifting between scientific apparatus and art. The works on display are linked by this desire to draw upon the metamorphic nature of the photographic image. The exhibition also reflects the increasing desire to collaborate amongst artists as they push conceptual and technical boundaries of image-making, reaching beyond their own specialisms and drawing on the circulation of images, knowledge, and resources.

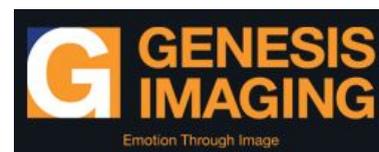
A key theme in this year's selection is ecological concerns as seen in *Traces of Nitrate*, an ongoing research project by photographers **Xavier Ribas** and **Ignacio Acosta**, working with art historian **Louise Purbrick**, that investigates the colonial legacy of British investment in the nitrate and copper mining industries of Chile and the subsequent effects of global trafficking. Meanwhile, **Susan Schuppli's** film *Can The Sun Lie?* explores the longstanding dispute between lay knowledge and scientific expertise. The title is taken from a question posed in a landmark 1886 US court case, where photographs were first used as legal evidence and is reanimated by current climate change debates.

Resolution is not the point. also explores the way in which alternative narratives are created when original forms are reinterpreted in new contexts, particularly through the use of archival and found photographs as a tool for social and political critique. **James Tylor** and **Laura Wills'** project *The Forgotten Wars* seeks to decolonise the history of the Australian Frontier wars (1788 - 1930) between the invading British Government and Aboriginal Australians. Through a series of drawings of colonial era maps and documents on photographic prints of the contemporary rural landscape, their work challenges representations of Australian cultural identity through layered depictions of the land, combining Indigenous and non-Indigenous perspectives. Meanwhile, **Qiana Mestrich's** *Black Doll Series* abstracts original images of black dolls for sale on sites such as Etsy and Ebay. The resulting works are displayed with the seller's original captions, prompting the viewer to challenge and deconstruct stereotypes and personal archives of visual memory.

The exhibition will also offer a platform for artists who are shifting traditional definitions of artistic production and circulation. An example of this is the four artists who form the group **(play)ground-less** and their piece *Hollow Tongues #2* which speculates upon how 3D imaging technologies, specifically game engines, can be harnessed as a tool for shared seeing and participation through Virtual Reality (VR). Contesting the notion of VR as a perfected representation of reality, *Hollow Tongues #2* combines videos, images, 3D modelling, animations and text in the form of subtitles and spoken word, experienced through VR headsets. Visitors to Photo50 will also be able to see the lesser-known photographic works by **Larry Achiampong**, an artist who uses imagery, live performance and sound to explore ideas surrounding class, cross-cultural and post-digital identity.

Hemera Collective, said: *"We are thrilled to have been invited to be the first collective to curate the annual Photo50 exhibition at London Art Fair 2018. It is a fantastic opportunity for us to bring together an inspiring range of artists, photographers and collectives who truly explore the potential of photography to open up new ways of seeing the world. Our aim is to introduce these artists to new audiences and to celebrate the diversity of creativity that exists at this time through an exhibition that reflects our commitment to working cooperatively and collaboratively."*

Photo50 2018 is kindly supported by Genesis Imaging.



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PRESS CONTACTS

For further information please contact, Alice Clifford or Hannah Vitos at Flint:

alice.clifford@flint-pr.com | 0203 463 2084

hannah.vitos@flint-pr.com | 0203 463 2087

LONDON ART FAIR

17 - 21 January 2018 (Preview 16 January)

Business Design Centre, 52 Upper Street, Islington, London, N1 0QH

www.londonartfair.co.uk

Tickets: Standard ticket, £15.95 in advance. £23 on the door. Full ticket types and prices can be found [here](#).

For the latest news, follow @LondonArtFair on [Facebook](#), [Twitter](#) and [Instagram](#) (#LAF18)

PHOTOGRAPHY FOCUS DAY

Friday 19 January 2018

London Art Fair's Photography Focus Day will feature talks, tours and panel discussions with participating galleries, partners, artists and curators, including Photo50 curator Hemera Collective, Photoworks, The Photographers' Gallery and more. The programme will explore key themes raised in this year's Photo50 exhibition, current photography trends and opportunities for collecting photography. Alongside Photo50, contemporary photography is widely represented throughout the Fair by exhibitors including Purdy Hicks Gallery, Crane Kalman Brighton and ARTITLEDcontemporary.

NOTES TO EDITORS

About London Art Fair

Over the last thirty years, London Art Fair has given access to exceptional modern and contemporary art, as well as expert insight into the changing international market. The Fair is an established destination for both museum quality Modern British and contemporary work from leading global names.

Sitting alongside the main Fair will be specially curated contemporary spaces *Art Projects* and *Photo50*, featuring the next generation of artists and collectives. Taking place from 17-21 January 2018 (Preview 16 January), London Art Fair is an unmissable opening to the international art calendar.

About Hemera Collective

Hemera Collective is a curatorial group working internationally in photography and lens-based media that produces exhibitions and participatory programmes and draws from multiple disciplines to encourage new perspectives and facilitate debate. Working since 2012 with established and early-career artists, as well as photography archives and collections, recent projects include Planetary Gardening, PhotoAccess, Canberra (2017); Sites and Citations, ONCA Centre for Arts and Ecology, Brighton Photo Fringe (2016); Secret Agent, Guest Projects, London (2016) & Finnish Museum of Photography, Helsinki (2015). Since 2014, Hemera Collective has published the London and New York Photography Diaries. Hemera Collective has been developed through the collaborative work of many individuals including present members Jaime Marie Davis, Ashley Lumb, Helen Trompeteler and Kay Watson.

Hemera-collective.com | @HemeraPhoto

ABOUT THE ARTISTS

Pio Abad

The practice of Pio Abad (b. 1983, Manila, lives and works in London) is concerned with the social and political signification of things. His work, in a range of media including textiles, drawing, installation and photography, uses strategies of appropriation to mine alternative or repressed historical events, unravel official accounts and draw out threads of complicity between incidents, ideologies and people. Often taking on the form of domestic accessories, Abad's artworks glide seamlessly between these histories, enacting quasi-fictional combinations with their leftovers.

Pio Abad began his art studies at the University of the Philippines before receiving a BA from Glasgow School of Art and an MA from the Royal Academy Schools, London. He has recently

exhibited at Art Basel Encounters, Hong Kong (2017); Para Site, Hong Kong (2017); Kadist, Paris (2017); Centre for Contemporary Arts, Glasgow (2016); 4A Centre for Contemporary Asian Art, Sydney (2016); EVA International Biennial, Limerick (2016); e-flux, New York City (2015); Asia Art Archive, Hong Kong (2015); Museum of Contemporary Art and Design Manila (2015); Gasworks, London (2014) and Jorge B. Vargas Museum, Manila (2014).

www.pioabad.com

Larry Achiampong

The solo and collaborative projects by Larry Achiampong employ imagery, live performance and sound to explore ideas surrounding class, cross-cultural and post-digital identity. Achiampong crate-digs the vaults of history with works that examine his communal and personal heritage – in particular, the intersection between popular culture and the lasting effects of colonial legacies. These investigations examine constructions of the 'oneself' by splicing the audible and visual materials of personal and interpersonal archives. It is in these spaces that Achiampong offers multiple perspectives to reveal entrenched socio-political contradictions in contemporary society.

Achiampong has exhibited, performed and presented projects within the UK and abroad including Tate Britain/Modern, London; dOCUMENTA 13, Kassel; The Institute For Creative Arts, Cape Town; The British Film Institute, London; Modern Art Oxford, Oxford; David Roberts Art Foundation, London; SAVVY Contemporary, Berlin; Bokoor African Popular Music Archives Foundation, Accra; The Mistake Room, Los Angeles; Logan Center Exhibitions, Chicago; 'Diaspora Pavilion – 57th Venice Biennale', Venice; and Somerset House, London.

www.larryachiampong.co.uk

David Birkin

Based in New York, David Birkin studied anthropology at Oxford, fine art at the Slade, and was a fellow of the Whitney Museum Independent Study Program. Using performance, photography, and text, much of Birkin's work reflects on the way war is depicted: its mythology, iconography, and the language and legal frameworks that underpin it. Past projects include a collaboration with the courtroom sketch artist at the Guantánamo military tribunals; a photographic transcription of identification numbers from the Iraqi civilian casualties database; an extract of CIA legalese in skywriting above Manhattan; and an aeroplane banner circling the Statue of Liberty's torch. He is currently working on a video for the human rights organisation Reprieve.

Birkin has written on the ethics and aesthetics of conflict for *Frieze*; *Cabinet*; *Creative Time Reports*; *Ibraaz*; *Disegno*; *The Harvard Advocate*; and the American Civil Liberties Union. He has given talks at Oxford University's Institute for Ethics, Law & Armed Conflict, University of the Arts London, the Imperial War Museum, Culture + Conflict, and Queens College, New York, and was an artist-in-residence at Yaddo, the MacDowell Colony, and Lower Manhattan Cultural Council. Birkin has exhibited internationally, most recently at Fotomuseum, Antwerp; Mudam, Luxembourg; the Benaki Museum, Athens; and The Mosaic Rooms, London. He also assists the artist Martha Rosler.

www.davidbirkin.net

Foundland Collective

Formed in 2009 by South African, Lauren Alexander (Cape Town, 1983) and Syrian, Ghalia Elsrakbi (Damascus, 1978) Foundland Collective and is today based between Amsterdam and Cairo. The platform enables us to explore shared research desires through art, design, writing, education and multidisciplinary collaboration. Foundland was awarded the Smithsonian Artist Research Fellowship for research in the largest Arab American archive in 2015/2016 and shortlisted for the Dutch Prix de Rome prize in 2015 and Dutch Design Awards in 2016. Exhibitions include *Cosmopolis*, Centre Pompidou, Paris (2017); *My future is in my past and my past is my present*, Arti and Amicitiae, Amsterdam (2017) and *A basement in the attic*, Harlan Levey Projects, Brussels (2017).

Ghalia Elsrakbi (1978, Damascus, SYR) was based in the Netherlands until 2014, before relocating to Cairo, Egypt where she teaches at the American University. After completing a Masters in Design at

the Sandberg Institute Amsterdam, she followed a research post-graduate at Jan van Eyck Academy in Maastricht. (2010)

Lauren Alexander (1983, Cape Town, ZAR) lives and works in Amsterdam. After completing a Masters in Design at the Sandberg Institute, Amsterdam, she pursued an MFA at the Dutch Art Institute (DAI) in Arnhem (2011). She tutors in the Graphic Design bachelor and master programme of the Royal Academy of Arts in the Hague (KABK), as well as at the *University of the Underground*, master programme at the Sandberg Institute, Amsterdam.

www.foundland.info

Qiana Mestrich

A photographer, writer, educator, digital marketer and mother of two from Brooklyn, NY, Qiana Mestrich (b. 1977) makes conceptual photographs, books, and installations by working primarily within autobiography but also employs archival and found photography, texts, and ephemera. Her self-published photo book, *Hard To Place* (2016), visualises a true story about race, family and adoption in post-war Britain.

In response to the discernible lack of representation in her photographic education, Mestrich founded the blog *Dodge & Burn: Decolonizing Photography History* in 2007. The blog seeks to establish a more inclusive and diverse history of photography, highlighting contributions to the medium by and about people of underrepresented cultures. Mestrich is currently writing a book based on the blog to be published in 2018 by Routledge/Taylor & Francis. She is also co-editor of the book *How We Do Both: Art and Motherhood* (Secretary Press), now in its second edition. Mestrich received her MFA in Advanced Photographic Practice from ICP-Bard College.

www.qianamestrich.com

(play)ground-less

Sarah Bayliss, Ninna Bohn Pedersen, Belén Zahera and María Angélica Madero form (play)ground-less, a group of four artists based in four different cities - Copenhagen, Bogotá, Madrid and London. Their being-in-relation evolves through changing media and technology, following a personal method based on tactics and conversations from which their work eventually unfolds. With an interest in tactility and language their practice delves into ideas of play, non-knowledge and improvisation. Recent exhibitions include *Hollow Tongues, Gasworks* (2017); *(play)ground-less, Space in Between*, London (2015) with a forthcoming exhibition at W139 in Amsterdam, where the artists are working individually alongside other artists.

playgroundless.tumblr.com

Susan Schuppli

An artist and researcher based in London, Susan Schuppli's work examines material evidence from war and conflict to environmental disasters. Creative projects have been exhibited throughout Europe, Asia, Canada, and the US,. Recent projects include *Trace Evidence*, a video trilogy commissioned by Arts Catalyst UK & Bildmuseet, Sweden and *Atmospheric Feedback Loops*, a Vertical Cinema commission for Sonic Acts, Amsterdam. Forthcoming exhibitions include Ural Biennale, Moscow Biennale, Bonniers Kunsthall, Stockholm, Artspace, Auckland, and SculptureCenter, Queens. She has published widely within the context of media and politics and is author of the forthcoming book, *Material Witness* (MIT Press, Autumn release 2018), which is also the subject of an experimental documentary.

She is Reader and co-Director of the Centre for Research Architecture, Goldsmiths and was previously she was an Associate Professor in visual/media arts in Canada. Schuppli received her PhD from Goldsmiths and participated in the Whitney Independent Study Program after completing her MFA at the University of California San Diego. Recipient of ICP Infinity Award 2016.

susanschuppli.com

Traces of Nitrate: Ignacio Acosta, Louise Purbrick, Xavier Ribas

Traces of Nitrate is a collaboration between photographers Xavier Ribas, Ignacio Acosta, and an art historian, Louise Purbrick. Their collective research, undertaken over five years, has documented the movement of the mineral wealth of Chile through global markets into European landscapes. Nitrate and copper is their focus; transformation of these natural resources into industrial materials draw desert and city, slag heap and country house, ruin and regeneration, landscape and archive, Chile and Britain, into the same circuit of capital. Their exhibition, *Trafficking the Earth (el tráfico de la tierra)* is currently showing at Museo de Arte Contemporáneo Universidad de Chile, Santiago, 07 Sept - 12 Nov 2017.

www.mac.uchile.cl/exhibiciones/e/el-trafico-de-la-tierra
tracesofnitrate.org

James Tylor and Laura Wills

An Adelaide based artist with a Masters in Visual Art (Photography) from the South Australian School of Art, James Tylor's (Possum) practice examines concepts around cultural identity in Australian contemporary society and social history. He uses a hybrid of analogue and digital photographic techniques to create contemporary artworks that reference Australian society and history. He has recently exhibited at the Centre for Contemporary Photography, Melbourne (2017); Stills Gallery, Sydney (2017); Shepparton Art Museum (2017); Paris Photo, Paris (2016); Art Gallery of New South Wales, Sydney (2016); Monash Gallery of Art (2016); Australian Centre for Photography, Sydney (2015); Photo Access, Canberra (2015);

Laura Wills is an Adelaide based visual artist. She has a multidisciplinary practice and a strong interest in collaboration, using found materials and basing projects on social and environmental themes. She holds a Bachelor of Visual Arts Honours, from South Australian School of Art (2011). Recent exhibitions include Ballarat International Foto Biennale, Ballarat (2017); Walkway Art Gallery, Bordertown (2016); Hill Smith Gallery, Adelaide (2009); Cemeti Art House, Yogyakarta (2009), NextWave Festival, Melbourne (2008); Contemporary Art Centre of South Australia, Adelaide (2007); To Be Continued, Vienna (2007).

www.jamestylor.com
www.laurawills.com.au

Marie Yates

Known for her conceptual works addressing issues of representation, signification and sexual difference, Marie Yates works in the form of installation, images and text. In the early 1960s she was also known as a painter and environmental sculptor. She continues to work presently through projection and installation projects, which have appeared in many public sites in Britain and abroad, as well as public collections. Her first major exhibition was in 1973 at the Arnolfini Gallery in Bristol. She also exhibited in many women's group shows, in the 1980s contributing to curating, organising and speaking at conferences and feminist events up and down the country.

www.marieyates.org.uk