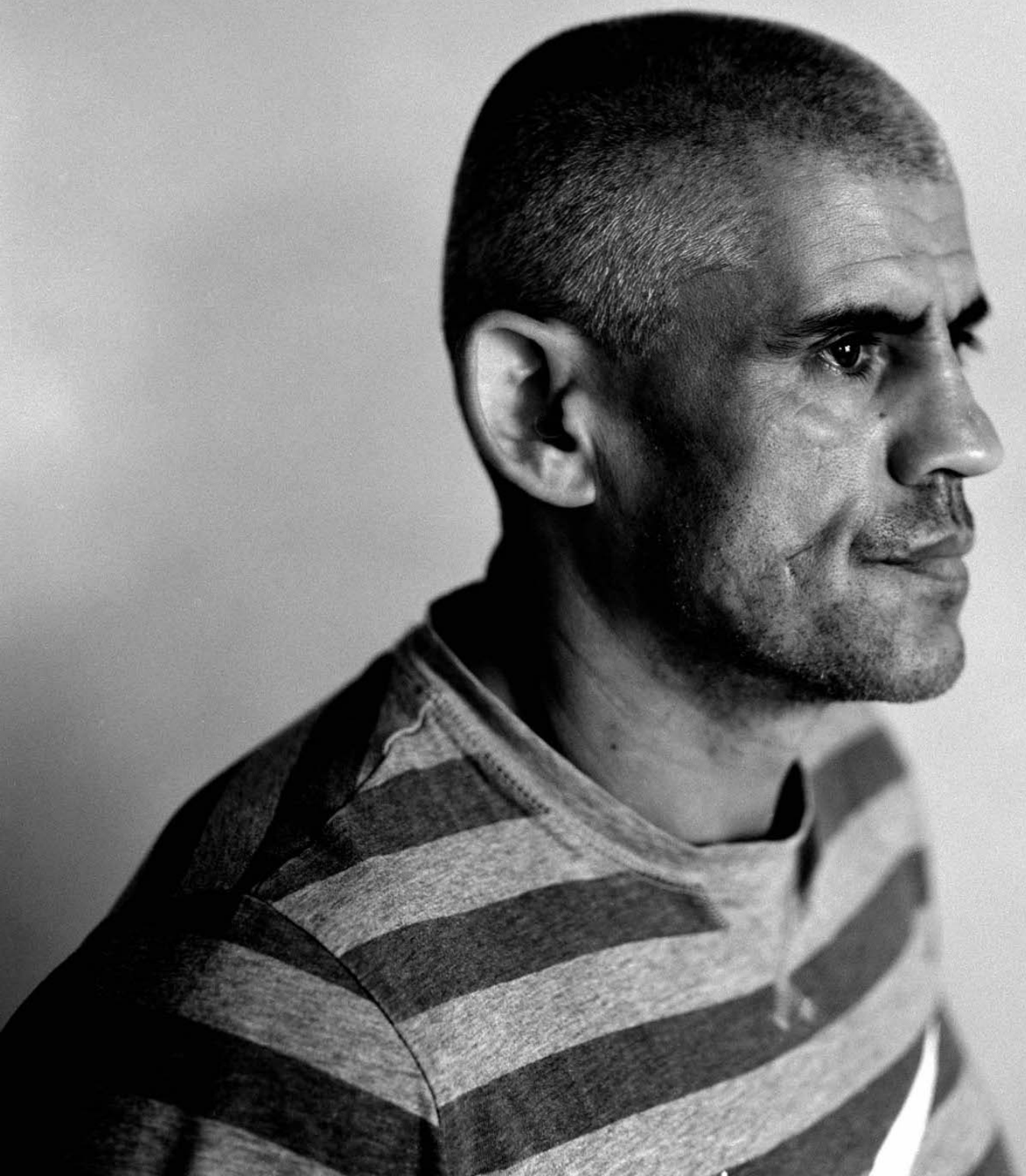


UNTITLED COLLECTIVE

Photography Magazine

Annual Issue May 2018



UNTITLED COLLECTIVE



Based in London and established by two photography graduates whilst studying at the University for the Creative Arts, we are an artist run platform aiming to connect, support and collaborate with emerging and established photographic artists. This is achieved through exposure online with works collated through submissions from artists of all different backgrounds. Each edition of the magazine is published bi-monthly containing a variety of photographic work.

EDITORS NOTE



Welcome to the Annual Issue of Untitled Collective!

Following the success of our UCA Graduate Issue last year we have been able to produce, in print our annual issue as planned! This issue contains the work of 14 photographers, all of whom have been featured in *Untitled Collective* throughout our first year of publishing.

The carefully selected photographers have been approached in a very personal manner and were each asked to answer a Q&A about their work and time following the initial feature in *Untitled Collective*. Alongside the Q&A's the issue contains a selection of photographs from each photographer, some of which are new works and some of which have been previously featured.

The annual issue aims to continue to support our featured artists by following their successes from our first point of contact. The sale of all printed issues of *Untitled Collective* supports our maintenance costs and publication fees, so every copy purchased goes towards keeping us running. We hope you enjoy the issue and please continue to submit your fantastic work to us!

Co-founder:
Lucy Jarvis

Co-founder:
Paris Wood



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An interview with Andrew Mellor

PHOTOGRAPHS FROM THE SERIES
LAND - SEA

ANDREW MELLOR

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Andrew Mellor is a British photographer based in the North West of England. He was one of the first photographers to submit his work to us when we launched *Untitled Collective* back in 2016 and was featured on the front cover of Issue #1.

He completed his undergraduate degree through Lancaster University at Blackpool University Centre. His main photographic interest explores natural and man-made environments, and the interaction between the two with concerns over how we use the landscape and the social and political issues surrounding it. Often exploring change and human impact.

Mellor's approach sees him working on long form, research based projects. He is currently working as a freelance photographer, splitting his time between commissioned work and developing long term bodies of work.



Your work varies between black & white and color, what conscious choices do you find yourself making at the start of a new project? And what made you decide to shoot in black and white for your series *Land - Sea*?

I wouldn't say I make many conscious choices at the start of a project; those that I do make are most probably more technical choices, like what camera or what lens, etc. I remember I once decided to shoot a whole project on Polaroid because I liked the idea, only to decide I hated it and ended up reshooting the whole thing. In the beginning though, I do try to have a flexible approach and explore different options, as I find projects tend to evolve while you research and evaluate what you are shooting. Each project requires something different, for example when I shot my series *On the Fringe* when I was in Benidorm, but only for a short period of time, so my usual process had to change dramatically. Traditionally I like to make lots of visits, over long periods, and really get a feel for a place and subject. However, due to time constraints, this wasn't possible here, so I had to do all my research beforehand. Using a combination of Google maps and street view, I was able to identify spots I wanted to explore. Whereas for *Land - Sea* it was a more organic process, almost accidental in fact. I was literally just taking my dog for his walks on the promenade and I would take my camera and shoot, with no real purpose. It wasn't until after a couple of months that I started to notice what I had mindlessly done, which was when I started to take it more seriously.

Because it started so randomly, black & white happened to be what I was shooting at the time. I'd been playing around with different black & white film and developer combinations that I hadn't tried before, so in the beginning it was an unconscious decision. But once I realised what I had started, I debated using colour and even tried a couple of test rolls, but it didn't elicit the same reaction. It started to feel like a series of postcard images and being a tourist town, I felt there were already plenty of those on offer. Black and white gave it that sense of separation, and lent itself better to the architecture; with the history and mythology of the coast, I felt it was more subtle and befitting with the project.

What drew you to Blackpool's coastline and the work you have created here?

I was born and raised in Blackpool and have lived here my entire life. I've spent lots of time over the years walking along the promenade and from looking through shots I had already taken, I started to think about the significant changes that I had experienced during my lifetime. This made me think about how some sections of the sea wall were completely different to what I remembered from my childhood. Over the last 20 years, there has been constant construction to rebuild the sections of sea defense that were most in need. What I found particularly interesting was the varied design which gives each section its own personality, with some parts being quite old and traditional and others being ultra modern. In addition, in order to engage the public, there are also large art installations positioned along the coastline; including the large glitter ball and the high tide organ, which produces sounds from wave energy. It is a significant piece of civil engineering, which has a long history.

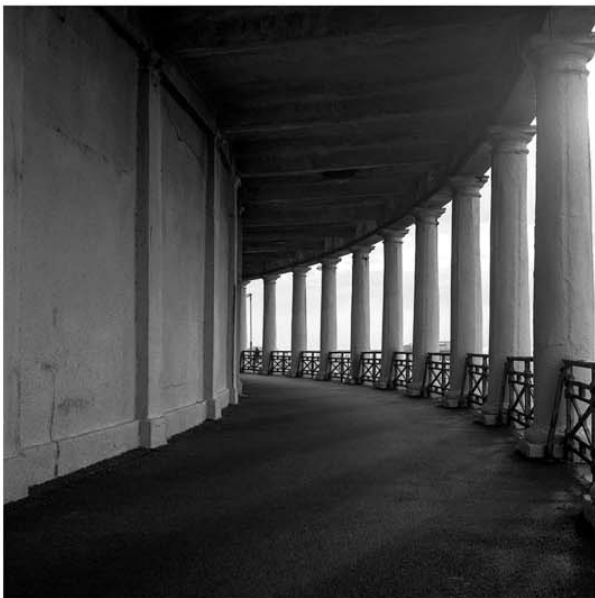




Your list of publications is quite extensive, have you found this particularly beneficial to the exposure of your work and how do you usually come about these features?

I always feel extremely fortunate and humbled to have someone publish my work. It can really help your mindset to know that someone has an interest in the work you produce. Plus your work gets seen by a much wider audience which is very beneficial. However, the biggest benefit I get from being published is that it helps you get into a dialogue with photographers, curators, etc. and this can lead to valuable, critical feedback and support.

To be completely honest, I come across these features from being proactive with social media and networking, which includes following other photographers. Also, I'm consistently looking up or reading about photography, from blogs to journals to newspaper articles, I spend a little time every day catching up on what's new in the photography world, which keeps me abreast of upcoming events and exhibitions.



As someone who has had a lot of exposure, is there any advice you could give to inspiring photographers for getting their work seen?

I guess the best advice I could give to aspiring photographers is to set plenty of time aside for submitting your work, as it can be time consuming to find the right places and meet the varying requirements. Making sure your images are the right size, specification and are labelled correctly; also the level of writing that can be involved, from writing the initial email to answering questions and additional statements about your work. Make sure you are prepared to discuss your work, outside of your artist statement. Finally, it is very important to research the places you want to submit to, you should be looking for similar themes and styles and take time to look at the previous work they have published or exhibited.



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An Interview with Josh Adam Jones
PHOTOGRAPHS FROM THE SERIES
99 PEACE WALLS

JOSH ADAM JONES

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As a social documentary photographer, a great amount of time is spent working alone and often in unfamiliar places. Josh Adam Jones' most recent ongoing project, *99 Peace Walls* documents the people and places of Belfast, Northern Ireland.

99 Peace Walls was born out of an ongoing interest with the Irish inhabitants of English towns and cities, namely Birmingham, Cheltenham and Bristol. As part of an earlier university project, Josh Adam Jones travelled to each of these places and produced a body of work which aimed to document the ageing Irish population living outside of Ireland.

Northern Ireland has experienced its fair share of political and religious unrest even in recent history, with both factors often considered to go hand-in-hand. However, the highly volatile and violent conflicts which were commonplace on the streets of Northern Ireland (and England too) were a result of opposing views on how the country should be run. Republicans, who were commonly Catholic wanted the Republic of Ireland to prosper, whereas Loyalists, who were commonly Protestant wanted to remain loyal to the United Kingdom. Religion was a contributing factor to The Troubles but cannot be seen as the single reason; national identity and territory were more important.



During his time in Belfast, an important and influential general election took place. Without a clear majority, Theresa May faced a hung parliament, and The DUP (Democratic Unionist Party) came to a "confidence and supply" agreement. The DUP, who are predominately anti-abortion and anti-gay marriage caused a small stir amongst the people of the United Kingdom, as many were concerned about possible influences on these matters within government. Upon returning to Belfast in November to continue this project, the clear divide of East and West was still apparent, and tensions seemed just as high.





We see you are due to graduate this summer, what are your plans upon graduation?

After graduation in July (which I have ditched for a trip to Spain) I have a small internship lined up at The Print Space in London. I will then make suitable plans in preparation for the start of a Masters Degree in Photography at my current university, which only launched last year but is already gaining a prolific name for itself. Most importantly, I will continue to work on the smaller projects I currently have closer to home, as well as working with ongoing clients in Bristol.

We know the series is ongoing, is this something you are continuing to work on currently or something you will come back to in the future? If so, what are you currently pursuing?

I have plans to further the existing body of work, and have been working on a behind the scenes film about my process in Belfast. There is also a book in the pipeline, looking to be backed by a wonderful lecturer with his own publishing company, so watch this space. In terms of other work, I do not want to disclose too much at this stage as I have other intentions to revisit Northern Ireland, but moving away from this previous ongoing body of work. Next month (March 2018) I am travelling to Muscat, Oman where I will photograph the expatriate community, as well as the local people and places. Weirdly although very different from Northern Ireland, I have seemingly discovered some similarities; historical and current social challenges are still apparent, and there exists a political minefield of many different things. It certainly will be an interesting place to make work, and I am looking forward to meeting with the numerous forthcoming and friendly Omani people I have been in contact with already.

How did your feature of *99 Peace Walls* in the *British Journal of Photography* arise? Could you give any advice to other photographers who are looking to get their work published?

It was not long after getting back from my first time over in Belfast, and had finished processing and scanning the negatives when I decided to reach out to some creative platforms. The project that has become known as *99 Peace Walls* was partly borne out of a previous interest in Irish culture, but also out of an impulsive drive to just make work in a foreign place. Belfast Photo Festival was a great thing to be a part of during my time in the country, and making photographs was more of a sideline thing at the time. Making a coherent project came later. I think the first outlet to take on the work was Unveil'd followed shortly by TRIP Mag. It might have been the other way around, I forget. However the point I am trying to make is that *The British Journal of Photography* was one of the many publications I reached out to on a whim, and for some reason they loved the work and wanted to feature it. The rest is history, and people seem to respond well to the imagery. The underlying advice here is to not be afraid to send emails with work embedded in it because you never know who is going to like what you're about. Chasing things up is important too.







An interview with João Pedro Machado

PHOTOGRAPHS FROM THE SERIES
EMPHEMERAL LANDSCAPE

JOÃO PEDRO MACHADO

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João Pedro Machado is a Portugal based photographer whose work focuses on documenting the world around by looking for inspiration in the conflicting relationship that man has with nature. He was first featured in *Untitled Collective* in Issue #2, we recently caught up with him to discuss his most recent body of work *Ephemeral Landscape*.

What are the main concepts and themes you find yourself exploring through your work?

My work is focused on the attempt to document the conflicting relationship between man and nature. I consider myself a documentary photographer with a strong emphasis on the landscape and I only shoot on territories of which I'm familiar with and those that mean something to me. I often find myself returning to places from which I made some kind of mental photographic memory of, always with the intention to photograph them. When I made the series *Lisbon, from the river to its boundaries*, I did so because Lisbon is the city where I am from. The main reason for the initiation of *Plano Miraflores* was because it was the residential area in which I grew up.



Where do you look to for inspiration?

I try to keep an eye on the new work of other photographers that interest me as I think it is important to be informed about what is up and coming in contemporary photography. However, nowadays with all the available information and access to images, I prefer not to absorb too much of it. What really inspires me, and I know it is a bit of a cliché, but is nature itself and the interactions that humans have with it in their everyday life.







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What inspired you to make the work *Ephemeral Landscape* and how did the project arise?

I will begin but saying that *Ephemeral Landscape* took place in the north of Portugal, a very beautiful place where I have been living since 2015. As I said before, I only shoot on places I am familiar with, so in these past two years I have found myself struggling to find a purpose with which to photograph. As this region is full of beautiful landscapes all of the photographs I was making were appearing to be more like postcards, something that isn't of an interest to me.

However, last year took place an extreme and unprecedented drought in the Iberian Peninsula and the region where I live was very affected. At the time of this event I was able to make work more wisely because I was very familiar with the river territory.

The first thing that captured my attention was the contrast between the white riverbanks and the dark blue of the water and the possibility through photography to perpetuate this landscape that had been submerged for 25 years. On the other hand, the problem of the changing climate had to be the main focus for the series.

For me as a photographer it is very important to make my work purposeful as I think that aesthetically the photographs alone are not strong enough and so I feel that there needs to be an intention for making something, whether this is particularly personal or not.



An Interview with Thomas Wynne
PHOTOGRAPHS FROM AN ONGOING
SERIES OF WORK

THOMAS WYNNE

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Thomas Wynne is a graduate from Middlesex University, London. Wynne first submitted his series *James' Pocket* last summer and was included in *Issue #4* of Untitled Collective back in August 2017.

Wynne has exhibited his work internationally including Sheffield, Derby, London and Lisbon. He studied BA Photography at Middlesex University in London.

Primarily focusing on a conceptual perception of landscape, his work addresses ways in which intricacies of human nature are represented through interactions with the landscape.

Since graduating, you took part in an artist residency at Wolverhampton University – how did this come about and what exactly did it involve?

In terms of the residency at Wolverhampton, I am still in residence there at the moment. The scheme is an internal scheme that allows new graduates to be in residence, but runs alongside the national/regional AA2A scheme. This primarily involves me using facilities in anyway i see fit to develop new work. In a 'trade' for my access I offer my experience to work alongside tutors in delivering classes to all years on the Ba course. Up to now I have work worked first years teaching them colour darkroom printing and am now associated with the module run by Grain working with third years. Again, offering my experience and just being another set of eyes to offer opinion. I also have opportunity to run workshops and borrow any equipment that I require, so it's a fantastic opportunity.

Where do you see yourself progressing within the next few years? What are your goals?

Going forward there is a bit of uncertainty. At the moment I am also an 'emerging artist' representing Format International Photography festival based in Derby, as part of a cross European scheme to develop emerging artists and curators led by Pro-curate and parallel intersection.

With this I have exhibited in Lisbon at the end of last year and recently just returned from a meeting in Lithuania. I will now be showing my new work in Łódź fotofestival in Poland in June, and again as part of the programme in Zagreb, Croatia in September. This is where the uncertainty lies, I don't know what might come of this exposure and may exhibit more after the programme closes. In terms of goals I would like to begin teaching more and producing more work, quite a basic request, but I'm open to whatever arises.





I'm interested in your new images from 2018 on your website blog. Do you think this is turning into a series, or more of a hobby, exploring where you live. Where do you see it going forward?

The personal local work, loosely titled 'BMV' is currently still just a hobby project. I get very irritable when I'm not producing, so this allows me to shoot and produce whilst there are gaps in my main production. It also gives me opportunity to walk and discover the area more. It may turn into a full blown project/book in the future, but I don't not have plans as of yet.

What are you currently working on?

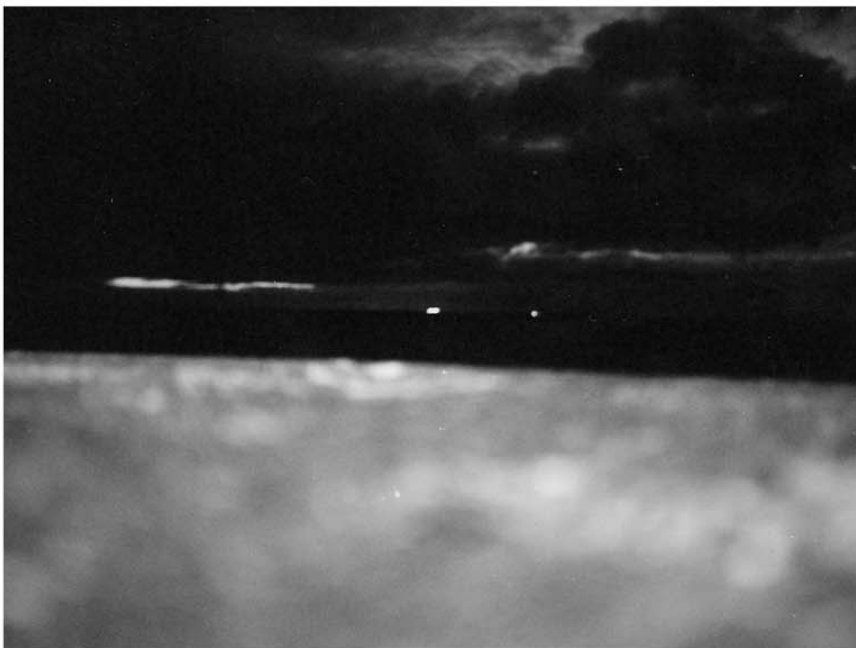
So currently, as I stated I have just 'completed' the work for Lithuania. Yet this will depend on installation and formation, so even though it's now on my website, I'm not openly broadcasting this yet. I am now starting a new project based on UFO sightings in the West-midlands. I am still researching for this, so looking at the declassified files, newspaper reports, and hopefully soon the archives in the Birmingham Library. As I am on it now, I don't fully know the angle that the work is going to take, but is influenced by Larry Sultans 'Evidence' 1977, and Sara, Peter & Tobias - Phenomena of East Wing Gallery.

Apart from some personal photographs of friends, we can see that the majority of your work is landscape. With regards to the editorial shoot you worked on with Judith Kerr for FT Weekend Magazine, how did you come to be a part of this?

The FT commission was a lucky break. I had the pleasure of meeting Emma Bowkett at my degree show in London and spoke about my work. Although my degree work (Ground Control) is not at all linked to portraiture, she obviously liked how I spoke and looked at my website and portraits. From that she offered me the commission. I have since produced another commission for Financial Times.

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An Interview with Èpha Roe
PHOTOGRAPHS FROM THE SERIES
THE WAVES OF AN AFTERNOON

ÈPHA ROE

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Èpha Roe is an English Photographer based in Brighton and Hove. A graduate of Art History, Museum Curating and Photography, she first submitted her work in August of 2017 and presented in Issue #4 of Untitled Collective.

The Waves of an Afternoon is a photo book put together from a number of different mediums including; 35mm & 120mm film, a polaroid, six poems and a contact sheet.

With influences from Ukranian-born American filmmaker Maya Deren, Roe's book began from overthinking the process of a project.

In memory of Phillip Lovell



"With its main influences from the surreal filmmaker, Maya Deren, *The Waves of An Afternoon* is a photo book in homage to the unfinished. Under the guise of a discoverer of an old film reel, the book attempts to piece together a lost story from a dead author through individual film stills under six 'acts'.

The unseen protagonist is taken through a series of environments, where s/he meets several mysterious figures, each bearing an illuminative relation to their surroundings. The book is put together with a significance placed on any 'lost' scenes that were not recovered during the discovery of the film reel. As such, the blank pages perform and play as part of the story, just as the images do themselves.

Put together from 35 & 120mm images, one polaroid, six poems and one contact sheet, *The Waves Of An Afternoon* features and expresses a project enhanced by its process and multidisciplinary practice."

When did you Graduate and how did you like your time at University?

I graduated from my bachelors at De Montfort in 2013. University was great, but I didn't properly get to grips with independent study until my third year. Self-structuring my time has been one of those long and steep learning curves that I'm only now getting used to dealing with. But I miss the gift of time, structure and openness that University gives you - a difficult balance to maintain in everyday life. I think this is partly my reasoning for wanting to go back. Aside from the obvious interest in my subject.

We have just seen the wonderful news of your acceptance to the University of Brighton for a Ph.D. Congratulations! Where do you expect this will lead you?

Thank you! I perhaps can't say what I expect, rather only what I would like to happen. It's a dream to maintain one foot in academic research with the other in my creative practice. The process of a practice-led Ph.D. allows you exactly that, but whether or not it will be feasible for me to carry this on post graduation isn't entirely clear. I've always wanted to teach but it's never something I think I could give myself to, wholly.

Conversely, the effects that free time has on your creative practice isn't always necessarily conducive to making work, so I think this balance for me would be ideal.

Who are your influences?

I find myself mostly influenced by anything that triggers me emotionally. I've had my work once described as 'bleak and beautiful', which is something that I've since decided to self-identify with. Artists that seem to trigger me specifically are: Maya Deren, Emmet Gowin, Awoiska van der Molen, Minor White, Robert Rauchenberg (particularly his 'Combines'), Anne Carson ('An Autobiography of Red'), John Virtue ('The Sea') and Lucien Hervé.



How did you come about *The waves of an afternoon*? And what pushed you to pursue the series in the form of a book?

The project came about from effectively overthinking the process of a project, and how it's potential is never fully realised and that it's never truly 'finished'. Inspired by the films 'At Land' and 'Meshes of the Afternoon' by Maya Deren, it sort of became a piece of self-reflective work that was based wholly on its process and on ambiguity, rather than solely on its outcome.

The book itself contains many blank pages which were put there purposefully to suggest lost, forgotten or not yet discovered work. It also follows a vague narrative of an unknown protagonist as they travel across the English coast, countryside and into various churches. This is then punctuated by short poems that open each 'Act', or chapter of the book, and various shots of individuals which have all had their identity distorted in some way or another. I felt kind of torn about where my practice was taking me, as I enjoyed both Landscape and Portraiture but found it difficult to connect the two without placing them together. So it sort of became a way for me to explore portrait and landscape photography alongside each other without having to compromise on the narrative or the context.

The reason for the book was never really a conversation I had, I don't think. It was always a book. The blankness (and bleakness, let's face it) comes across better when it is accessible by something you can touch and feel, rather than just something you can see. This is why I've chosen only to put a selection of the project online, as I simply just don't think it has the same effect. That said, I think the current form of the book requires revision and that's something I'm going to look into in the near future.





ACT IV

There is warmth in the
textbook light.
Its breath is shallow.

I can see it now.

..

ACT I

“
A drift. A haze.
Engines bellow and-
slice through a sea sick wind.

Nothing

is heard.

”



An interview with Tom Oliver Lucas
PHOTOGRAPHS FROM THE SERIES
NORTH OF OKTOBER

TOM OLIVER LUCAS

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Tom Oliver Lucas initially submitted his series Lines of Flight to Untitled Collective last year and was featured in Issue #5.

Lucas is based in the UK and is a photographer whose work focuses on landscape, portraiture, and narrative. Whilst having a preoccupation for post structuralist philosophy he creates narrative documentary images in a hope to raise questions about environmental and social awareness, in countries influenced by Western popular culture. Lucas is currently working with a small community in Sweden, in a village with very few permanent residents, surrounded by almost untouched nature.



Where did your inspiration for the series *Lines Of Flight* arise?

Originally my inspiration for *Lines of Flight* came from Deleuze and Guattari's "A Thousand Plateaus", which has a passage talking about the "line of flight" and relating that to lived events, historical determinations, concepts, individuals, groups and social formations. This phrase really connected in my mind to how I saw the village in Sweden, as a series of many different lines of flight, many different characters with many different stories, all having connected randomly, and many originally from different places having moved into the village. But ultimately all forming a very strong community. This was just before visiting in October 2016 for my first year participating the the community hunting week.

Over what period of time did you spend photographing the people and places featured in your series *Lines of Flight* and what kind of relationship did you find, if any with your subjects?

I have been photographing the series *Lines of Flight* for two and a half years now, mainly between social events happening in both February and October, which are the events of hunting and a party held on the Island in the middle of the lake. I chose these events because they are intimate community and social gatherings. Having covered two lots of each of these social gatherings, taking photographs and socialising with community members, I have been building closer friendships with a lot of those people, and also meet new people from the community every time I visit. I find myself building a stronger relationship with the community members during hunting in October though as this is an entire week where I spend time with, work with and photograph those who are participating in the hunting.







How has your series *Lines of Flight* progressed with the extension to the series *North of Oktober*?

The progression of *Lines of Flight* has been interesting with the extension of *North of Oktober*. I have started working in a different format with medium format film on 6x6, so my way of working has changed a bit. I wanted to combine my digital work from the first year of hunting with this 6x6 work that I shot this year, with more portraiture in a sub-series which tells more of the story of hunting in the community during October, as well as what it means to the nation. I wanted to tell a story which actually had aspects of people, time and place. I had hoped the title of the sub-series would tell a tale of time and place already, whilst playing on Swedish and English language. I think that this has given clarity and another layer of meaning to this set of images within the series of *Lines of Flight*. I hope that the series humanises the hunters whilst staying neutral on the subject of hunting but offering insight into the importance of moose hunting in Sweden and in the village. I aim to continue this sub-series and also the series *Lines of Flight* in order to raise questions about environmental awareness and the effects that environmental change could potentially have, or could already be having on small communities like this one in Sweden.

You appear to take a very neutral approach to the documentary aspect of your work; is this intentional or is this something that comes naturally to your working process?

I feel that it is very important to keep as neutral as possible when creating documentary style work, as it is important in my mind to have both sides; pro and con, to any piece of work in order to create full questions. I think the ability to ask questions rather than to try and find the answer with documentary projects is important. This is something that is crucial to my working process and that would be impossible if I wasn't in any way neutral. I think that this also opens the project up to more constructive criticism which creates more questions for me to ask myself with the project. I think being neutral is an intentional approach to my work, in the sense that I knew before making any of this project that I would have to be neutral in order to form healthy questions for my project, and projects in the future.

Where is your practice taking you now? Do you plan to continue photographing further with *Lines of Flight* or are you moving on to something else?

My practice is taking me towards creating further work with *Lines of Flight* and in Sweden, but this will only be seasonally for the time being. I am thinking of creating another sub-series, which will hopefully be during summer, of a final seasonal, social gathering. I have just photographed the island party this February, but am still in the process of developing the film, so that will soon be added to the February sub-series *Winterö*. In the meantime my brother and I have created a new project which we are soon to start photographing in the UK. This will be a similar project exploring how people and landscape influence each other, but also how we could use overlooked areas of landscape to potentially connect more so with our local communities.

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An interview with Ettore Moni
PHOTOGRAPHS FROM THE SERIES
AN EMPTY VALLEY

ETTORE MONI

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Ettore Moni is a Parma, Italy based photographer. He documents contemporary visions of urban landscapes and personal projects with a large-format camera using both 4x5 and 8x10.

His work, of a documentary nature explores stories and narratives within the landscape. Moni presented his work to *Untitled Collective* last year and was featured in Issue #4 of *Untitled Collective*. We got in contact with him recently to find out more about his practice.





Why draws you to shoot with large format?

Shooting with the big format was a choice that came with time, with the arrival of the digital I found myself at a crossroads, my short career as a fashion photographer that I also did in nyc stopped, I decided to abandon photography of that kind and I chose to stay in the film world.

I decided to investigate only the things that interest me and not to compromise with what the newspapers asked if they do not coincide with what I like.

Switching to the large format was almost a natural thing, this way of photographing makes me more rational and every picture that shot is exactly what I see, it's like having classical music while working, you enter a very special world, just taking pictures with the large format you understand what I mean.

Your series *An Empty Valley* is incredibly poetic, does the series resonate with a deeper meaning?

The meaning of this project is nothing personally special, if not to make known a world that even here in Italy is not very well known and that I wanted to know and explore. I like to discover new realities, and people who can teach you something. I always fall in love with the projects I work on.

What inspired you to create the series *An Empty Valley*?

I can only say that I have been collecting books of photography for many years and I believe that all the photographers I love in some way inspire me, but at the time of shooting is always my eye that leads me to make the cut for the photo.

How was the location featured in *An Empty Valley* brought to your knowledge?

I found it by chance by car driving in the Apuan Alps, I was looking for a story.







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An interview with Jennifer Garza-Cuen
PHOTOGRAPHS FROM THE SERIES
RENO

JENNIFER GARZA-CUEN

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Jennifer Garza-Cuen is a photographer from the Pacific Northwest. Currently an Assistant Professor of Art at Texas A&M University-Corpus Christi, she received her MFA in photography and MA in the History of Art and Visual Culture from the Rhode Island School of Design in 2012.

We first featured Garza-Cuen's work in Issue #3 of *Untitled Collective* with her series *Eden* from her larger body of work *Imag[in]ing America* and alongside our Q&A are a selection of photographs from her series *Reno*, also from that same larger body of work.







Does your role as Assistant Professor of Photography impact your photographic practice in any way?

I believe that whatever we do on a daily basis impacts our work and practice. We are both constrained and liberated by the confines of our routines. During term I think about images but rarely make them. I am busy building curricula, reading and researching artists, and working with students among other duties. I feel privileged to support students as they begin to discover what photography is or will be for them. During winter and summer breaks I travel and photograph, focusing entirely on my own work. That rhythm creates a relationship between thinking and making that I personally enjoy.

The different locations within your body of work *Imag[in]ing America* are quite spread out within the United States, do you typically spend a set amount of time in these locations or do you find yourself shooting the series over a longer period and/ or several visits?

This work is intended as a constellation of American places. I spend weeks if not months in each location. I typically begin with a one month visit and follow up with return visits during the same season, so my series are often built out over a few years.



Do you have a particular method or approach that you use when shooting a new series?

When I begin a series, I do what most documentary photographers do, I drive a lot, stop, knock on doors, I meet strangers and listen to their stories. I also read books and watch films or TV shows set in the location, and I pull as much as possible from my own family history, teasing out biographical details from my family archive. That personal, cultural, and ancestral knowledge is layering into the images. The idea is to interweave my own biography with a quintessentially American experience.

Do you plan to continue your project *Imag[in]ing America* with other locations?

Yes, I am currently working on a series in Buffalo, WY.

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An Interview With Kendal Fewster
PHOTOGRAPHS FROM THE SERIES
IN BETWEEN

KENDAL FEWSTER

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From Edinburgh Napier University, Kendal Fewster first submitted her work to *Untitled Collective* in August 2017 with her series *In Between*. The series explored the notions of division and isolation within communities caused by socioeconomic and demographic changes, as well as environmental transformations. From Scotland herself, Fewster photographed the area of Pilton, a residential area of north Edinburgh.

Suffering from high crime rates and anti-social behaviour, the area consists of two housing schemes which are regarded as two of the worst deprived schemes in Edinburgh. Rivalry between its East and West subdivisions still plagues the area with its negative stigma. Fewster recorded the community in between these two subdivisions who do not associate with either side, but of the main road that runs through the centre. Crewe Road North.

Within the series, Fewster explores the relationship between nature and the built environment to dig deeper into the emotional partitions with separate the diverted communities.



Going back to the beginning of the series, how did it start? What inspired you?

I first became interested in this concept for a project when returning from my semester abroad in Berlin to Edinburgh. I began to notice how many different areas and groups of people there are in such a small concentrated area and became interested in finding out where one area started and the other ended. I wanted to discover why there are differences between two areas, and whether it was a physical divide or an emotional one, or perhaps both.

I was initially inspired by Mark Power's series 26 Different Endings about the outskirts of London and where the city starts and stops depending on each year of the official London map.



The research stage was very important in developing the idea and allowed me to find out first hand what it feels like to live in particular areas. By going door to door and interviewing the locals I gained a greater knowledge of the neighbourhood and common views about politics, social issues, ethnicity as well as class divisions. Originally I had planned to photograph the boundary between East & West Pilton whose rich history is still evident today, however, it was the answers I received from these people that inspired me to focus on this small area of Crewe Road and delve deeper in to their story and what makes them a unique community.

What is it about political, social and climate issues that interests you so much?

As a member of the generation where real incomes are falling compared to our parents, home ownership is unattainable for many, and social mobility is stagnating, I think it's my duty to have some degree of interest in political and social issues. Wealth inequality is as big an issue as it ever has been, however, I feel like as a society we do not talk enough about it.

The housing crisis is very real yet efforts to rectify it are not sufficient. I began the project during a changing political landscape, brexit was taking place, and the differences between rich and poor was at the forefront of conversation. I thought it would be interesting to investigate if there were any visible factors that distinguish socio economic classes, and if so how the boundary between these divisions met.

***In Between* appeared in quite a few shows - What shows/exhibitions were they - and what advice would you give to others on getting such exposure?**

My series *In Between* appeared in many exhibitions and publications throughout the summer of 2017. My first show was in May, 2017 at Edinburgh Napier's Graduation Show.

My work was also shown in the Old Truman Brewery, London as part of Free Range Shows, June 2017, and finally in Leeds, July 2017, as part of Pupil Spheres Graduation Collection. You can also find my work published in Negative Feedback as well as various other photography publications.

Having an active online presence during the project was important as it gained a lot of interest on social media. Many film photographers and clubs contacted me about *In Between* as it was shot completely on large format 5x4 film. This factor really helped me get more exposure throughout the series development.

I made contact with many photographers, both students and professionals, via Instagram and twitter seeking advice and conversing about exhibitions and networking events in and around Edinburgh.



What are you doing now since graduating; and what are your future plans?

I've spent the last year planning and carrying out a trip around the world. I have spent several months in South Africa, New Zealand, Australia, and South East Asia investigating the divide in other cultures. My main focus for 'In Between' is to develop the series across Britain, although, my time spent abroad has been an inspiration and I would love to develop the project at an international level in the future.

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An interview with Robert Law
PHOTOGRAPHS FROM THE SERIES
SNOWDONIA REVISITED

ROBERT LAW

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Robert Law is an emerging photographer based in Wales in the UK. He specialises in fine art, documentary and minimalist photography. Throughout his body of work you will hopefully see a cohesive style of observation and picture taking that provides the viewer with a fresh honesty and reality.

Law is a contributor to Millennium Images, London. He is also active in the photographic community where he contributes articles, images and helps promote and encourage photographers of all levels.

One of his most current series of work *Snowdonia Revisited* explores the unconventionally intriguing aspects of the ever so popular region of Wales.

From stone quarries that have been active since the Neolithic period and slate quarries that provided roofing for Britain and the world, to modern hydroelectric schemes: The Snowdonia (Eryri in the Welsh language) landscape of 3000ft/1000m mountains, valleys and lakes is one of the world's most beautiful national parks that also bears the scars of man's industry.

These are studies that reveal the beauty of what is hidden underneath the surface and new topography as a consequence of man.



Your series *Snowdonia Revisited* depicts a distinct contrast to the usual photographs we are used to seeing of this hugely visited area, was this an intentional decision and if so would you care to expand on this, please?

Yes, very intentional. I'm proud of North Wales and we locals often feel a duty to show our guests some of the special, quieter and more interesting places. But I've taken that a stage further in this project. It's not only a curious, personal investigation of overlooked places, but also a response to a deluge of very similar, often formulaic images we naturally see from this beautiful landscape. I strongly feel that it's my role to challenge and provide an honest, alternative narrative as a local photographer. So I examined the new topography in this beautiful area, in and around our national park. The series looks at the effects of centuries of man's industry, finding that it reveals a different kind of beauty underneath all the peat and heather. For example, slate and stone quarries provide a different palette of colours and textures, and hydroelectric schemes intrude high into the mountains with roads and dams. I'm excited with the results and they fit well with my drive to make images that are believable, connecting with the viewer. That's the story I wanted to tell.



Where do you look to for inspiration?

I'm going through a massive learning process and although I've not had the chance to formally study photography, I work in the creative industry. I'm very fortunate to have a fantastic, talented mentor with an honours degree in photojournalism. We review my work on a weekly basis and I'm often referred to the work of established artists for further study and inspiration. By submitting work, I've learned to start to curate images and grow through the process. Being published by the *Untitled Collective* was not only a massive personal boost, but a chance to properly study other photographers work and different ways of 'seeing'. I've found Instagram particularly powerful in finding inspirational work from like-minded photographers, with its ability for very specific searches as well as forming friendships and networking. For example, on a recent visit to Glasgow, I met up with an award winning national press photographer. We talked enthusiastically about photography on a walk for several hours! So for me, networking and face-to-face discussions can be as inspiring as online research. I've hardly scratched the surface, but enjoying every new discovery. The support and enthusiasm in our community is just amazing and I'm proud to be a part of it.



In your series *Fresh Ayr* you speak about the need to find new places to record, do you find yourself traveling a lot because of this and is this something that you mind doing?

My day job is in television broadcasting and I'm fortunate that this has allowed me to travel quite a bit in the UK and mainland Europe recently. My series, *Fresh Ayr* was completed in a single day off at the end of broadcast near Ayr and Troon, for example. And I make no apology for it not being a long-term project. While familiar places at home can give me a form of 'photographer's block', new places can often have their very own aesthetic and I get a productive rush. It's like a creative multiplier when my brain and my eyes tune in to a new environment and a rhythm of shooting builds up. I'm sure everyone has felt this on occasions. After the trip, I'd shot about 20 frames of medium format film (a lot for me), with about 18 of them publishable. My mentor calls this a good 'kill rate'! So I find myself looking forward to trips away from home because I can take my camera with me. Ironically, 'banal' locations excite me with their potential for minimal and documentary opportunities and my bemused work colleagues are used to seeing me wander off round a nearby industrial estate with my camera on a lunch break!

Do you have any new creative plans in the working?

I'm trying to 'up my game' every year as a personal challenge and the last couple of years have already seen me working more seriously in terms of series. Having said that, a greater body of work is also building up with the opportunity to sort images out into new collections. Beyond travelling and photographing new places, I have no firm plans for a new series at the moment, but I definitely know in which direction I want to go. Through submitting for publication and exhibition, I've learned that although I've hopefully 'cracked' the photography side of things, I need to engage in a series that is far more original, more edgy, if I'm going to step up again. My weakness has also been in recording people and although I'll never be a Laura Pannack or Martin Parr, I need to include more people in my story telling. I have decent people skills, but overcoming an ever more skeptical public unnerves me. I'll look forward to the challenge!



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An Interview with Leanne Surfleet
PHOTOGRAPHS FROM THE SERIES
THE SMALLEST SEED

LEANNE SURFLEET

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Surfleet's work was first published in April 2017's Issue #2 of *Untitled Collective*, and featured a small selection of predominantly self-portraiture photographs, we were intrigued to find out more about her work and get to the bottom of her style.

Beginning her journey into photography through experimentation, Surfleet's work is deeply personal and is heavily focused on themes of loneliness, nostalgia, anxiety and light.

Her most recent series *The Smallest Seed* is a collaboration between herself and Bridgett Bloom, an internationally exhibiting fine artist.



How did the series start and What inspired you? Was it always going to be a collaboration?

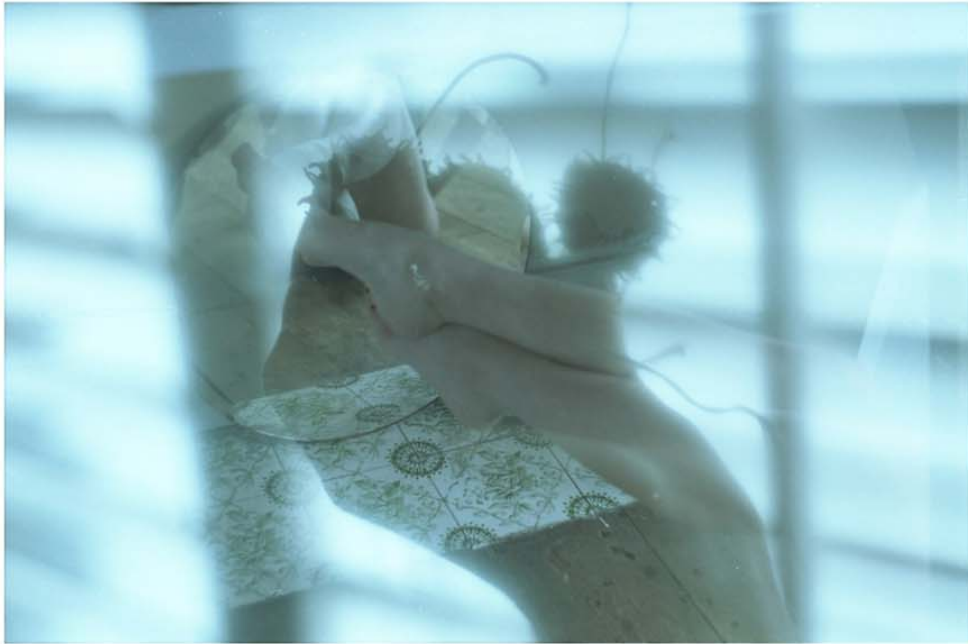
From the first moment I saw Brigettes work I was in awe, it was so dreamy and experimental and full of life and we soon became fond of each others work. We had the idea of working together on a collaboration in some sort of way and thought that a film swap would be a great idea to work together given the huge distance between us. We didnt really dicuss what we would shoot on the films, but the outcome was so lovely and always surprising with film swaps how perfectly some of them match up.

Many of your images are personal, diary-like entries, has your style always been like this? Do you find people are drawn to your images because of how personal they are?

Yeah my work has always been quite personal, when I started out I just wanted to play with film and experiment in any way I could. Then after spending a lot of time alone and experiencing anxiety I started shooting self-portraits. I do find that my work draws a lot of people in as some can connect with it, they feel the same and can relate to the emotions that are present in the images, whether or not I purposefully tried to portray this or not. It's lovely getting messages and emails from people who admire my work or simply comments in which a certain photograph has struck a chord with them - the fact that my work can stir any kind of emotion in complete strangers is incredible to me.







Where do you see the series going?

We did a couple of film swaps over the course of maybe a year or two, honestly it was mainly just a really lovely way to stay inspired and to have something fun to shoot and to look forward to. The outcome was always a bonus for me. And it was always an honor to work on the same piece of film with someone that I admired.

You have an amazing list of publications you've been featured in - How did these come about, and have you any advice for others to getting featured?

I remember my first one was for the Frankie Magazine Photo Book and I just received a message through Flickr asking to use my image and told me how much they'd pay me for it. I was stunned, I just used to submit my work to groups on Flickr and it started from there (back when Flickr had an amazing photography community). After that I started spending a few hours every couple of days seeking out art & photography open calls for exhibitions or features and just emailed tonnes of people. Sometimes you just get random amazing emails out of the blue but if you want it to work long term you really have to put the time and work in to promote yourself. And don't be afraid of just going for it, even if you think you'll never get your work in a specific magazine or website, its always worth a try, you never know.

You are represented by The Francesca Maffeo Gallery - how has this helped you in general as an artist?

It's lovely being represented by the gallery, it's helped me in a lot of ways but mainly by having that back up support system in Francesca (Director), and knowing that I can just email her for advice and she has a wealth of it. It's also allowed me to meet some fantastic photographers through our group exhibition last Summer and it just gives you a confidence boost knowing you're in the greatest company of photographers.

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An interview with Karim Skalli
PHOTOGRAPHS FROM THE SERIES
MIMASU

KARIM SKALLI

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A photographer of observational documentation, Karim Skalli came forward with his series *Mimasu* in his submission to *Untitled Collective* in February of 2017, we got back in touch with him to find out more.

He explores his own identity through his relationship with spaces, objects and people and is particularly interested in how we perceive the so-called every day. By creating ambiguous imagery, he hopes to challenge perceptions of the banal and how our lived spaces and places are formative of our identity.





Firstly, what does Mimasu stand for; and what does it mean to you?

Mimasu roughly translates from Japanese to 'Look, watch, see' and it was all about being aware of my surrounding, noticing the things that we'd usually miss and being observant with the world around me.

How did the series originate; have you always been interested in documenting?

The series originated from my obsession with Rinko Kawauchi and her book 'Illuminance' I was blown away at how she made the most everyday scenery seem so ambiguous and otherworldly with these shots that featured incredible natural light and textures. I have always been interested in documenting but never really did anything about it, I'd say Mimasu was the project that made me realise how interested I actually was in documenting my surrounding.

As you have previously mentioned, Mimasu is a visual diary of your observational surroundings - when and where do you decide to take the photographs that make up the series?

The images from the series are just from my everyday life, so wherever I happened to be, I took my camera with me, always being prepared for the moment that could arise. I never really planned to shoot anywhere, a lot of the shots just happened when I was about but that was what the project was about, always being aware and documenting my everyday. The photographs were taken in Norwich, Hull, London, Morocco, Wales and a number of other places I visited between the two years the project was shot.

Do you ever stage your photographs to help tell the narrative?

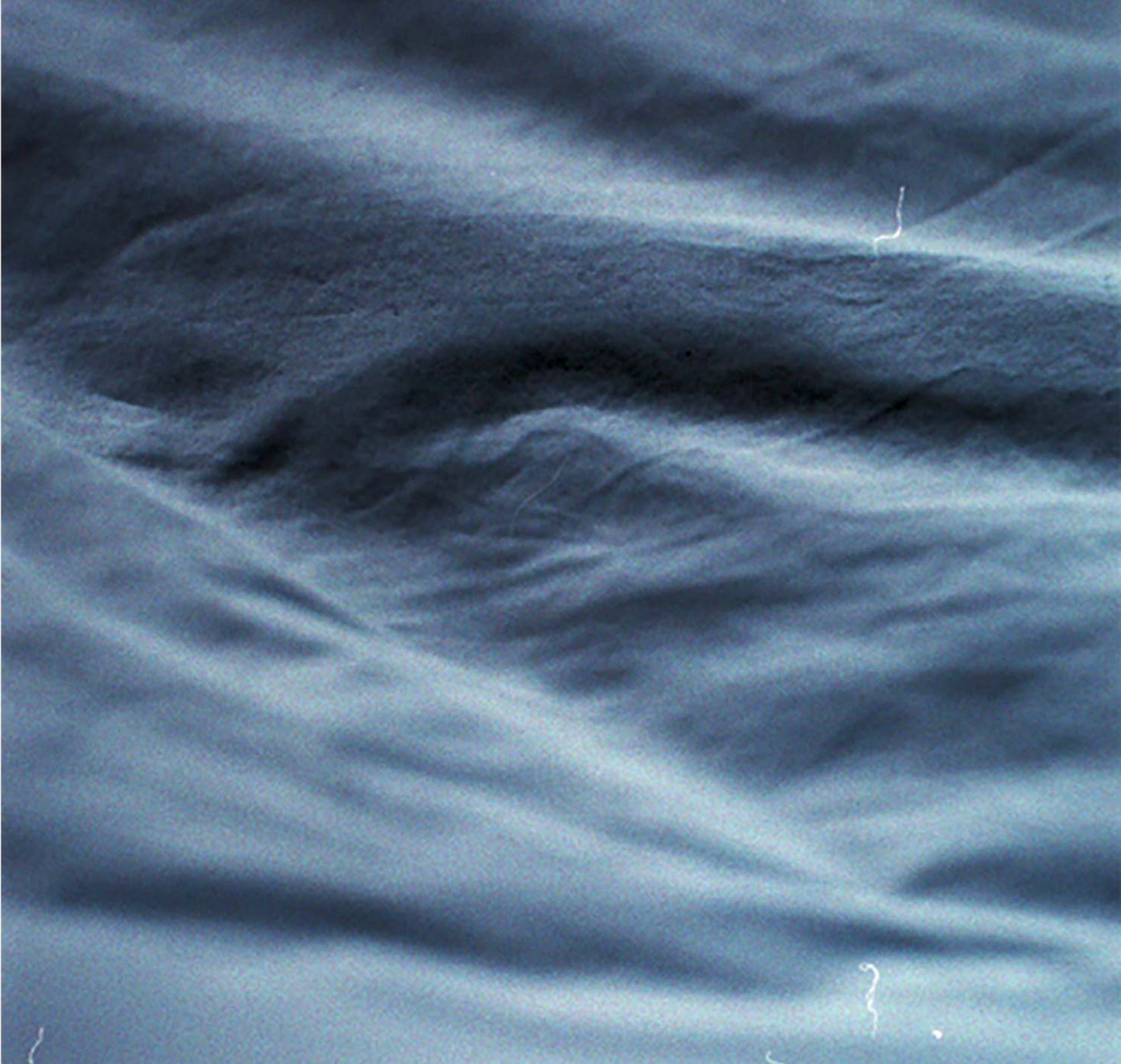
Not often at all, maybe for the odd portrait I do now but not too often.

Your photobook was a collaboration with Graphic design graduate, Nicholas Packer. How did this collaboration come about? And did you always see *Mimasu* turning into a book?

Me and Nick had been friends through Uni and had always talked about collaborating by creating a book combining our studies (Photography and publishing). We both had very similar interests photography and publishing wise so it quite a natural progression. It was always the intention, I photographed with a book in mind as that's how I wanted it to be viewed, I had always thought that the images would be stronger together rather than on their own and would give a stronger narrative on the meaning of the project when seen together.

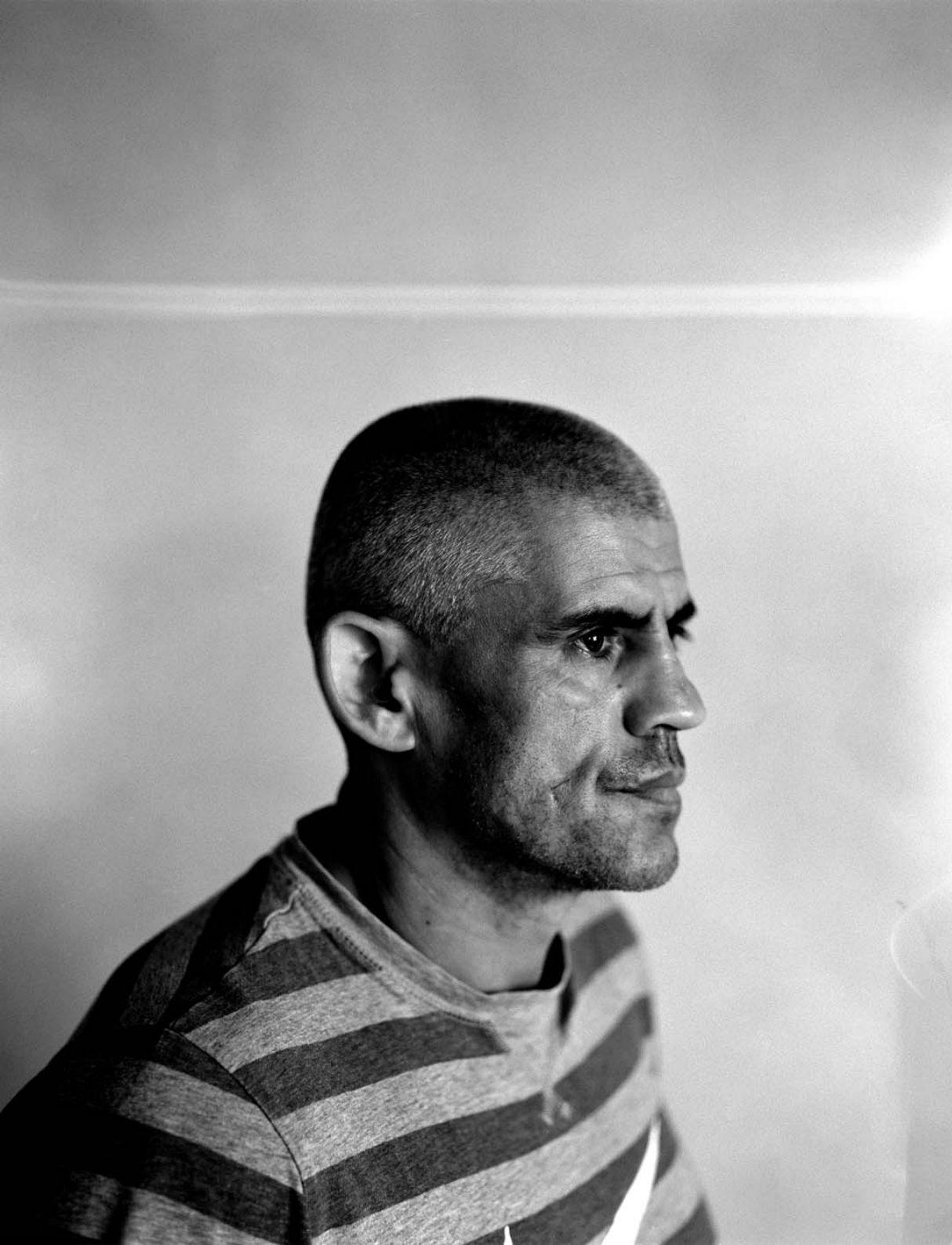
The photographs have a very calm feeling to them, do you think this is a reflection of your personality and daily life?

I think it's more a representation of the way I photograph. I prefer not to be rushed in what I do so I guess the image represents the space and time I was in at that moment. It was literally a reflection of my daily life though just seen through a different perspective and lens.





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An interview with Kamil Śleszyński
PHOTOGRAPHS FROM THE SERIES
WOLKA

KAMIL ŚLESZYŃSKI

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Kamil Śleszyński, a self-taught photographer is a former postman and Bulgarian forklift operator. His interest in photography lies in broadly defined documentary photography and in the evenings, he explores the secrets of the craft of bookbinding. He currently lives and works in Białystok, Poland.

Śleszyński's work appeared in the first ever Issue of *Untitled Collective* back in January of 2017.

What was your approach towards teaching yourself 4x5?

In my case, the sense of isolation is the driving force behind action. Białystok where I was born and live is a small town. It's difficult here for a good photo education. And someone important still tells you that something can not be done, that you do not have the right predispositions or knowledge. When someone claims that I am unable to do something or learn something, I am able to put in a lot of work to prove that he is wrong. That was the reason why I decided to master the 4x5 camera support. This is also the reason why I wanted to work with prisoners and I learned to make a hand made photo books.

You mention that you are a self-taught photographer, have you considered studying? If so, do you think it would change your style and approach to the medium and your subjects?

Many times I was thinking about starting to learn. Now I work based on intuition. In some cases, it helps in working quickly, but due to a lack of education, sometimes I can not justify my choices, even if they are good. I think that learning could help me to systematize the dispersed knowledge that I already have. On the other hand, I'm afraid, a situation where too much awareness of what I'm doing will cause me to stop photographing.





What is the meaning of the title *Wolka*?

In Gypsera, (Polish criminal slang) *Wolka* means freedom. Gypsera is a distinct nonstandard dialect of the Polish language, used traditionally by recidivist prison inmates. It evolved in the 19th century in the areas of the Russian partition.

Gypsera is constantly evolving to maintain the status of a language understood only by a select group of inmates and not by the wardens or informers. Because of this it is currently one of the lexically richest dialects of the Polish language. Also, it is not possible to prepare a comprehensive dictionary of the dialect since it differs from prison to prison.

How did you come to work with a prison and did you face any challenges?

A few years ago I met the director and journalist Dariusz Szada-Borzyszkowski. He was working with prisoners and regularly cast them in performances. I was impressed with his work, and when I saw *Our Class* (a story about a group of classmates - Poles and Jews - from 1925 to recent times) by Tadeusz Słobodzianek, with Darek's direction, I decided that I also wanted to work with prisoners. I photographed as an amateur for several years, during which I gained a lot of theoretical knowledge; recently I decided to do it seriously. Dariusz put me in touch with the right people and gave valuable advice, his help greatly accelerated my practice and career. But this is not the whole story; I was interested in prisons for a long time, even before my friendship with Darek. I grew up in the neighbourhood of a prison. I often used to walk near the prison walls and watch the prisoners. They would stand in the windows, bathing in the sun. I wondered why they were behind the walls. This curiosity stayed with me.



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An Interview with Tom Illsley

PHOTOGRAPHS FROM THE SERIES

THERE'S NO HERONS TODAY

TOM ILLSLEY

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Tom Illsley's submitted series Meridian was a beautiful edition to Issue #3 of Untitled Collective. A record of a geographical journey and the investigation of environments, the series also received the Genesis Imaging Bursary award. Illsley, a documentary landscape photographer, predominantly works with geographical themes.

His most recent body of work There's No Herons Today continues to explore these themes and ideas.

Birmingham Airport (IATA: BHX, ICAO: EGBB) is an international airport located 5.5 nautical miles east southeast of Birmingham city centre, at Bickenhill in Solihull, England. The airport is a base for Flybe, Monarch, Ryanair, Thomas Cook Airlines and Thomson Airways. It offers both domestic flights within the UK, and international flights to destinations in Europe, the Middle East, the Indian subcontinent, North America and the Caribbean. Passenger footfall throughout 2015 was over 10.1 million, making Birmingham the seventh busiest UK airport. There are currently plans for a second runway and a new terminal complex at the site.





"Birmingham Airport receives thousands of international passengers every day. These visitors travel to and from the four corners of the globe, flying over the surrounding area without ever being able to intricately see the beauty of the landscape below.

This series of images focusses on the space surrounding Birmingham Airport and works to make the landscape and its history visible to these travellers that frequent to sky above. It highlights the communities who inhabit the perimeter and live under the flightpaths. Figures from Birmingham Airport show that 8 million people live within one hours drive of the airport, but less than 40% of them use it.

Despite the airport and The NEC now dominating the physical and psychological landscape; you can get a sense of the green corridors or pockets corridors around the airport when flying in and out. These older natural habitats and those of the urban developments now sit side by side, and are homes for people, flora and fauna which are invisible to the travellers.



The work is also an exploration of my strong and fond personal connections to this area, particularly Sheldon Country Park and the RW15 Viewing Area; where I spent much of my childhood laying on my back watching the planes come in to land and take off with my Grandmother."

The work counters the impressions of areas such as Marston Green, widely considered an area of deprivation and deterioration but one with many hidden beauties; in spaces such as Hatchford Brook, isolating an 18-hole golf course between the airport and its flowing water. I consider these photographs to be a truthful representation of this periphery, displaying how the land is viewed, used and mediated."



What have you been working on since graduating in 2015; and what are your motivations for making new work?

Since graduating I've been starting new work and continuing with on-going projects. I've recently got back from Northern Ireland where I made more images for my Meridian series in which I document geographical centre points. I've also got a few projects in the pipeline; most of them are long form, as that seems to be how I work best.





You were awarded the Genesis Imaging Student Award in 2015 – how exactly did it help you?

On the face of it, the Genesis Bursary awarded me with the opportunity to expand on the body of work I created in the final year of my BA at Nottingham Trent, Meridian. The expansion of this work would then form my first solo exhibition one year later. Genesis also covered the production costs and provided mentoring throughout this one-year period. On top of this opportunity I have built a unique relationship with the team at Genesis Imaging and more specifically Mark Foxwell. He has been of great help and guidance; not just with this work but also in providing me with insight, networking and other opportunities.



Many of our readers are students and recent graduates, what advice would you give to help them achieve awards such as Genesis Imaging Student Award?

Think about the long term and don't stop. If I could say something to my student self it would be to take as many opportunities as possible whilst within the framework of a university. Once you leave, although you'll be alumni and "part of the family", you won't have the ease of access to darkrooms, equipment, studios and most importantly the support of the tutors and technicians. Luckily for me, as a graduate I had a pretty full on year to shoot more work and prepare for my exhibition; the drive towards this has kept me motivated since leaving university.



Do you think that it is harder to find opportunities as a graduate or that being a student was particularly beneficial to finding experiences and opportunities?

It's most definitely harder as a graduate, when I was a student I was in an environment where opportunities were shared between my peers and also a lot of open calls were free to students. Luckily there are platforms like Untitled Collective and Photograd that help maintain this community of creative and graduates.

How did you decide on the title *There's No Herons Today*?

For quite a while there was no working title; but one foggy day when I was walking around the perimeter of the airport in an area with dense grass and foliage, out of nowhere a distant voice shouted towards me "There's no herons today, I haven't seen any for a few days now". On this particular day I could hardly see any of the planes coming in to and or take off, I could just hear them. His statement really resonated with the work I was making.

You mention that you spent a lot of your childhood in this area; did this automatically draw you to photographing and recording the area?

I wouldn't say it automatically drew me to the area, it helped in the fact that I had a familiarity to it and knew where I was, but on the whole I explored more of the airport now than when I was little. The image that brings back the fondest memories is the one of the child with his Grandfather at the viewing area. I spent hours sat on those same benches and lying on the same ground there watching planes for hours coming in to land and take of with my Grandma. It's where I saw Concorde for the first and last time.

Your work has a very consistent feel throughout, have you always been focused on documentary landscape photography?

For the past 4 or so years I've found myself gravitating towards landscape photography and in particular the nuances and banality of the British landscape. I like to implement the notions of the *dérive* and the *flâneur*, I drift around the landscape documenting elements that I find interesting and have a momentary attachment to. This is most prominent in *Meridian* and since making that work I like to work with these same ideals. There's something quite humbling about allowing my work to be guided by my eyes, rather than an agenda.

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UNTITLED COLLECTIVE

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