

INSPIRING INTERNATIONAL IMAGERY _

ISSUE 3

VIGNETTE

STREET
PHOTO-
GRAPHY
ISSUE _

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Vignette is constantly looking to promote the next generation of photographers. We encourage suggestions for articles from our readers so if you have a great idea, an unusual practice to share or a story to tell, then get in touch. Throughout the magazine you will find a number of ways to get your work into the next issue of Vignette, including the Page 3 Portrait, The Vignette, Portfolio review and in this issue, the Street photography competition.

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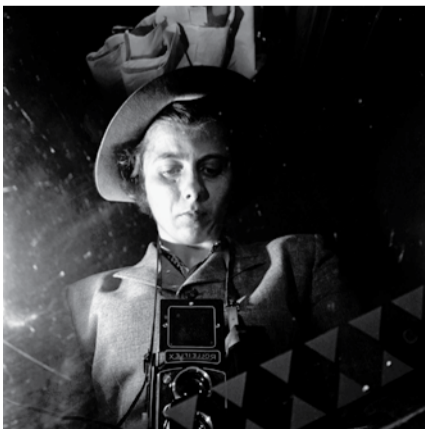
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Focus

At Vignette we really value your feedback so thanks to all of you for the positive comments, ideas and suggestions. Over the last few months we have distributed Vignette to galleries, institutions and businesses across the UK. We launched a new website with exclusive online content and are using Facebook and Twitter to keep you up to date and get you, our readers, more involved in shaping the content of the magazine.

Philip Searle

Issue 3 is packed full of the usual inspiring photography you have come to expect from Vignette. Every issue will now have a themed series of articles enabling us to explore a particular subject, genre or style in more depth. This issue we look at ever popular street photography. This summer shocking violence and rioting affected many of the UK's cities. As ever, photography enabled the world to witness these scenes. For me the image of Monika Konczyk jumping from the first floor window of her home, silhouetted against the flames of burning buildings, became an enduring and haunting image, reminiscent of the horrific films of people falling, jumping, from the World Trade Centre in 2001. It was also quite apparent from the massive amount of imagery appearing online and on television that there were a lot of people capturing what was happening around them on their phones or cameras.

For our competition this issue we want to see your riot photographs. Our favourite will win the same model camera that is used by one of our featured photographers, Fantastic Ted. The cover photograph is a self-portrait by the late American photographer Vivian Maier, arguably the street photographer of the moment. In contrast to street photography we have some work from Simon Norfolk, commissioned by the New York Times Magazine. We are also pleased to include content provided in collaboration with our new partner and stockist Lomography UK.

We hope you continue to enjoy Vignette and if you can support the magazine by subscribing, advertising or contributing then please do.

P3 Portrait



On the day I took this shot of the Himba tribes women I was lucky to have my Hasselblad with me. I thought the juxtaposition between the women and the supermarket was very striking. They agreed but only gave me enough time to use my light meter and shoot one frame.

Toufic Beyhum was born in Beirut in 1974 but moved to London at a young age when his family was forced into exile by the war. Toufic refined his interest in photography at art college and since graduating has worked in advertising agencies across the globe. He published a photographic book called "Emotions in Motion" capturing the colourful commuters of the Berlin underground. He has exhibited his photographs in London, Berlin, Dubai and Los Angeles. He currently freelances as a conceptual creative in London and takes every opportunity to expand his passion for photography.

Himba-super by Toufic Beyhum

www.tbeyhumphotos.com

Page 3 Portrait. For consideration please email one portrait photograph. Closing date 12th December 2011.

PROCESS

1910S STYLE 3 COLOUR PHOTOGRAPHY

Text and image by Danny Griffin

Before the advent of colour emulsions in the 1930s, photographers had spent many decades trying to create colour images with the black and white chemistry they had available. Enterprising photographers experimented with various ways of creating a single colour image from the 3 component colours of light- Red, Green and Blue.

The most successful method was to take 3 separate exposures with coloured filters, and then recombine them with a 3-lensed projector, using corresponding filters. One of the most prolific photographers to use this method was Sergei Mikhailovich Prokudin-Gorskii, who travelled across Russia from 1909-1915, documenting the rich mixture of cultures in the pre-revolution Empire. The long exposure times required lent themselves towards static vistas and formally sat portraits. Nevertheless, when an element in the image moved, it created a coloured 'ghost' image in the final composite.

For a step by step guide on how to composite the final image, visit the processes column at www.vignettemagazine.com and have a go yourself!



Inspired by the ethereal beauty of Prokudin-Gorskii's images, I have been attempting to put together a modern take on the 3-colour filter technique. To capture the images I use a medium format with a fine grained black and white film, and capture 3 exposures of my subject with the Red, Green and Blue filters respectively. Whilst Prokudin-Gorskii's series used static scenes to retain accurate colour, I love the colour ghosting in the images, and went for scenes with movement to exaggerate these effects. Once shot, the 3 black and white images are scanned, retoned with their respective colour and layered to produce the final composite.

the vi-gnette /vin'yet/

1. An unbordered picture, often a portrait, that shades off into the surrounding color at the edges.
2. A short, impressionistic scene that focuses on one moment or gives a trenchant impression about a character, an idea, or a setting.

Slowly Dawning

Mist hung in drabs; blanketing heather,
a net for the dawning rays.
Thickening in pools, it eddies
not rising; not falling
First sight for night-wearied eyes
curling glutinous-thick round frozen toes
the mist hides wraiths
wreathed in dreamed ether-knots
silently singing
in hushes and floes

the throes of the morning rushing in
crushing the listless hum
the cracked chatter of bracken-scuttlers
the marching strut of a fawn
and the sun heats and hisses the mist away
decomposing the snapshot dawn.

APPS



Instagram £Free

Text by James Fenton
@bitsnbobs

Since it's launch in October 2010, Instagram has taken the app store by storm and rapidly gained a cult status in the world of iphonography. The premise is simple, take a photo with your iphone, apply an array of retro camera filters and instantly post to a public timeline. It is Twitter for photos, yet instead of a 140 character limit, the restriction here is a small square frame. This hasn't stopped a huge amount of creativity being unleashed onto the web.

Along with the huge improvement in the iPhone4's camera quality, Instagram is creating serious change to the way many people see social media photography. Where previous apps have failed it has kept a single minded focuss on speed, allowing users to quickly take photos, edit and publish them to the web in seconds.

The discrete nature of phone cameras allows for a kind of candid, natural photography previously unreachable by most people. Adopting similar hashtag (#) memes as Twitter, #streetPhotography has taken on a new dimension. Users such as @anton_in_nyc, @fragileglass and @darkobepp provide a continuous narrative of city life around the world. A simple search for 'take over wall street', brings back a wealth of images that news agency would dream of.

The publishing of images of an unsuspecting public (I'm sure it won't be long until we hear the first case of phonography rage), does raise yet more questions over privacy around social media. However even large brands have now begun adopting this new marketing channel as yet another way of spreading their message. Both Ted baker and Burberry recently hired @mikekus, a graphic designer based in Bath, to candidly document behind the scenes at London Fashion week, allowing him to take over.



Text by Ian Irwin

Image by Christina Fallara . www.christinafallara.com

This is a 2 part submission. Submit an image to be written about by email. Closing date 20th December 2011. The chosen image will then be published on our website. Your vignette in response to the image should be around 100 words and submitted by email. See website for details.



Bristol Festival of Photography 3-31 May 2012 www.bfop.org



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© Max McClure

STREET PHOTO- GRAPHY

Street photography has become a recognised subdivision of documentary photography and is best defined as candid photography in a public place. In general, street photography tends towards an honest or 'realistic' representation of the world: a mirror to society. In the early 20th Century, technological advances, and an increased understanding of the art, helped photographers to capture more naturally people and scenes around them. Most importantly the advent of smaller cameras enabled mobility, liberating photographers such as Henri Cartier-Bresson, who famously used a 35mm Leica rangefinder to capture many of his now iconic images.

In recent years street photography, along with graffiti, has become a fashionable street art. In 2008 Tate Modern's exhibition *Street & Studio*, examined the urban history of photography. The Tate followed this in 2010 with *Exposed*, a vast exhibition which drew out the voyeuristic side of street photography, including works from Philip Lorca DiCorcia, Walker Evans, Robert Frank. Interest continues to grow and this year London Street Photography Festival brought together past, current and future masters in one festival and featured the Street Photography Awards.

BATTLE ON THE STREETS

The recent UK riots saw a varied use of photography and social media, from rioters uploading images of themselves with looted goods to the Metropolitan Police's online gallery of suspects. While press photographers still provide the headline images such as Amy Weston's picture of Monika Konczyk leaping from her flat, it is the public creating and documenting the fightback with blogs such as *photoshooter* providing some much needed light relief.

www.photoshooter.tumblr.com
www.flickr.com/groups/uk-riots/pool
www.met.police.uk/disordersuspects

— LEGAL

In UK anyone can take a photograph of anything or anyone as long as he/she (the photographer) is standing in a public place. Exceptions include:

photography in Royal Parks, for which licences are needed,

photography of sensitive buildings or locations, such as government or military establishments or bases,

the photography of statues, works of art or buildings which themselves are copyrighted, (NB the 'incidental inclusion' of works of art such as paintings, photographs or sculptures (maybe in a picture of a room) is allowed as long as the work of art in question is not an item of principal interest in the photograph)

photography of anything or anyone if a policeman/woman suspects that the photograph may be used by or useful to a terrorist organisation,

photography which causes public inconvenience, breaches of the peace, or which incites or encourages unrest or violence,

photography of any person where it could be considered that the photographer and/or the photograph will breach the privacy to which that person is entitled; (there are no specific laws of privacy in this country, but recent test cases have established that, through application of The Human Rights Act, individuals can claim a right to privacy, even when they're in a public place),

persistent and/or aggressive photography of any one person or group of persons which might amount to Harassment,

photography and subsequent publishing of any photograph that will bring the subject of the photograph unfairly into 'ridicule and contempt in the eyes of right-minded people'. This is known as photographic libel and can be seen as parallel to literary libel in which untrue statements or accusations are published about an otherwise innocent individual. Photographic libel does that with images rather than with words. And it's not always straightforward; take the 'Blonde on the Boat' case. A photographer shooting for a top-shelf magazine positioned his model against a luxury yacht moored at the quayside. On seeing the published pictures, the yacht owner took the photographer and publishers to court for Libel, claiming that yatching types especially would recognise his boat, as it was so unique, and think that not only was he associating with with soft-porn industry, but to allow his boat to be used for that purpose, he must be short of a bob or two!

photography of anyone committing an indecent or obscene act; such images might well be classed as obscene or pornographic,

photographs of a child which could be classed as indecent; subsequent legal action leading to conviction is only certain if it can be shown that the person taking the photograph intended it to be indecent (*mens rea*).

We tend to accept that all of our thoroughfares, streets, shopping malls, recreation areas, are 'public places'. Not so. There's a small army of private security personnel whose aim in life is to abuse anti-terrorism legislation clumsily by blindly applying the 'no photography' rules in places to which the public have access but which are not public places. Professional photographers are daily being prevented from shooting at Canary Wharf in London, for instance, and a recent nationally-reported spat between a shopping-mall security guard and a Dad who took pictures on his phone of his little daughter enjoying an ice-cream there demonstrates the danger of thinking that jobsworths went out with the Denver Boot, and that private security guards are capable of latitude.

John Bigglestone FRSA

John Bigglestone runs online courses in professional photography leading to NVQ Levels 3 and 4 through www.pptutor-online.com

ESSAY from Gavin Maitland MA

EUGENE ATGET: The world's first street photographer?

Gavin Maitland has a Masters in the History of Photography from De Montford University, and is currently working with the V&A towards the opening of the new gallery space of the Black Cultural Archive in Brixton in 2013

photohistoryrulesok.blogspot.com

With the work of Eugene Atget, the photographic sub-genre of street-photography could be considered one of the very first uses of the art-form outside of still-lives, portraiture and of course, pornography. Atget, forced to make a living on the fringes of society, found beauty and inspiration in turning his camera inward toward the people who were unseen or misrepresented. He started a lineage of outsider photographers, weirdos and misfits, not to mention perverts and the clinically insane, who obsessively photographed the streets on which they lived: from Daido Moriyama, skulker of late-night alleyways and brothels in 1960s Tokyo, and Angelo Rizzuto, whose voyeuristic, images of women on the streets of 1950s New York reflect a tortured, lonely soul whose only friendship was with his lens, to Michael Ackerman in the present day, throwing his camera around and defying all the rules of photography, finding beauty in pain and sorrow, death and escape.

Atget's inclusion at the beginning of this anti-list of the most veritably excluded, disenfranchised and excommunicated of photographers, is not happenstance. Starting his career first as a sailor, then an actor and entertainer before moving on to street photography, Atget was never a part of the mainstream or the developing bourgeoisie like so many amateur or jobbing photographers of the late nineteenth century. Working at a time when photography was still largely considered a 'hobby' by those that could afford both the time and money to make it one, Atget sold his images on the very streets which he photographed, selling quaint images of Parisian life to local artists as source material for paintings. However, it wasn't until the city and the Carnavalet Museum employed him to document the older buildings of Paris due for demolition, that he found his true calling.

With the sense of order of an obsessive collector, Atget lugged his equipment around the dying slums of Paris. His life-project was in turning his camera to those most like himself, capturing the fading traditions and various self-employments of the lower classes occupying and plying their trade on the street. Atget saw the terrible effect the demolition of old Paris was having on the lives of the people who made their living on those same streets:



Impasse de la Baudorie, Rue de Venise, Paris
© Eugène Atget, courtesy James Hyman Photography, London.

flower-sellers, rag-collectors, prostitutes and organ-grinders, all living, breathing and disappearing under the streets of Paris. Atget saw it as his duty to document these lives before they were swept under the tide of social reform and emergence of big business along with the very buildings which sheltered them.

Working at the time of Proust, Atget was a flaneur, an urbanist historian, a psycho-geographer and more. He created a life-long body of work that represented an obsessive attention to a mapping of the city through historical, social and pictorial means reminiscent of Henry Darger's hallucinatory, lifelong fever dream *In the Realms of the Unreal*, yet with a clarity and intensive sense of self-purpose that would not be seen again in a photographer's work until the advent of 35mm film. If Iain Sinclair had written about Montmartre in the 1890s instead of Hackney in the late 2000s he might have collaborated with Atget.

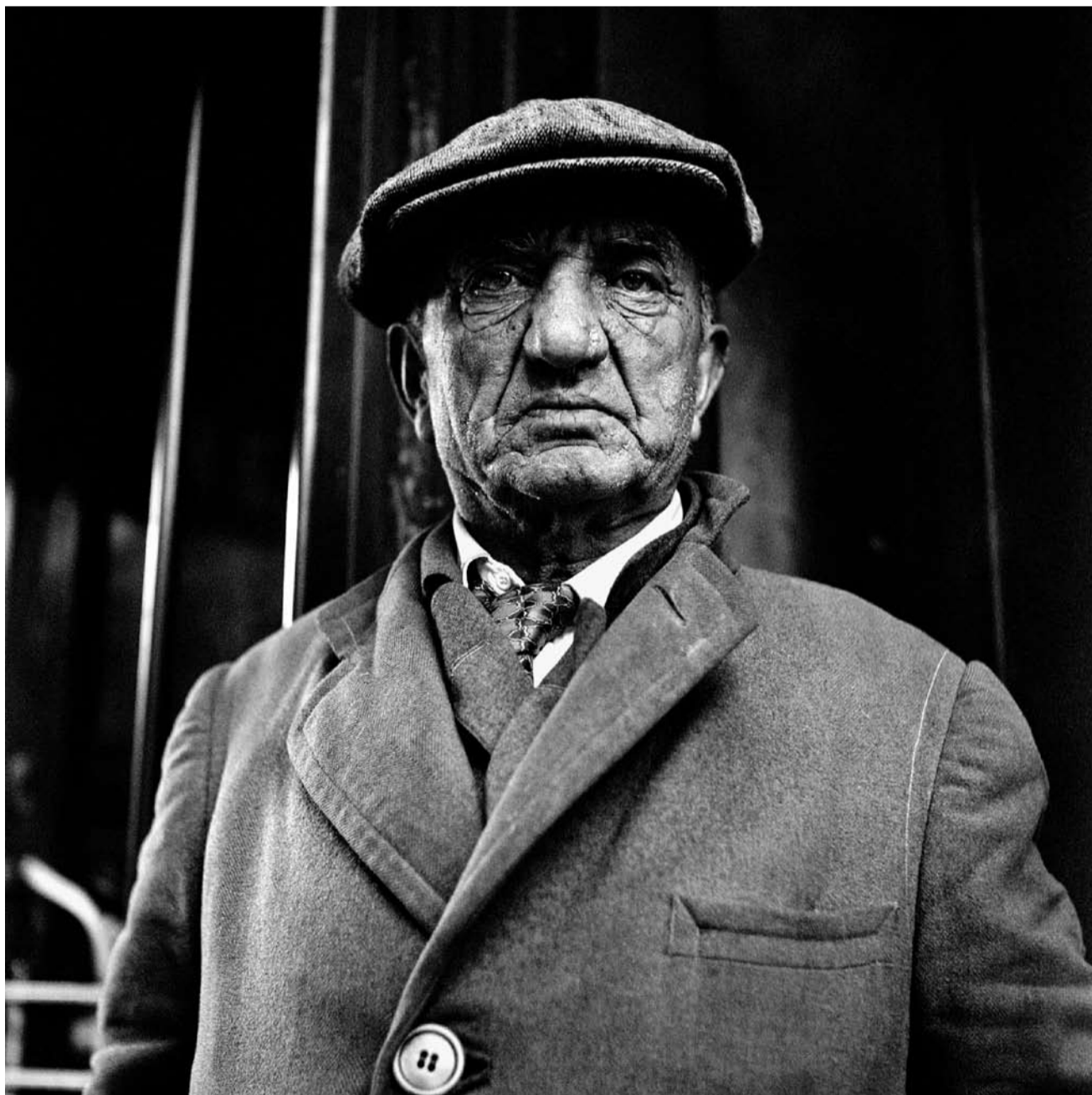
Never having earned much money through his employment by the city, Atget's archive was discovered by Berenice Abbot in the 1920s when he had a studio next door to Man Ray. Abbot introduced his work to Alfred Steiglitz, and it went on to influence Walker Evans and the social documentarians of the New Deal. Having spent 40 years arguing for Atget to be included into the canon of Masters of Photography, Abbot finally sold his archive to the Museum of Modern Art in 1968. In 1981 MoMA completed its stunning four book release collecting his Paris archives, which coincided with four separate shows of his life's work.

A new book, *Eugene Atget: Paris 1898-1924* has been published by TF Editores to accompany an exhibition, organised by the Fundacion Mapfre in Madrid.

A selection of vintage photographs by Atget will be on show at James Hyman Photography in London until November 12. See www.jameshymanphotography.com for more information.

VIVIAN MAIER —

Like many a great master, Vivian Maier received neither fame nor fortune for her photographic skills. It seems this was due mostly to Maier's reluctance to accept her indubitable ability: a lack of self-confidence that enabled her to quietly capture everyday America from the early 1950s up until the 1990s. Since the discovery of her work around 4 years ago, disposed of as junk by a storage company wanting to clear space, the interest in the world as seen by Vivian Maier, has become an international phenomenon.







“ We have to make room for other people. It’s a wheel—you get on, you go to the end, and someone else has the same opportunity to go to the end, and so on, and somebody else takes their place. There’s nothing new under the sun.”

Vivian Maier







The majority of Maier's photographs were taken in Chicago and New York and demonstrate an eye for the peculiar and interest in everyday life. Maier's style and composition is reminiscent of other great photographers of the last 100 years like Gary Winogrand and Robert Frank. She perfectly captures kids playing in the streets or with their noses pressed up against windows; ladies wrapped in fur waiting to cross the road; people simply watching the world go by. Every aspect of daily life from the absurd to the mundane is preserved by Maier in what must be the most exciting series of 'found' photographic work ever discovered.

It was in 2007 that John Maloof, president of the Jefferson Park Historical Society in Chicago, 'stumbled across' and bought 30,000 of Maier's prints and negatives at auction. After this initial purchase Maloof built-up a collection of Maier's work that now includes 100,000 to 150,000 negatives, 3000 prints, home movies, audio tape interviews, cameras, and other items, equating to around 90% of Maier's work. The collection has inspired Maloof to publish a photo-book of Maier's work, *Vivian Maier: Street Photographer* will be published by Power House Books on 1st November 2011. A film, *Finding Vivian Maier*, about Maier, and the story of Maloof's discovery of her work is set for release in 2012. The consistent quality of Maier's photography



and the clarity of her photographic vision has produced stunning, insightful images that, thanks to the work of Maloof and the other guardians of her legacy, will inspire and inform for generations to come. The story too is compelling; the posthumous recognition of a great photographer who worked anonymously to amass one of the most interesting collections of street ever seen. As Geoff Dyer comments in the introduction to the new book, 'Vivian Maier represents an extreme instance of posthumous discovery; of someone who exists entirely in terms of what she saw.'

A selection of Maier's work will soon be available in print for more details go to the www.vivianmaier.com

Images from Vivian Maier: Street Photographer edited by John Maloof, published by powerHouse Books.

MARK SIMMONS

Intro by Steve Wright

Mark Simmons has been capturing images of Bristol since the 1980s. His early work featured street scenes and characters from the St Paul's and St Werburgh's areas where he then lived. As Mark developed his hobby into a career, his passion for creating powerful images of ordinary people has been an inspirational theme of his work.



Sound System _____
Black & White Café, St Pauls Carnival, July 1998

This image was taken at the legendary St Pauls Carnival, now in its 44th year, where the people take over the streets with processions, sound systems and jerk chicken! This particular crew were operating from the infamous Black & White cafe, subsequently knocked down and redeveloped.



Southmead Boys _____
Greystoke Avenue May 1994

An interesting character from the tough, run down neighbourhood of Southmead. I was documenting an arts project and got this shot. The boy in the foreground looks almost tribal, with his basin haircut and smudged dirt markings on his face, depth, openness and enquiry in his eyes. What's he thinking, what's he asking, what will life give him?



Danny's Tattoo parlour _____
Mina Road, St Werburghs
February 1989

Danny Skuse was a renowned tattoo artist, with his parlour in St Werburghs where I lived. In the early days of my photography I used to carry my camera around my neck everywhere I went. Photography was what I did. It was great to be so single focused and ready to snap interesting tableaux's as they appear in life.

Now the building is a men's hostel - as with life, everything changes.



Man and Dog _____
Lawrence Hill, June 1989

A portrait of unquestioning co-dependency. The animal peers suspiciously at the camera. I've always worked quite intuitively, feeling my way into approaching the subject, choosing composition and of course 'the moment'. I went down low to take this photograph so that I'm at dog's eye level. They often say people grow to resemble their pets, in this shot they both peer at me with the same quizzical look. I love capturing something of the quirkiness of life.



Minnie with wedding photo _____
Outside Watershed, Autumn 1987

An early street portrait. I asked if she minded me taking a photo as she had a telling face. In the process she showed me this dog-eared and torn photo of her on her wedding day almost like a mirror looking back in time, a photo in a photo encapsulating the story of her life.



No Poll Tax! _____
Anti-Poll Tax demonstration, Whitehall, London,
Saturday 31 March 1990

I got involved in the Anti-Poll Tax movement near it's beginnings, documenting Poll Tax burnings, court summonses and local demonstrations, using the images to promote these and further events in the Press. This image was taken on one of the largest of the anti-Poll Tax demonstrations, with 200,000 protesters converging on London. This shot was taken just before the start of the trouble, I witnessed a few initial skirmishes, then the police sent in horses and riot police, igniting the crowd's anger and resulting in running street battles through Trafalgar Square and the West End. I think it's important to portray a different side to the story that the Press pick up on, often only when there is violence which didn't represent what was a mostly good natured and inclusive protest.



Bristol Black & White is currently sold out and will be reprinted in the new year, please contact Tangent books with orders/interest.

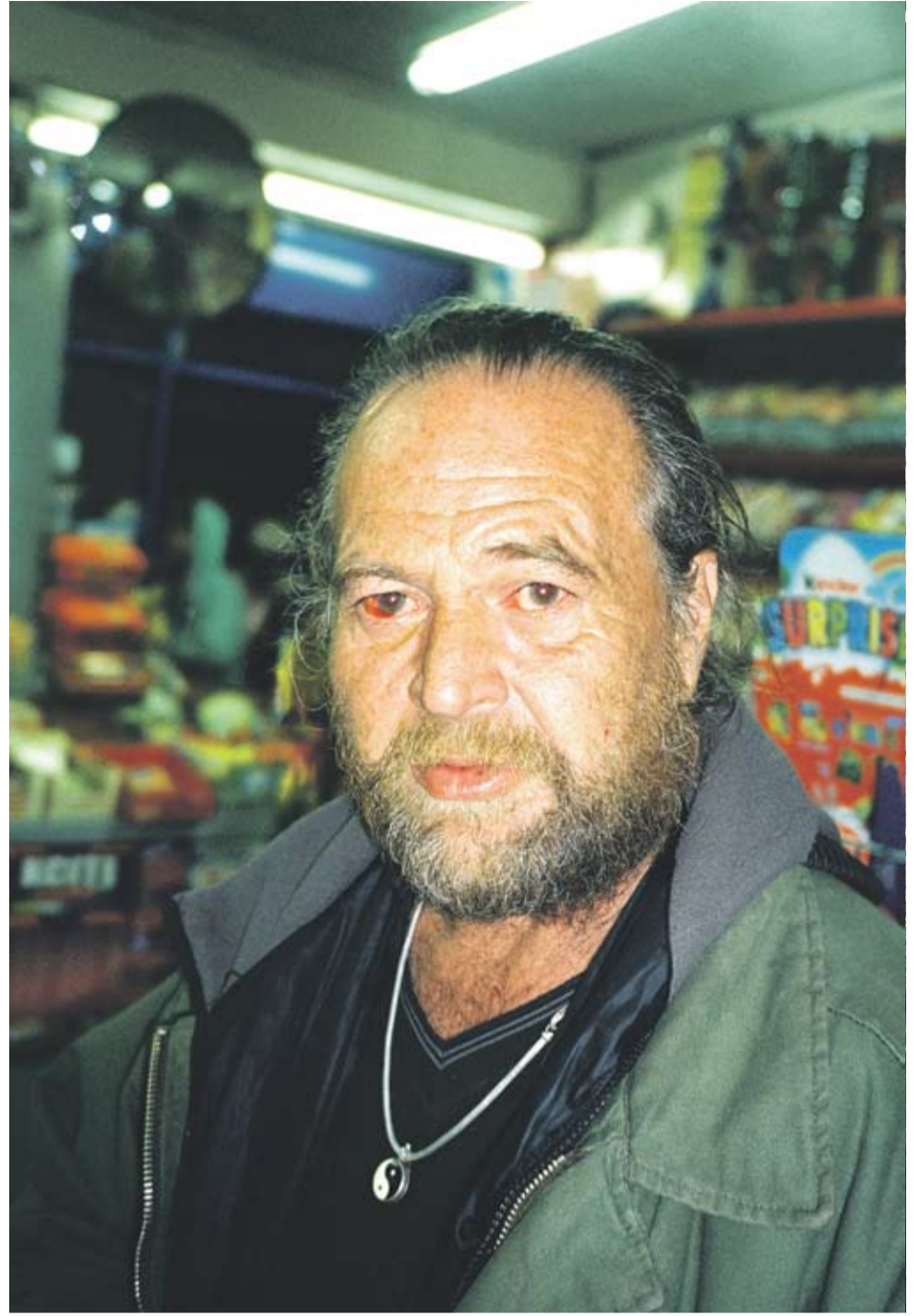
www.tangentbooks.co.uk

Mark is currently looking into launching a documentary and archive initiative in Bristol. If you would be interested in partnering or funding this project, please get in contact.'



FANTASTICTED

It is now relatively easy to take a photograph. Most people have access to a camera, even if it's just on their mobile phone. This increase in access has resulted in a flood of imagery, in which good photography sometimes sinks without a trace. Photographers battle with millions of others on the internet to get their work seen in a place where instant gratification rules. It is interesting, then, to stop and look at one young photographer who is making some waves in the world of street photography.



Ted, is 21 and is discreetly capturing the world around him; the world he exists in and the world he witnesses. His work stands out in a crowded field as Ted possesses that one great skill that any photographer of merit must have: the ability to capture the moment. This he does, often taking the viewer into a world many would avoid. His images are thoughtful, often disturbing and sometimes upsetting. This willingness to confront awkward and occasionally dangerous situations in his pursuit of a great photograph make Ted's photography a popular online hit. Ted is not this photographer's real name. He feels it is essential to maintain a level of anonymity and that this enables him to take such hard-hitting photographs. Vignette met up with him to find out more.

When did you first get into photography?

For my 13th birthday my mum bought me a little digital camera, I was living in Australia at the time and my friends and me used to explore a lot of abandoned buildings and mess about, it was really good to be able to document it. I used to be so scared of losing that camera.

You use a compact film camera for most of your street work, which one and why?

For most of my personal photography I used an Olympus MJU II. It's a small [one] and the pictures come out very sharp. I've lost 3 of them so far, one fell into a pint of beer, another the police have and the last one I broke when I was on holiday in Berlin.

Describe what you are trying to achieve with your photography?

Purely to document - one day I'll figure out what I'm trying to achieve but for now it remains very simple for me. If I find it interesting, I take a picture.



You certainly get involved in what you are photographing, have you ever got into trouble doing this?

I've been detained by security guards for taking a photograph of them detaining someone else for shoplifting, then let go when the police arrived. Then I've been put in the back of a police car when I've taking a picture of the police detaining someone. I've also been praised by the police as they've used a photograph I took to get someone charged with ABH. The only hassle I've really had is from people who think they have more power in the job than they actually do, but ultimately they can never get you charged with anything.

How do you think photographers are viewed by those in authority and big business?

There is a lot of paranoia and fear. The term "anti-terrorism" gets used quite a lot. People forget that with Google maps and Street View it is pretty much possible to "walk" down most streets and get aerial views of most buildings in the world.

You are still young, where do you want to take your photography next?

Document more of what I and other people want to see and push to push myself with this. Get more into documentary film too.

Do you think having an eye for photography is natural or is it something anybody can acquire?

I think anybody can do it if they have the interest and drive to do it in the first place.

What do you consider to be your best image yet?

The series I took of a friend just before being punched and knocked unconscious and afterwards. I was out on the town with friends when we noticed a man giving his girlfriend a hard time. My friend confronted the man and was pursued, punched and left badly injured.

Ted captured these moments in what became a grizzly testimony of society at worst. But perhaps illustrating the positive force photography can be, the photographs were used by the police as evidence and one of the images appeared in a local newspaper and helped identify the suspect.

STOP PRESS. The suspect was found guilty of ABH and sentenced to a year imprisonment.

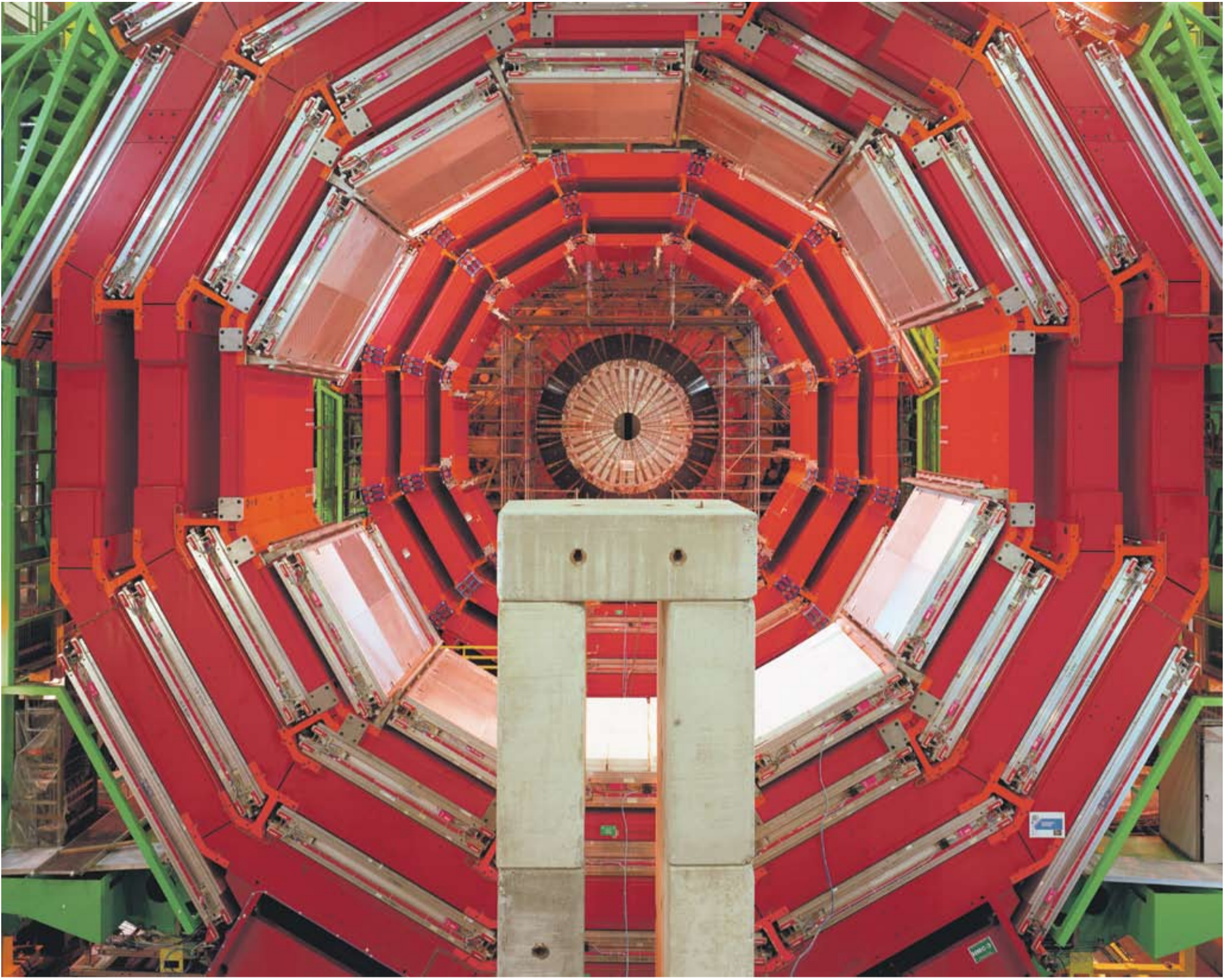


Check out Ted's work online at www.fantasticted.blogspot.com and his work is also featured on www.vice.com.

To see how Ted's photograph was used to find the suspect see www.thisisbristol.co.uk/Pair-sought-assault/story-11270788-detail/story.html



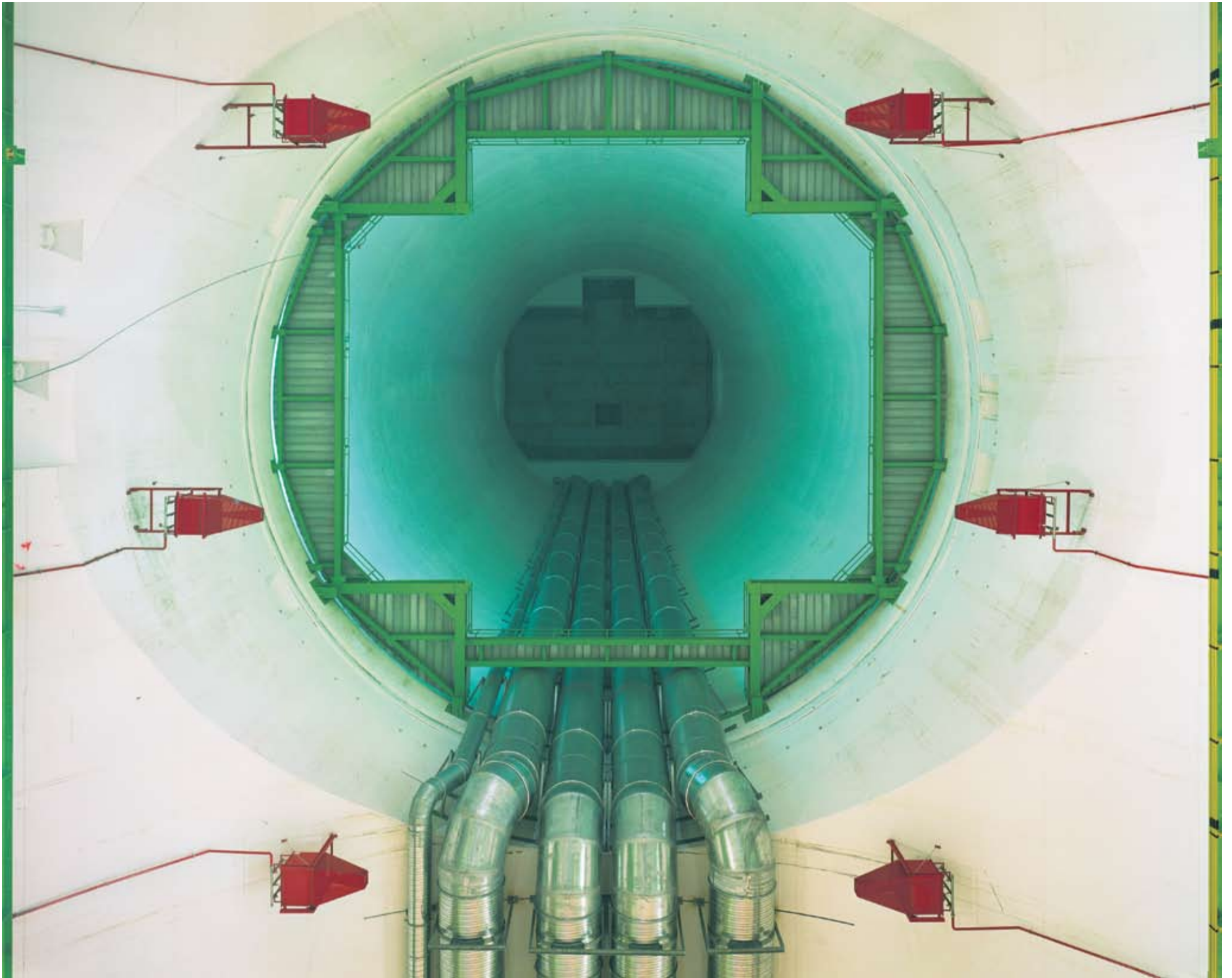
WIN A CAMERA! We want to see your street photographs of the recent UK riots and the best will be featured in the next issue of Vignette. The winner will feature the best ten in the next issue of Vignette and the winner will receive an Olympus MJU II, as used by Fantasticted, one of this issue's featured artists, and some film. Email a maximum of 3 images to contact@vignettemagazine.com with some details about you and your images. Closing date 15th December 2011.



SIMON NORFOLK _____

THE LHC

The Spirit of Enquiry



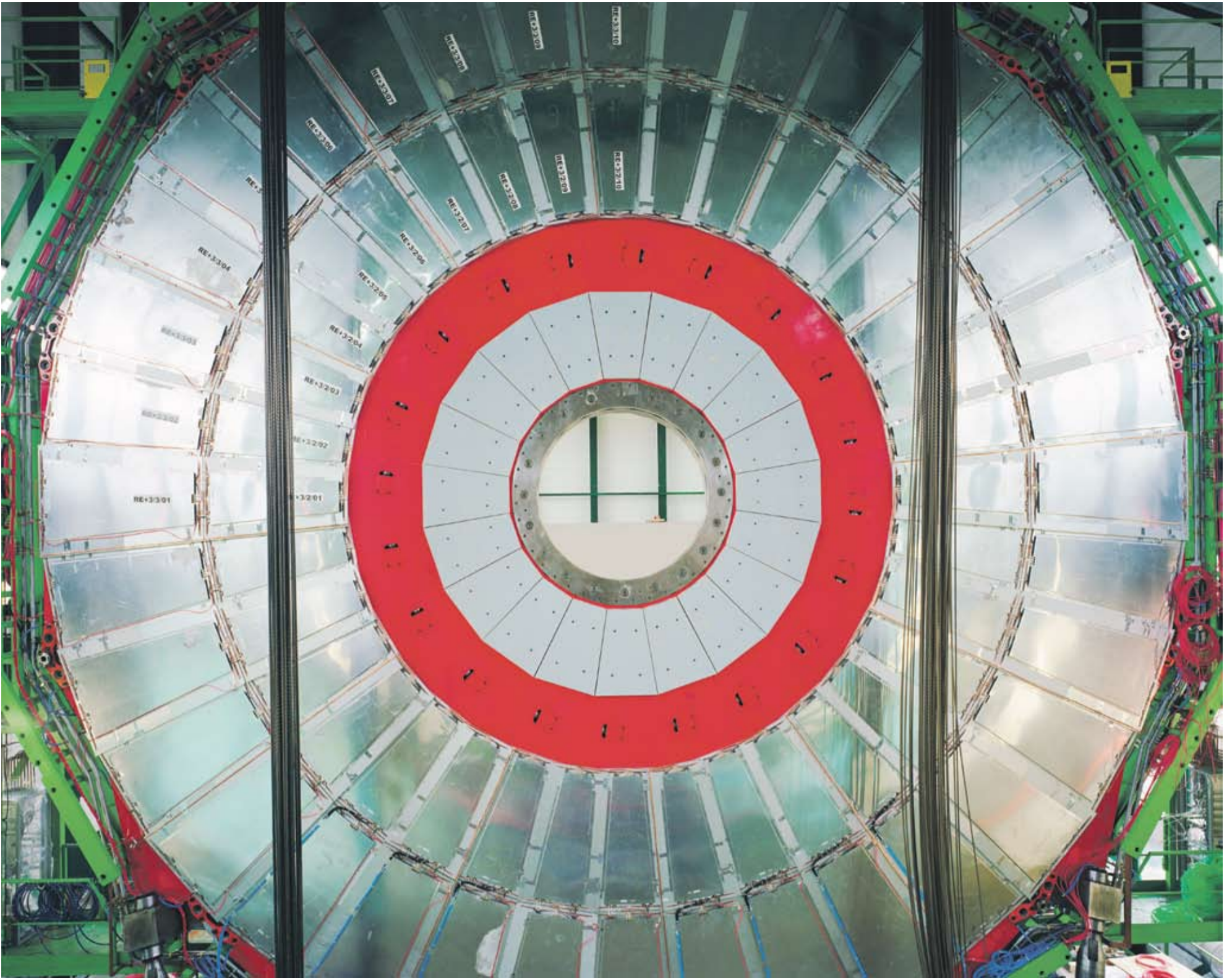
Simon Norfolk was born in Lagos, Nigeria, 1963 and studied documentary photography at Newport College of Art. After working as a photojournalist Norfolk decided to focus on landscape photography. His books on genocide and Afghanistan have received international acclaim and work from them has been exhibited widely.



The LHC: The Spirit of Enquiry was a commission for the New York Times Magazine.

“Seeing the Large Hadron Collider at the CERN laboratory in Switzerland, I was amazed that it resembled the view one has bending one’s neck back and looking up into the cupola of an English cathedral, or the domes of the mosques I once photographed in Isfahan. In vast, columned chambers, the blades of the the LHC were being assembled in an atmosphere of methodical, industrial piety. But when I made the final prints, they seemed to resemble crop circles or Tibetan mandalas. One of the disks is even fronted by a massive, Stonehenge like monolith.

This is extraordinary because understanding the physics of the first few billiseconds of the universe, is an almost mystical search, a peculiarly modern and mystical and scientific kind of fundamentalism. Indeed the work at CERN is focused on what physicists call TOE – the “Theory of Everything.” There is a circular kind of meta-narrative here, where science becomes so pure and reductionist, that it almost pops out of the far end and becomes theological again; recycled.



CERN is a large experiment - the largest gathering of knowledge – in the history of mankind, larger even than the Apollo moon missions. In an explosion of all motions of scale, thousands of scientists are lowering hundred of tonnes of equipment into a deep underground cavern in order to examine the most microscopic of particles: almost infinitely tiny fragments of atoms. In all, it resembles some kind of pilgrimage or inquisition.”

Text by Simon Norfolk

For more information on the work of Simon Norfolk visit www.simonnorfolk.com.

Burke + Norfolk: Photographs from the War in Afghanistan by John Burke and Simon Norfolk is out now.



01



02

Portfolio Review

SAM DAVEY b. 1988

Currently living in London and studying a
BA Photography at Camberwell College
of Arts, University of the Arts London

www.samdavey.tumblr.com

To have your work reviewed by our panel of experts,
send 4 images by email along with a brief personal
biography by 20 December 2011.

Martin Edwards has fingers in a number of photographic pies: he was until recently a lecturer in photography at City of Bristol College, a freelance photographer, regular exhibitor and is involved in community arts and photography projects. www.martinedwardsphotography.co.uk.

My immediate impression is of decay, and a sense of oppressive quiet. 1, 3 and 4 are urban spaces; each has a splash of blue in various shades and sizes. 2 shares the same theme of decay and overall cool colour balance, but the woodland setting gives it quite a different feel, and I think the set as a whole would be stronger with four urban images.

The tree stump in 2 appears to have been violently broken, chewed away even, leaving the lighter inner wood freshly exposed, which suggests an active process of destruction. The central positioning of the stump gives a barren and static feel, even in the middle of the green growth around it.

4 is my personal favourite, perhaps because it seems the most empty. That car park space is a familiar one in today's urban environment; faceless, deserted, unswept, with the debris of recent human activity evident (here the trolley and litter). The child seat on the trolley adds a little more poignancy with its hint of youth and growth against the downbeat nature of the space itself.



03

3 has the ambiguity of whether the building is going up or coming down, but the blue 'flag' swinging underneath the chute seems to be sweeping the pavement clear before another wave of debris descends onto it.

1 has the more familiar theme of nature growing in an alien space. It lacks the sense of emptiness of 3 and 4, and to me is less original in the photographer's way of seeing. It is the open spaces that resonate strongest for me and give the clearest sense of unseen decay.

Tamany Baker is an artist and university lecturer in photography, and has shown work worldwide, winning a Sony World Photography Award in 2009 for her series Living with Wolfie.

Sam's images depict forlorn scenes of abandonment, containing a lingering sense of menace - a disappeared infant, a tree stump fit for skewering the heart of a vampire, a building site leading to a fall into oblivion. The photographs offer a dark narrative, characteristic of the gothic tales of Edgar Allen Poe. There seems to be a penchant for this type of work at the moment, perhaps due to the unstable global climate or an impatience with sunny messages of hope and omnipotence, and there is something about this set of images that captures the zeitgeist.



04

My only question would be, what's the story? Is it enough to create this deadpan drama without offering some route beyond the potential nihilism of impending danger? This approach I feel risks self-indulgence and the equivalent of a photographic and conceptual cul-de-sac; so the human condition contains existential angst - well, what's new in the history of mankind? Perhaps we have become so self-absorbed in our own ennui that we just can't get on and live through the empty times. When you look at what is happening around the world, the anticipation of imagined danger seems a little trite.

Having said that, it takes a certain quality of sensitivity and humility to acknowledge vulnerability and it is this sense of non-mastery that I admire in this set by Sam Davey, continuing the postmodern quest of reflexivity, a necessary condition to uncovering truth in my opinion.

Alex Gregory is a freelance professional photographer available for international commissions. He predominantly shoots music, fashion and colourful portraiture, as well as directing music videos.

Sam's eye is clearly drawn to the peripheries of the urban environment and at best, his images find an almost sculptural elegance in details that the casual observer would simply miss.

His approach, electing to focus on these areas - described in art literature as 'non-places' - forces the viewer to engage with their significance in our towns and cities, and find beauty - or at least interest - in the places one wouldn't think to look.

Compositionally, the shot of the abandoned shopping trolley is particularly strong. The converging, angled lines of the curb and the parking spaces are echoed in the corrugated wall of the warehouse behind, combining with the matching grey tones that run throughout the image to provide an excellently observed framework in which the object sits.

Sam's set of apparently self-imposed rules with regards to composition in fact serve to help and hinder his series equally. The subject of each image always stays exactly central in the frame. This works well to tie together a variety of subjects into the same series, and allows the viewer to accept the same significance being placed on a single plant as on an entire construction site. It does however introduce another uncomfortable inconsistency in the constantly changing angle of the camera to accommodate the vast differences in the size of the subjects.

There's real depth to this work though; these are elegant images which, while appearing to be rather randomly chosen, on further examination tell compelling stories of what has passed or may be to come.



WINNER Andrés Martín López - Bildudalur, Iceland

ARCTIC COMPETITION

The last issue of Vignette featured the work of Icelandic photographer Ragnar Axelsson and his photographs of the Inuit people of Greenland. Thank you to all of you that contacted us to say how much you enjoyed this. We launched a competition to find the best reader's photograph of the Arctic and received over 50 submissions. We selected the most outstanding images and feature them here.

The winner of the competition and a copy of Ragnar Axelsson's book is Andrés Martín López, an MSc Student in Computer Science at the University of Manchester. We loved the strong composition and the juxtaposition of the man-made basketball court and the raw natural beauty of the Icelandic landscape that surrounds it.

"I took the picture in Bildudalur, a small village situated in the Westjords in Iceland, during my trip in June 2010. We arrived at the village around 10 pm after a long day driving along the Fjords, and I decided to explore the area and take some pictures. During the summer there are fantastic light conditions in Iceland thanks to the "Midnight sun".

What I like from the picture is how it captures the essence of Iceland: how Icelanders have been able to adapt their life under extreme weather conditions, and at the same time, how they are continuously inspired by the nature which surrounds them."

To view more of Andrés's work, take a look at his Flickr page: www.flickr.com/photos/59193939@N05/



FINALIST Christina Fallara - Jökulsárlón, Iceland



FINALIST Alice Hendy - Jukkasjarvi, Sweden



FINALIST Sam Hiscox - Tromsø, Norway



FINALIST Emily Cooper - Poolepynten, Spitsbergen,



FINALIST Wyndham Wallace - Husøy, Træna, Norway



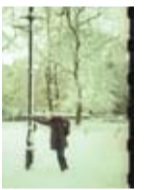
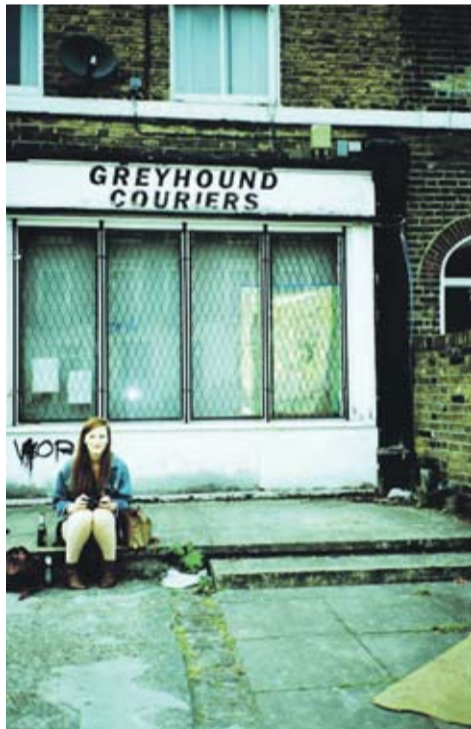
FINALIST Chris Bertram - Mount Hekla, Iceland



FINALIST Sam Hiscox - Tromsø, Norway



FINALIST Dan Wood - Deildartunguhver, Iceland



LOMOGRAPHY

What the hell is it all about?

Well, it all started in the 1990's when some students from Vienna discovered a small, enigmatic, Russian camera, the Lomo Kompakt Automatic, and started a new style of artistic experimental photography of unorthodox snapshots.

Text by Linda Scott from Lomography UK

What started out spontaneously as an artistic approach to photography in the Vienna underground scene developed into Lomography becoming an international movement using photography as a creative approach to communicating, absorbing and capturing the planet.

As Lomography reaches its two year anniversary in the UK we can see a massive influence from their own, unique, approach to analogue photography sweeping the nation. This is especially noticeable within the two Lomography Gallery stores themselves. Here the creative process of making pictures is being explored on a daily basis within their workshops, and here we are seeing the boundaries of 'traditional' analogue photography being pushed more and more. There is an ever-growing thirst for knowledge and opportunity for experimentation. Lomographers from all over the country are trying out new films, exploring the many different analogue cameras that are out there, producing light paintings, swapping and attaching lenses, sharing films for anonymous multiple exposure images, working with colour flashes and colour filters. And sharing pictures. Thousands and thousands of pictures.

Interestingly, it is digital photography that has brought so many people towards the grittier, creative medium of analogue photography. After digital photography being so affordable and accessible to so many people, those with a stronger need have sought out more satisfying ways of making pictures. According to Lomography, there is no more satisfying a way than through the power of analogue. The future is analogue, as they say! However, alongside this expansion of an analogue world, Lomography also embraces the digital planet: its community prolifically share and post their images all over the internet; they scan images to archive and are massive bloggers, hosts and users.

So here we are now, at a creative juncture within current photography trends: Digital platforms, phone apps, online tutorials, magazines, educational courses and just about every photo-joe-blogs out there is offering a method for achieving the 'Lomo Effect', as it seems to be being described, (quite efficiently) everywhere. Lomography has offered a new and exciting way of looking at, and achieving photography and images and it is now possible to see these types of images appearing everywhere from music videos, commercial advertising, logos, banners and pretty much all current photo and graphics artwork out there. What's missing from this plagiaristic response to a creative movement is the absolute democratic ethos that sits quietly behind everything that Lomography do and stand for. What's often – lazily – described as 'bad photography' is actually the process of welcoming all images taken by Lomographers into their creative archive.

This is most prevalent when seeing Lomography exhibit: A LomoWall is a wall showing thousands of actual photographs side by side as one large display. Within the confines of this LomoWall exhibition structure, each photograph is as important as the next and so one perfect shot sits easily aside something not so technically perfect. It's a beautiful thing to see and an even more beautiful thing to participate in. Welcome to the world of Lomography, as they say.

Lomography UK now has two physical sites in London – one in Soho and one in East London. At both of these Lomography Gallery Stores there is the opportunity to get your films processed, try out their brand new and also all the classic cameras in their monthly schedule of in store workshops, meet other Lomographers, have a drink at a launch party, go along to an in-store gig, take a look at and participate in exhibitions and generally bother the staff in just about all matters of Lomography and analogue photography.

www.lomography.com

Images supplied by Lomo users.
For more photos go to www.lomography.com

Liana Joyce – golfpunkgirl
Emma_Turpin - emmaturps
Uslan Cevet - uslan
Gemma White - ibiza_hippie

What's on

MShed, Bristol

Bristol and West: Photographs by Martin Parr

Review by Iris Veysey

MShed's inaugural exhibition comprises over 50 of Martin Parr's South West photographs, taken throughout his career. Remarkable as the first Bristol exhibition of Parr's work since Arnolfini's Home Sweet Home (1974), it is unfortunately unremarkable in other respects.

Until November 27th, Bristol and West occupies MShed's dedicated gallery space. This is light, airy, and has a promising programme, with Parr followed by Norman Parkinson. The quality of Parr's photographs is undeniable and many of his trademarks are here. Parr's bright colour and keen eye for the ordinary are seen in a range of images, from a couple by their prefab home, to a study of a village fête. The exhibition takes a journey through bowling greens and cricket players, Clevedon swimmers and street parties, yet never seems sure where it's going.

The problem lies in the exhibition theme, which fails to draw out the most interesting aspects of Parr's work. Locally relevant it may be, but Bristol and West seems stuck between being an exhibition about the South West and an exhibition about Parr. It is not a comprehensive survey of the area (and why should it be?), nor does it do justice to Parr's vision.

Certainly Parr makes no claim to capture 'reality'. As he told Vignette (Issue 02), 'I am not pretending that what I do is an accurate representation, it's a personal representation.' His photographs illustrate a particular perception of the world, one that, historically, has been penetrating, critical and humorous.

Parr is one of Britain's most esteemed photographers, and with good reason. By turns affectionate and acerbic, his images provoke controversy and praise in equal measure. His 1986 study of New Brighton, *The Last Resort*, was particularly inflammatory. Both comic and bleak, the series divided critics. On the one hand Parr was accused of voyeurism, peering into working-class life with a lack of sympathy tantamount to Thatcherism. On the other, *Last Resort* was celebrated as a sharp satire of life in the Thatcher years.

At his best, Parr combines humour with what he calls 'propaganda', to provocative effect. From the middle-classes of *The Cost of Living* (1986-89), to *Luxury's* newly moneyed Russians (2009), Parr interrogates our values of leisure, class and commodity. As his website explains, Parr uses 'criticism, seduction and humour' in photographs that question 'how we live, how we present ourselves to others, and what we value.'



Should read: Martin Parr, Bristol, George and Mary Whitman, Phoenix Prefab, 1994, © Martin Parr Magnum Photos

25 years after *Last Resort*, Parr's work does not hold the same power to divide, and understandably so. He has been accepted as a master photographer, his work held in collections across the world. All the same, Bristol and West lacks bite and is the worse for it. MShed invites visitors to see the works in a certain context, Bristol and the South West, and in doing so distracts from the universal and more interesting themes in Parr's images.

Questions of identity, consumerism and nation take a back seat to geographical location. Where they do appear, it is mainly in earlier works like *Private View* at the Royal West of England Academy (1988). Here, a man and woman admire the art, wine and nibbles in hand. The title recalls William Powell Frith's painting *A Private View at the Royal Academy* (1881), in which the rich and famous are gathered not so much to see art, as to be seen themselves. Taken from *Cost of Living*, a title suggesting socioeconomic divide, Parr's image is rife with questions of cultural capital and social values.

Also effective are Parr's films, especially *Think of England*, which explores notions of 'Englishness'. Yet *Think of England* is 45 minutes long. Visitors are unlikely to stay for the duration, limiting the film's impact.

Parr's photographs are exceptional, but the exhibition lacks vitality. All in all Bristol and West, though possessing the charm of familiarity for locals, seems a little too light in its touch.

'Bristol and West: Photographs by Martin Parr' is at MShed, Bristol until 27 November. Entrance is free.

**For more information call 0117 352 6600
or visit www.mshed.org.uk.**



Helmut Newton, Stern, St Tropez, 1978, Polaroid
© Helmut Newton Estate

The Helmut Newton Foundation, Berlin

Helmut Newton, Polaroids

The Helmut Newton Foundation presents over 300 works in the first exhibition of Newton's Polaroids. A means of test-shooting in the pre-digital age, Polaroid provided Newton with an instant idea of how his scenes would look photographed, and from the 1970s onwards he used it frequently, particularly in fashion shoots.

Newton did not however, view Polaroids purely as a means to an end, and in 1992 he dedicated his book *Pola Woman* to these images, causing widespread controversy. Most especially, the imperfections of the Polaroids met with critical disdain. Yet it was precisely the flaws of the medium that charmed Newton. He stated 'that was exactly what was exciting - the spontaneity, the speed.'

Times have changed, and today the Polaroid aesthetic is celebrated in its own right. Here the images are enlarged for display, highlighting the uneven colours, contrast and focus which seemed so unprofessional 19 years ago. Models posed in classic Newton style, clad in black leather and lace, bare-breasted, vampish and provocative, are rendered in soft, Polaroid colour, or bold black-and-white.

The Polaroids also serve as a record of Newton's day to day work, with notes about models, clients and locations scribbled in the borders. The Newton Foundation calls them a photographic 'sketchbook'. Helmut Newton's Polaroids reveal the preliminary stages of finished works, allowing a peek inside the process of one of the 20th Century's most influential photographers.

www.helmutnewton.com

Liverpool

Open Eye Gallery

Liverpool's Open Eye Gallery re-launches on the Liverpool Waterfront on 5 November 2011 in a purpose-built gallery twice the size of its former location. Open Eye Gallery specialises in exhibiting and promoting photographic and media arts, in addition offering a programme of public events and talks. The space has three areas for exhibitions and, when it re-opens, Epstein's American Power series will show in the main exhibition space on the ground floor, Magnum photographer Steele-Perkins' *The Pleasure Principle* will show on the first floor and S.Mark Gubb will show pieces commissioned by the gallery on the exterior wall.



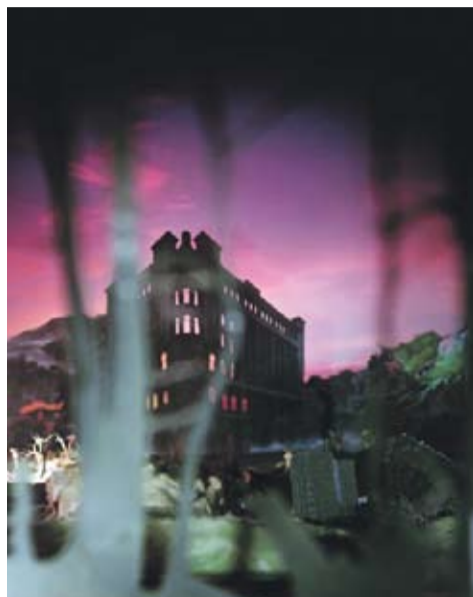
Diane Arbus, A Young Brooklyn Family going for a Sunday Outing, NYC, 1966, Photograph on paper, 388 x 373 mm ARTIST ROOMS
© The Estate of Diane Arbus 2011

Tate Modern, London

Diane Arbus, ARTIST ROOMS

Tate Modern's ongoing ARTIST ROOMS display, finishing in March 2012, is devoted to the work of Diane Arbus. An American photographer, Arbus focused on contemporary life, and the works shown here demonstrate how Arbus exposed the depths of the human condition with sympathy and sensitivity. Combining documentary realism and fine art, Arbus' aim was 'to photograph everybody', though she was especially drawn to society's misfits and outsiders. The exhibition contains 45 of Arbus' works, including the selection Arbus felt best represented her work, *A Box of Ten Photographs*.

www.tate.org.uk/modern/



Gayle Chong Kwan, McGeochs Warehouse, 2010
and Highland Clearances, 2010

Street Level Photoworks, Glasgow

The Obsidian Isle

The Obsidian Isle is a fictional island, on which exist the lost and destroyed buildings and places of one country. It plays with wider ideas of collective history, national identity, landscape, tourism, and the distortion of memories, through the prism of the particularities of Scotland. 'The Obsidian Isle' questions what is kept, what remains, what falls into ruin or is destroyed, what persists and how these can be altered by memories, myth or competing histories. 'The Obsidian Isle' is an installation of ten large-format photographic c-type prints of views which connect up to form a panoramic vista of the island; a series of small photographic prints which play with ideas of sensory abstraction and altered memories, developed by the artist through a series of workshops and events, and a series of small sculptural objects. The ten large-format photographs are constructed from found images, three-dimensional elements and medium-format photographs taken by the artist, which are re-made as mise-en-scènes of the island which are then photographed in the studio.

New Photographs Gallery, V&A

Works from the V&A's vast collections will go on display this autumn in the museum's new Photographs Gallery. The Gallery will consist of a display charting the history of photography, from its birth in 1839 to the 1960s, and smaller showcases focusing on individual photographers.

The Gallery will be newly curated every 18 months, and opens with a selection of works by major photographers such as Irving Penn, Man Ray and Alfred Stieglitz. The wealth and diversity of the museum's collection is demonstrated by the first two 'In-Focus' displays; images by Julia Margaret Cameron, soft-focused and romantic, and the groundbreaking photojournalism of Henri Cartier Bresson.

Other highlights include the V&A's oldest photograph, an 1839 daguerreotype, and Robert Howlett's famous portrait of Isambard Kingdom Brunel, stood by the gargantuan chains of the SS. Great Eastern (1857). The Photographs Gallery is a new opportunity to see works from this world-class collection.

www.vam.ac.uk



Curtis Moffat, Dragonfly, c 1930 © V&A Images
Courtesy Victoria and Albert Museum, London

The National Portrait Gallery, London

Taylor Wessing Photographic Portrait Prize 2011

From the 10th November the National Portrait Gallery hosts the Taylor Wessing Prize, exhibiting 60 portraits. As always, the competition was open to submissions from all, and received over 6,000 submissions from 2,506 photographers.

This year the first-prize of £12,000 goes to Jooney Woodward's Harriet and Gentleman Jack. Woodward's portrait of 13-year old Harriet Power solemnly holding her guinea-pig was commended by gallery director Sandy Nairne as 'a brilliant, empathetic study of a young woman'.

Woodward shot the portrait on film, using a Mamiya RZ medium format camera. She says of the image: 'The more you look at the portrait of Harriet, the more you notice the small details: her nail polish and mascara, the scratch on her hand.'

Also commended were Jill Wooster (Second-Prize), Dona Schwartz (Third-Prize), Jasper Clarke (Fourth- Prize) and David Knight (Fifth-Prize). The images are on display until 12th February 2012.

www.npg.org.uk



Harriet and Gentleman Jack, 2011 by Jooney Woodward
© Jooney Woodward



World Press Photo of the Year, Jodi Bieber,
South Africa, Institute for Artist Management
Goodman Gallery for Time Magazine

World Press Photo

World Press Photo is the premier annual international competition in press photography, bringing together award-winning photographs from around the world which capture the most powerful, moving and sometimes disturbing images of the year. Exhibited without censorship in 50 countries all over the world, the World Press Photo Exhibition is considered by many to set a standard in the field of photojournalism. This exhibition brings together the winning photographs, all of which were taken in 2010. The winning photographs depict human suffering, natural disasters, sporting endeavours and the beauty of the natural world. Subject matters in the news categories cover the Haiti earthquake aftermath and the floods in Pakistan, and the category includes a portrait of the founder of WikiLeaks, Julian Assange. Sports, entertainment and nature winners include photographs of the World Cup semi-final in Cape Town, the Gulf of Mexico oil spill, and the eruption of Mount Bromo in East Java, Indonesia.

www.worldpressphoto.org

Iris Veysey studied Art history at University of Sussex and now enjoys nothing more than wandering around exhibitions and meeting people as Vignette's resident art critic and listings editor. If you are holding an exhibition, festival or competition, and are interested in having it listed in Vignette, please contact Iris at iris@vignettemagazine.com



Cashing In the Empties, Malcom R Hill, 1976, © Malcolm R Hill

Scotland Street School Museum, Glasgow

The Glesga that I used to know: 1970s Glasgow through the lens

Scotland Street School Museum's selection of photographs depicting everyday life in 1970s Glasgow is a fascinating social record, capturing children playing in the street, teenagers posing by a wall of graffiti, a solemn little boy having his hair cut and men grouped in a pub doorway. The images are bold and intimate, and sure to inspire nostalgia in anyone resident in Glasgow at the time. Featuring works by such photographers as Keith Ingham and Malcolm R. Hill, the exhibition offers an affectionate insight into Scotland's second city.

Rich Mix Gallery, London

Photomonth Photo-Open

www.photomonth.org

3-26 Nov 2011 — Free

National Portrait Gallery, London

Mick Jagger: Young in the 60s

www.npg.org.uk

Until 27 Nov 2011- Free

V&A, London

Signs of a Struggle: Photography in the Wake of Postmodernism

www.vam.ac.uk

Until 27 Nov 2011 — Free

HotShoe Gallery, London

Other I: Alec Soth, WassinkLundgren, Viviane Sassen

www.hotshoegallery.com

Until 27 Nov 2011 — Free

Tate Modern, London

Taryn Simon: A Living Man Declared Dead and Other Chapters

www.tate.org.uk

Until 2 Jan 2012 — Free

Brancolini Grimaldi, London

Massimo Vitali

www.brancolinigrimaldi.com

18 Nov 2011 - 28 Jan 2012 — Free

National Portrait Gallery, London

Augustus John: A Life in Portraits

www.npg.org.uk

Until 18 March 2011 — Free

Tate Modern, London

Photography: New Documentary Forms

www.tate.org.uk

1 May 2011 - 31 March 2012 — Free

The Wapping Project Bankside, London

New Work by Gallery Artists

www.thewappingprojectbankside.com

17 Nov 2011 - 14 Jan 2012 - Free

Photofusion, London

Annual Members Photography Show

www.photofusion.org

24 Nov 2011 - 20 January 2012

Queen's Gallery, London

The Heart of the Great Alone: Scott, Shackleton & Antarctic Photography

www.royalcollection.org.uk

Until 15 April 2012 - £7.50 / Adult

Here Gallery, Bristol

Tom Cops

www.thingsfromhere.co.uk

27 Oct - 19 Nov 2011

Fabrica, Brighton

Gathering: Melanie Manchot

www.fabrica.org.uk

Until 27 Nov 2011 — Free

Danziger Gallery, New York

Karen Knorr

www.danzigerprojects.com

3 Nov - 23 Dec 2011 — Free

Online

US Library of Congress on Flickr

The Flickr photostream for the American Library of Congress' vast photo archives. The set '1930s-40s in colour' is especially fascinating.

www.flickr.com/photos/library_of_congress

LIFE Photo Archive

A searchable archive of imagery from LIFE magazine, spanning from the 1860s to the present day.

www.images.google.com/hosted/life

Saul Bass Titles

An online showcase of work by pioneering cinematographer Saul Bass.

www.notcoming.com/saulbass



The Impossible Project

An online hub for instant photography with features on photographers, events and technique and a shop selling cameras, books and, of course, Impossible film.

www.the-impossible-project.com

Festival of Light

Lists international photography festivals.

www.festivaloflight.net

Irina Werning

Werning's ongoing 'Back to the Future' series, in which she invites her subjects to recreate their childhood photos, is weird, whimsical and charming.

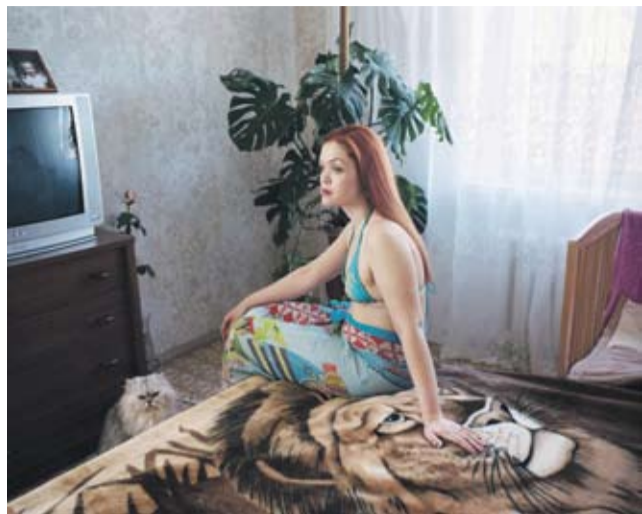
www.irinawerning.com

Fresh Faced and Wild Eyed, The Photographer's Gallery

The Photographer's Gallery, closed for reovation, presents an online exhibition, Fresh Faced and Wild Eyed.

www.freshfacedwildeyed.photonet.org.uk

Festivals



Lukasz Trzcinski - Take Me

Hereford, UK

Hereford Photography Festival

28 Oct-26 Nov 2011

www.photofest.org

October 2011 will see the return of the UK's longest running photography festival featuring over 75 artists and documentary photographers from across the globe in 40 exhibitions. This year's festival highlights include an exhibition at Hereford Museum and Art Gallery, co-curated by Simon Bainbridge, editor of the British Journal of Photography. The exhibition, entitled 'Time & Motion studies: New documentary photography beyond the decisive moment'.

Tenerife

Fotonoviembre

Nov 2011 - Jan 2012

www.fotonoviembre.com

Siem Reap, Cambodia

7th Angkor Photofestival

Nov 19 - 26 2011

www.angkor-photo.com

New Orleans, USA

PhotoNOLA

Dec 8 - 11 2011

www.photonola.org

Fremantle, Australia

FotoFreo

17 Mar - 15 Apr 2012

www.fotofreo.com

London, UK

London Street Photography Festival

June 2012

www.londonstreetphotographyfestival.org

Bristol

Bristol Festival of Photography 2012

May 2012

www.bfop.org

The biennial Bristol Festival of Photography returns, after the success of their inaugural festival last year. BFOP 2010 played host to over 100 exhibitions, talks, workshops and events at a range of venues across the city; the team behind BFOP will be back in 2012 with an even more exciting programme of events. The highlight of the festival will certainly be the open submission RGB Photo Awards, a month-long exhibition with a cash prize for the overall winner. For details of how to get involved in BFOP visit www.bfop.org and for information on entering the RGB Photo Awards please visit www.rgbawards.com.



Photo © Michael Reeves

www.michaelreevesphotography.com

Opportunities

RGB Awards 2012

Deadline: 28 February 2012

Entry: £TBC

www.rgbawards.com

As we go to press details of the first RGB Awards were being finalised but we are sure this will be worth keeping an eye on. An open-submission online entry setup with a variety of categories. All finalist work will feature in an exhibition during the Bristol Festival of Photography next May. There will also be a substantial cash prize and the opportunity to have a feature on your photography in this very magazine! More details online soon and entries open 1 December 2011.

The 2011 National Geographic Photo Contest

Deadline: 30 November, 2011

Entry: US \$15 per entry

ngm.nationalgeographic.com/ngm/photo-contest

Winning shots in any of these three categories: people, places, and nature. Prize: Grand Prize: \$10,000 and trip to NG, Washington

The Sony World Photo Awards 2012

Deadline: 4 January, 2012

Entry: Free Entry

www.worldphoto.org/competitions

Categories, Architecture, Arts & Culture, Enhanced, Split Second, Low Light, Nature & Wildlife, People, Smile, Travel. The winner of the L'Iris D'Or Sony World Photography Awards receives \$25,000

The overall Open competition winner will receive \$5,000 plus Sony digital SLR camera equipment.

ipa ~ International Photography Awards

Deadline: 15 December, 2011

Entry: US \$15.00 upwards

www.photoawards.com

The International Photography Awards conducts an annual competition for professional, non-professional, and student photographers on a global scale, creating one of the most ambitious and comprehensive competitions in the photography world today.

ISSUE 4

TRAVEL ISSUE

In the next issue we'll be exploring the many sides of travel photography. Check www.vignettemagazine.com for details of how you can get involved.

OUT JANUARY 2012



RGB AWARDS 2012

CONTEMPORARY
PHOTOGRAPHY
COMPETITION

OPENS 1 DECEMBER 2011

WWW.RGBAWARDS.COM

CLOSING DATE: 28 FEBRUARY 2012