

Source
BA Graduate
Photography
Online 2017

Each year as part of 'Source BA Graduate Photography Online' we ask three curators to review all the work submitted and to make some recommendations. These are published in this supplement and on our website. We hope this makes an interesting introduction to the rest of the graduate work available at source.ie/graduate/2017

Marie-France Kittler
Curator, Firstsite

It has been revelatory to participate in Source Graduate Photography Online 2017. The process of short-listing was made difficult and lengthy by the high standard of work, and if I had not been limited to just six finalists, I could have found a lot more to say about a host of great projects. I wish all the graduates the best of luck with their future careers and look forward to rediscovering them down the line!

Salvatore Vitale
Editor-in-chief YET magazine

Having the opportunity to review the submissions for this year's Graduate Photography Online was a great way to get a glimpse, and indeed a preview, of some of the main fields of interest being pursued by those artists who have just completed a degree programme and are now embarking on their career. The quality of the submissions, as well as the heterogeneity of approaches and thematic shows, again, the infinite range of possibility presented by the art of image-making.

Ivy Lahon
Picture Editor, Save the Children

Reviewing work from a range of institutions has given me a stronger sense of the huge breadth of themes, approaches to story telling and aesthetic trends that are emerging across the UK. Selecting just six projects was incredibly hard. Each of those I've chosen however grabbed and held my attention by virtue of incorporating a clear and simple concept carried out well, or because they portrayed a subject in a new or original way.



For details of Source Graduate Photography Online 2018 see website.

Salvatore Vitale
Editor-in-chief YET magazine



Ocean Farini
Falmouth University

When I started to go through Ocean Farini's 'Nine Slices of Bread' I suddenly found myself immersed in a sharp and witty way of discussing the delicate topic of the definition of success and the self-representation driven by the standard of beauty which modern societies dictate. I found it particularly interesting how Farini uses the form of the magazine together with collages, self-portraits and archives to create a product that – using a language typical of the 80s – underlines how despite a cultural and technological development, modern society still nurtures a chauvinist and distorted image of women.



Polly Garnett
University of South Wales

Polly Garnett in her series 'With Her in Our Land' explores Cultural Ecofeminism, a movement developed in response to the belief that women and nature have become dominated and devalued in Western culture. Bringing together the use of choreography and photography, Garnett creates a space where nature and the feminine find a form of emancipation. Beautifully captured ice sculptures miming revolutionary gestures, portraits, architectures and extraterrestrial landscapes all furnish the work with different levels of meaning. This juxtaposition of discourses locates the work somewhere between documentation and artistic interpretation, creating new social patterns in relation to activism and its role in the battle against climate change.



Luke Withers
University of South Wales

Luke Withers' work explores the complex topic of a territory's relationship to its resources. He does so by documenting the case of Gibraltar, a 426m limestone rock which rises from the Mediterranean and which is reliant upon the process of desalination for its drinking water. I found myself profoundly attracted to, and seduced by, his use of a direct and coherent aesthetic in support of a research method that conveys a deep understanding of the social, economical and political context in which the story is played out.



Giya Makondo-Wills
University of South Wales

Giya Makondo-Wills' 'They Came from The Water While The World Watched' is a journey into religion and cultural heritage engendered by the encounter of two different cultures which was precipitated by colonialism. Starting as a personal story in which the author plays both the role of the colonizer and the colonized, the series portrays 'the call on God and The Gods' through the use of symbolism and documentation. Makondo-Wills offers us a vision of South Africa interweaved with western beliefs. The use of flashlight and saturated colors foster the perception of a space suspended between the two worlds.



Luke Richards
University of South Wales

'Under the Black Sun' by Luke Richards is a visual enquiry into the origins of rituals and symbolism used for propaganda purposes by political parties to promote their agenda. Richards explores the rituals and the symbol of the 'New Man' created by Mussolini under Fascism, an ideology which drew on nostalgia for the Ancient Roman past to gain popular support. The artist here offers

a glimpse into a phenomenon that, thanks to its power, became part of the culture of a nation. Architecture, gestures, religion and power all play together to foster a performance, a given vision of a distorted reality. The dark mood and the cinematic taste of the photographs in the series complete the scenario.



Joe Pettet-Smith
University of Brighton

In 'Aftermath Speculation', Joe Pettet-Smith draws the viewer into a post-apocalyptic narrative which describes and depicts some of the experiences that mainstream entertainment sells as a representation of the end of the world as we know it. Combining a captivating aesthetic with the use of sharp, coherent narration, the author deploys strategies and terminology adopted from cinema, TV and literature to transform common scenarios into dystopian visions.

Marie-France Kittler
Curator, Firstsite



Archie Munro
University of Portsmouth

Archie Munro's 'Through a Glass Darkly' satisfies a universal curiosity that is held by most about 'the other'. His photographs, which peer into his oblivious neighbour's illuminated kitchen and bathroom, at night, are at once banal and insidious. The use of formalism in this series with its strong black outline framing the action, the effect of looking through a peephole, is particularly successful, and helps to increase the sense of tension that comes with each new image. I enjoy the thrill of being kept wondering with this work, safe within the familiarity of its domestic setting.



Sam Lyne
Plymouth College of Art

Sam Lyne's 'My Dearest Beatrice' was one of the most touching projects of all. This personal history piece makes use of an extensive archive of photographs and letters to recount the story of the artist's Great Aunt and her beloved, who met during the Second World War. The extraordinary collection of portraits of his Aunt in front of awe-inspiring mountain scenery recalls the compositions of the German Romantics. Each photograph follows the same intriguing principal of

presenting the Aunt from the back looking into Nature. As if Nature were the subject, rather than the Aunt. The images are created in the style of a postcard perfect view to send a message back home from abroad or from beyond, as if they had been knowingly created at the time for the artist to use today. Despite being old photographs, they emanate a real sense of natural vitality and bring the reality of a life lived long ago firmly into the present.



Giya Makondo Wills
University of South Wales

Giya Makondo Wills' 'They Came from The Water While The World Watched' depicts the co-existence of indigenous and appropriated faiths in South Africa through the lens of the artist's own mixed identity. Employing subtle signifiers she reveals the uncanny nature of a place and people formed by opposing cultures. I was particularly struck by the use of light in these images, which have faith and mysticism at their heart. Here, light is not just a technical agent but becomes an active protagonist in scenes that are animated by something invisible.



Thomas Wynne

Middlesex University London

Thomas Wynne's 'Ground Control' is a fascinating experiment in depicting an ethereal and ever-changing subject matter: the sky. Reminiscent of John Constable's Cloud Studies these atmospheric investigations into colour, mood, distance and landscape go beyond the realms of science and meteorology. This inquisitive playfulness is explored to its maximum potential through the artist's choosing to create and manipulate these works in the darkroom. I was excited by the infinite possibilities and images this project suggests, each one a unique abstraction of time and place.



Ben Hatherly

University of Portsmouth

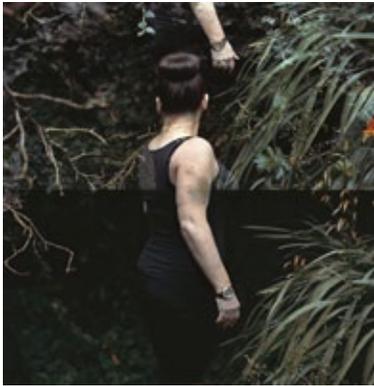
Ben Hatherly's photo-story 'You Take the Best Cat Home' about a cat 'best in show' is a witty and pointed look at the strange yet serious world of competitive breeding. More than simply documenting the event, his artistry skillfully captures the multiplicity of power struggles and personalities at play in this microcosm of breeders, judges and pets. From the tight-crops of faceless inspectors evaluating the uncomfortable entrants' attributes, to the rosette adorned cages showcasing proud felines in their element, the photographer has managed the art of story-telling with nuances, and from many different points of view.



Sinead McCarthy

IADT Dun Laoghaire

For 'Cara Park' Sinead McCarthy has handed the camera over to her subjects – twelve children from an Irish Travelling Community – to capture an insider point of view of an often misunderstood and marginalised group within society. This process allows for complete trust between the appointed photographers and the photographed, avoiding a clichéd response to a popular subject matter. These images, although of children, have a distinct rawness, which is conveyed by the graininess of the point and shoot compact cameras. The subjects, themselves, present a mixture of innocence and confidence, which I find refreshing, and which could be attributed to their empowerment by the camera.



Chad Alexander
Ulster University

In 'Entries', Chad Alexander explores the obscure back streets, dead-ends and confined spaces that constitute the underbelly of contemporary Belfast. Giving us a sense of the past, his moody and atmospheric landscapes and portraits enchant the viewer. His work invites us into a world of the hidden and hints at remnants of violence, as well as present and ongoing subjugation and suppression. The use of double exposures are a contemporary approach to giving the viewer a sense of the past and time overlapping. The use of natural light and shadows are ethereal and imply an inherent clandestine underworld which engages and intrigues.



Thomas Duffield
University of Huddersfield

Thomas Duffield's 'The Whole House is Shaking' is a deeply personal project about his father's past addiction to heroin in the midst of an outwardly facing idyllic rural upbringing. By using a series of poignant still lifes with beautiful naturally lit portraits of family members, Thomas conjures up a sense of past hurts and hints at residual emotions and events that are difficult to understand or recognise in childhood. The awkward image of the hanging of washing and the decaying fruit, give the viewer a feeling of unease and insinuate a concealed story within an outwardly normal facade.



Julie Smyth
Griffith College Dublin

'Inis' by Julie Smyth documents the smallest of the Aran islands on the far reaches of Ireland's wild western coast. This remote and sparsely populated place has a personal connection for Smyth through her grandmother's birth and memories of childhood holidays. The blue and grey hues of the landscape, shot in a graphic style and in square format, are echoed in the 3D origami shapes. Archival photography and documents are used seamlessly with this modern aesthetic and the stark, cold and isolated atmosphere of the location.



Mao Hashinokuchi

Middlesex University London

Mao Hashinokuchi's 'Something From Nothing' is a wonderfully playful documentation of every day, mundane, found domestic objects, placed in seemingly random configurations around the home. Graphic, bold and both coincidental and orchestrated, each frame

has an instilled oddness and humour and compels the viewer to search for a deeper meaning. Beer bottles holding carnations, a half eaten melon next to an open washing machine, stems of grapes taped to the wall – these images are strange, curious and highly compelling.



Richard Hamilton
Ulster University

In 'The Oaks' Richard Hamilton's series of nude self portraits against the background of his family's farm portrays the meeting and jarring of two worlds. Each image shows the photographer as protagonist, central in the frame and nude within a stark British agricultural scene. The odd shapes made with the body highlight this juxtaposition. Exploring Hamilton's personal coming to terms with not following in his family's footsteps, the project nods to the wider general trend of new professions being taken up by younger generations.



Louis William Clay
Sheffield Hallam University

'Torr Bubh Mor' by Louise William Clay is a series of beautiful landscape images of the Isle of Arran off the Scottish west coast. The largest of the islands in the Firth of Clyde, Clay's images show us Arran's wild vegetation, weather-beaten vistas and hints at the few humans that populate the area. Exploring loneliness and solitude through these panoramas, the green and brown palette and grey-blue wide open skies convey a pensiveness, drawing the viewer into the photographer's slow and meditative journey by foot across the island.