

Celebrating Women in Photography Today⁺

HUNDRED⁺ HEROINES_♀

PRESENTS

STRUCK BY LIGHT

ELLEN CAREY

INTRO

Hundred Heroines presents **Struck by Light**, Ellen Carey. In an open call, Ellen Carey asked ‘What is a 21st century photograph?’ ... and ... ‘What does a 21st century photograph look like?’ Ellen’s answer is seen through her Zerograms.

The winner of the call was Nettie Edwards with her series *Grave Goods*, seen here alongside Ellen’s work.

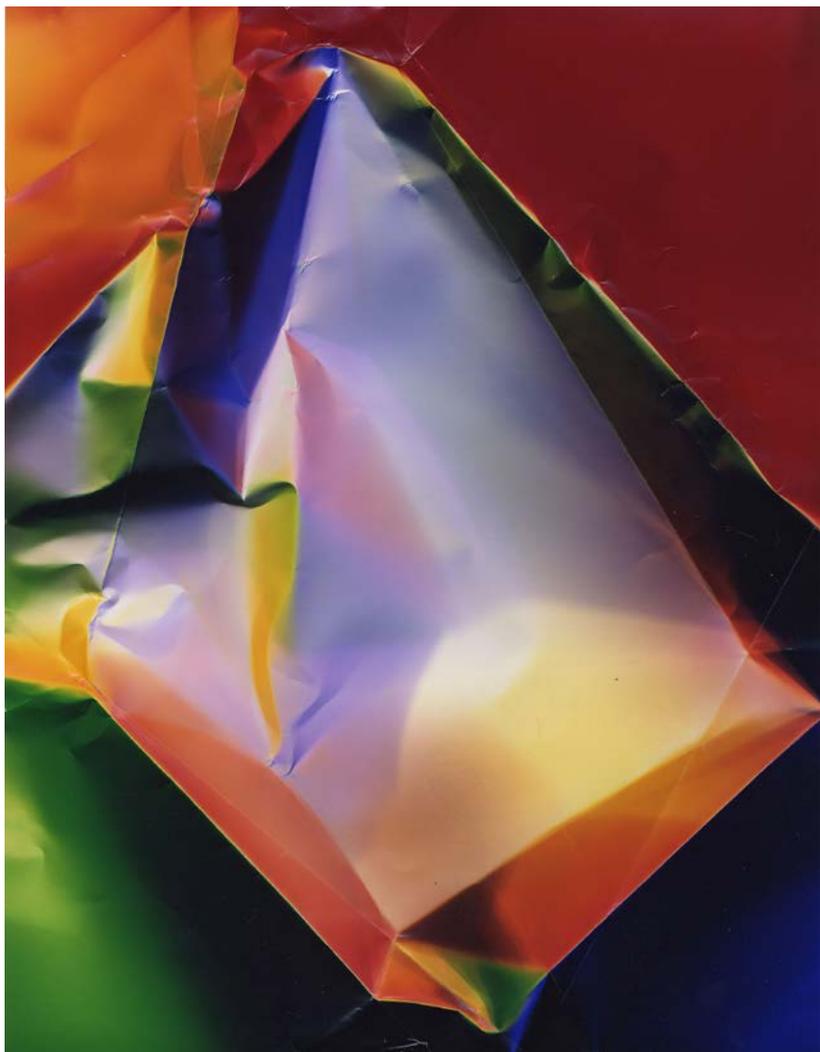
Struck by Light references Ellen’s zerograms made without a camera. In colour printing, the paper is extremely light sensitive, and by allowing light to fall on the “dings” - seen as errors in traditional printing - Ellen creates the “shadows”. Her work intentionally upends traditional methods resulting in distinctive, abstract arrays of colour.

The series displayed here, as a poster edition, represents some of the unique zerograms, made by Ellen exclusively for Hundred Heroines, and generously donated by the artist. The original zerograms are available to purchase and for further information, email hello@hundredheroines.org.

Ellen Carey (b.1952 USA) is an educator, independent scholar, guest curator, photographer and lens-based artist, whose unique experimental work (1974-2020) spans several decades. What is often viewed and

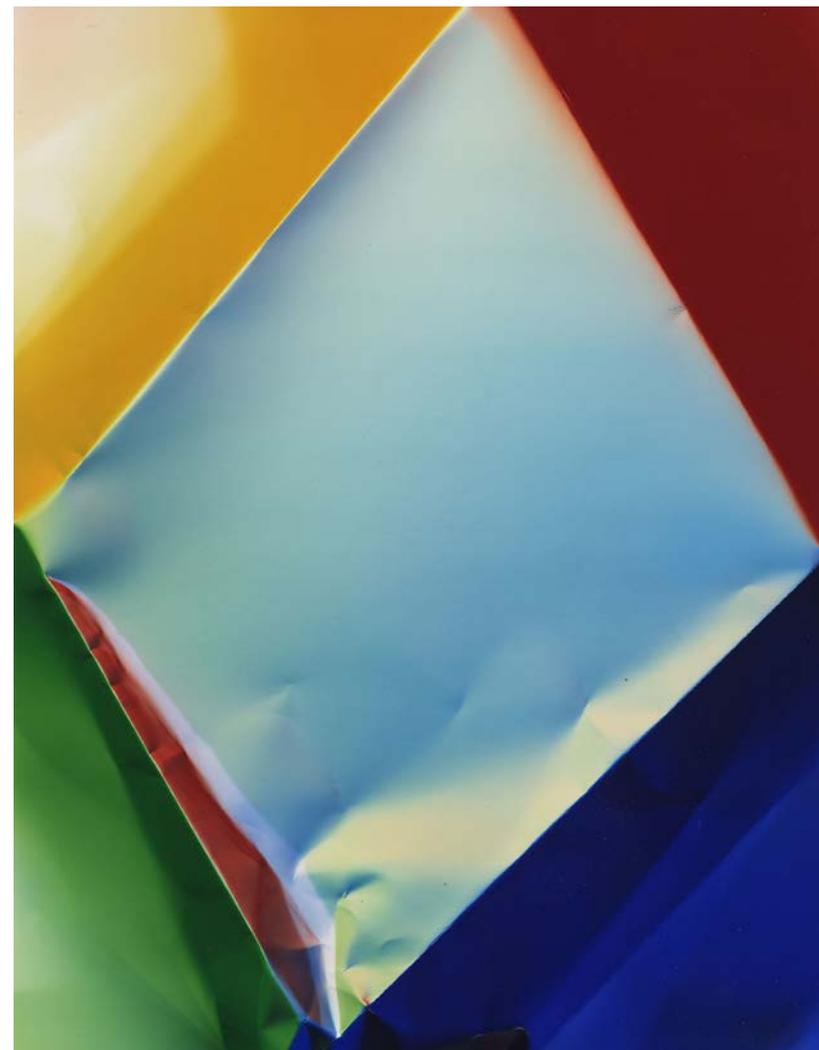
explored as a medium of direct representation, in Ellen’s hands becomes a form that looks in on and becomes of itself. Her art doesn’t seek to be a snapshot of a subject or the world, but reflects the beauty of the process itself, whether that be Polaroid or photogram. And so, the work, rootless and free from reference or material context, allows components of the photographic image – notably light and colour – to take centre stage, in a practice that acknowledges the science in creativity.

The Hundred+ Heroines Team



ELLEN CAREY

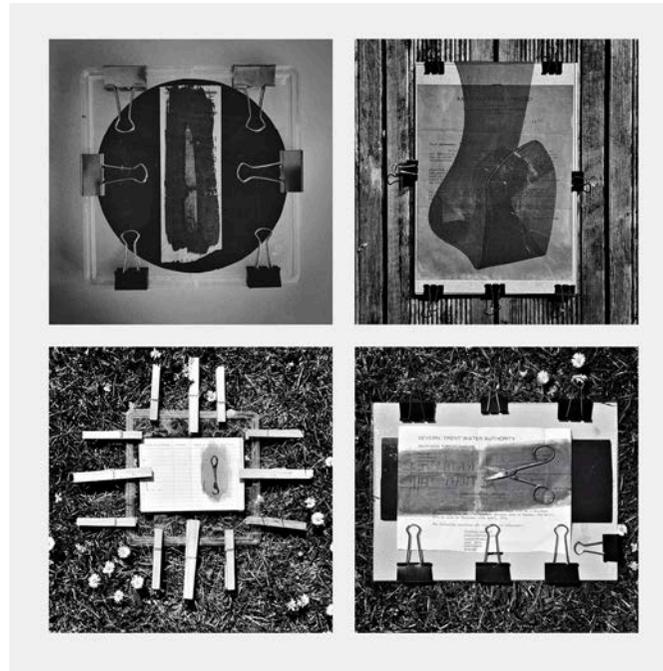
Artist: Ellen Carey
Title: "Zerograms (from L to R)
#05 #26 #01"
Date: 2019
Medium: Colour Photogram:
C-Print - Unique
Size: 14" h x 11" w
Courtesy of the Artist
Copyright ©Ellen Carey 2019
All rights reserved



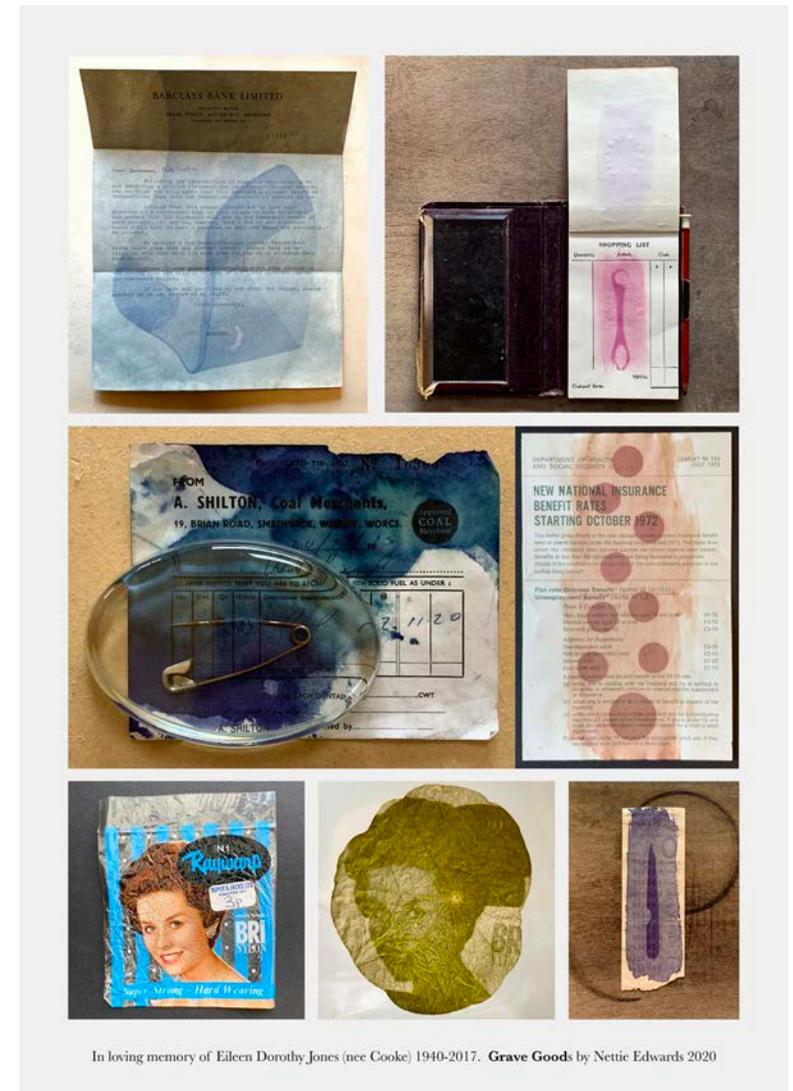
ELLEN CAREY

Artist: Ellen Carey
Title: "Zerograms (from L to R)
#48 #76 #89"
Date: 2019
Medium: Colour Photogram:
C-Print - Unique
Size: 14" h x 11" w
Courtesy of the Artist
Copyright ©Ellen Carey 2019
All rights reserved

NETTIE EDWARDS

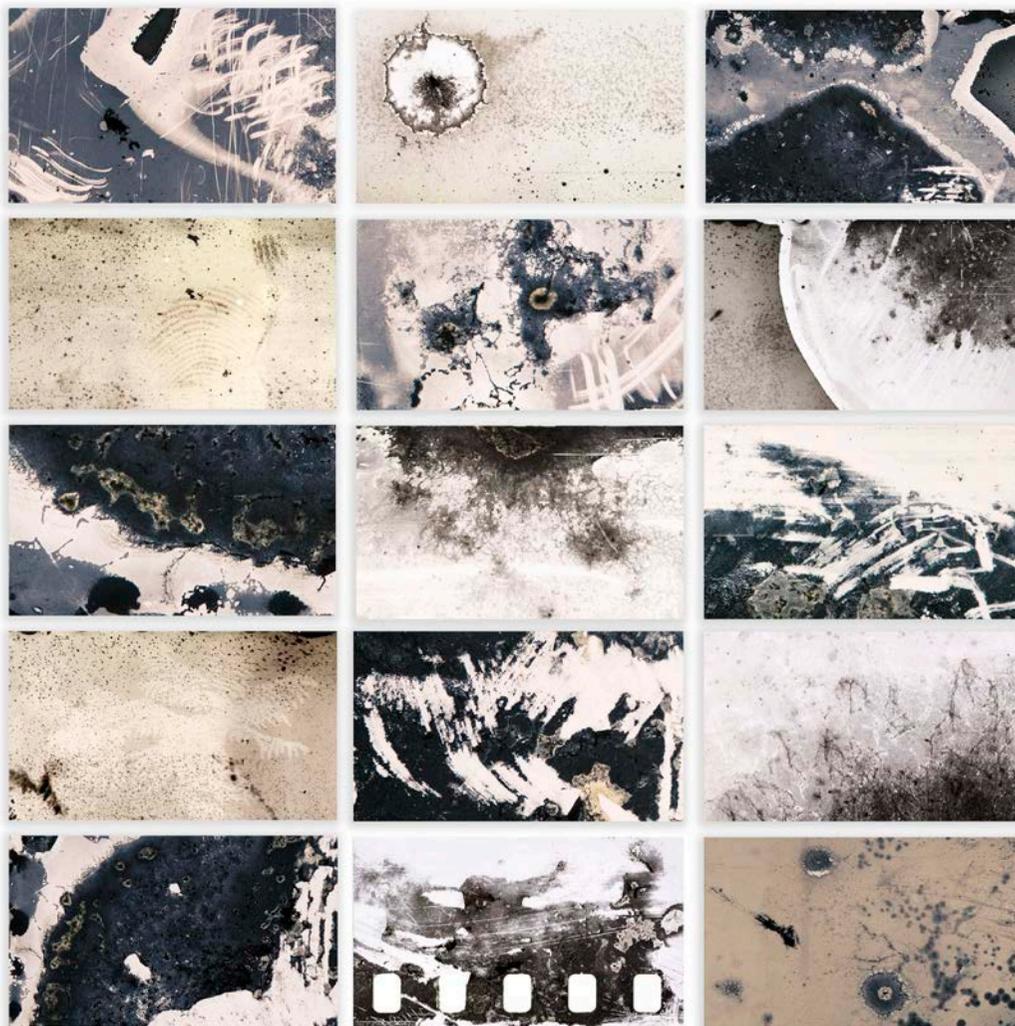


Artist: Nettie Edwards
Title: Grave Goods, series from the Personal Possessions of Eileen Jones (nee Cooke) 1940 - 2017
Date: 2020
Medium: Plant dye prints in progress and plant dye prints
Size: various
 Courtesy of the Artist and the Artist's Family
 Copyright ©Nettie Edwards 2020
 All rights reserved



In loving memory of Eileen Dorothy Jones (nee Cooke) 1940-2017. - Grave Goods by Nettie Edwards 2020

MEESHA HOLLEY



Artist: Meesha Holley

Title: "Suspension"

Date: 2020

Medium: Expired Neopan
35mm Film Printed as C-type
prints

Size: 5.5"h x 9.5"w (each) or
27.5"h x 28.5"w (all)

Courtesy of the Artist
Copyright ©Meesha Holley
2020

All rights reserved

WALL 5

POPPY LEKNER



Artist: Poppy Lekner
Title: Two works from The Infinite Series
Date: 2020
Medium: Unique photogram on silver gelatin
Size: Originals 203mm x 254mm
Courtesy of the Artist
Copyright ©Poppy Lekner 2020
All rights reserved



Artist: Poppy Lekner
Title: “Morning Light” from Chromogenics Series
Date: 2019
Medium: Unique photogram on instant film
Size: Original 46mm x 62mm
Courtesy of the Artist
Copyright ©Poppy Lekner 2020
All rights reserved

KY LEWIS



Artist: Ky Lewis
Title: "Searching For Light A Solargraphic Germination #12"
Date: 2017
Medium: Archival Pigment Print
Size: 59cm h x 34cm w
 Courtesy of the Artist
 Copyright ©Ky Lewis 2020
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KATERYNA SNIZHKO

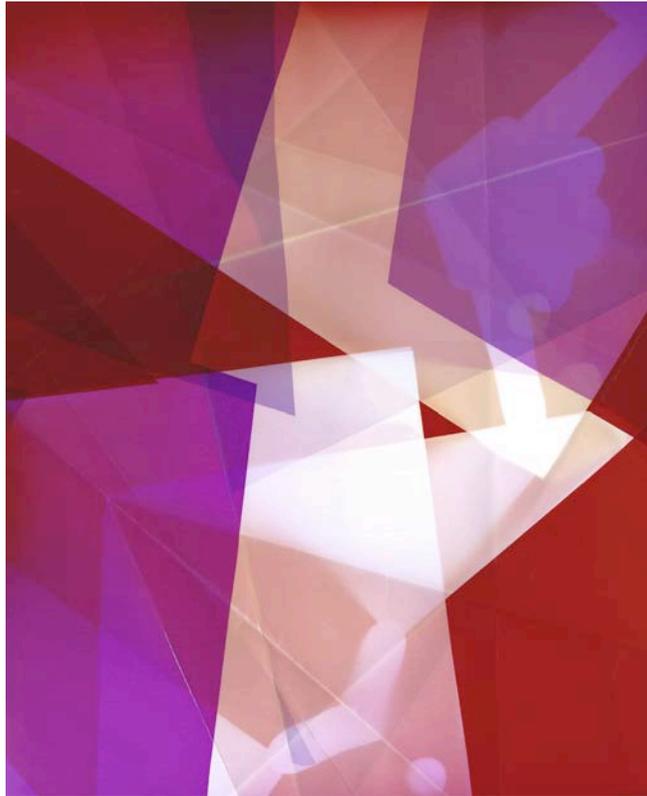


Artist: Kateryna Snizhko
Title: "Debris"
Date: 2017
Medium: Manipulated risography print, nylon mesh, wooden frame - Unique
Size: 50cm h x 55 cm w
 Courtesy of the Artist
 Copyright ©Kateryna Snizhko 2020
 All rights reserved

CRISTINA FONTSARÉ



Artist: Cristina Fontsaré
Title: "Portal"
Date: 2020
Medium: Polaroid Negative Fuji Fp100c, Printed in Canson Baryta Prestige Paper 340gsm
Size: 27.5"h x 21,6"w (70 x 55 cm)
 Courtesy of the Artist
 Copyright ©Cristina Fontsaré 2020
 All rights reserved



LUCY BENTHAM

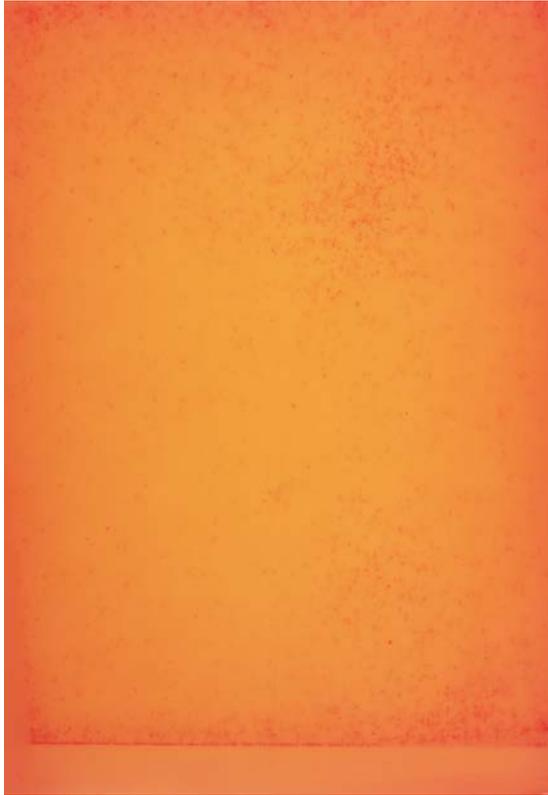
Artist: Lucy Bentham
Title: "Potentiality / Actuality: Folded photogram 3"
Date: 2015
Medium: C-Print Photogram - Unique
Size: 12" h x 10" w
Courtesy of the Artist
Copyright ©Lucy Bentham 2020
All rights reserved



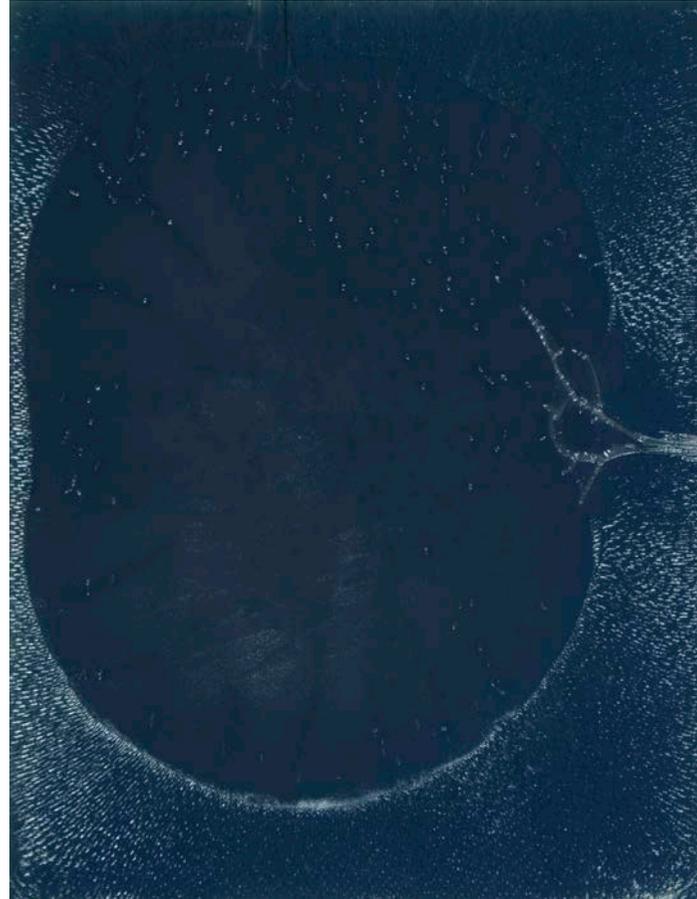
JOANNA VESTEY

Artist: Joanna Vestey
Title: "Guilleminot Obscuritié, Manipuler dans L'obscuritié, 1930's", From the series: A Shift in Material Presence
Date: 2019
Medium: Color C-type Print
Size: 52cm x 36 cm
Courtesy of the Artist
Copyright ©Joanna Vestey 2020
All rights reserved

JOANNA VESTEY



Artist: Joanna Vestey
Title: "Blue Stripe, Tacma, TK-20, 1991", From the series: A Shift in Material Presence
Date: 2019
Medium: Color C-type Print
Size: 82 x 116cm
Courtesy of the Artist
Copyright ©Joanna Vestey 2020
All rights reserved

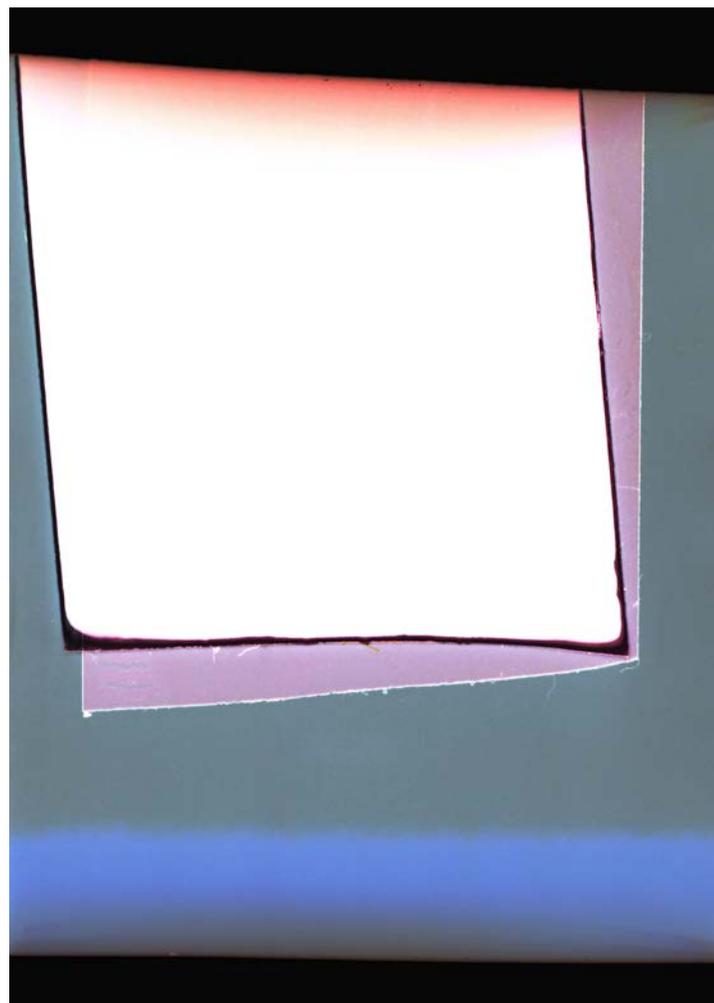


Artist: Joanna Vestey
Title: "Ilford H.P.S. Open in Darkness only, 1930's", From the series: A Shift in Material Presence
Date: 2019
Medium: Color C-type Print
Size: 36 x 24 cm
Courtesy of the Artist
Copyright ©Joanna Vestey 2020
All rights reserved

LIZ HARRINGTON



Artist: Liz Harrington
Title: Shingle Street No. 27, 28 & 29 (Triptych)
Date: 2019
Medium: Cyanotype (cameraless) - Unique
Size: 27.5”h x 40.5”w
Courtesy of the Artist
Copyright ©Liz Harrington 2019
All rights reserved



Artist: Lucy Bentham
Title: “Potentiality / Actuality 063”
Date: 2016
Medium: Digital C-Print
Size: 60” h x 44” w
Courtesy of the Artist
Copyright ©Lucy Bentham 2020
All rights reserved

LUCY BENTHAM

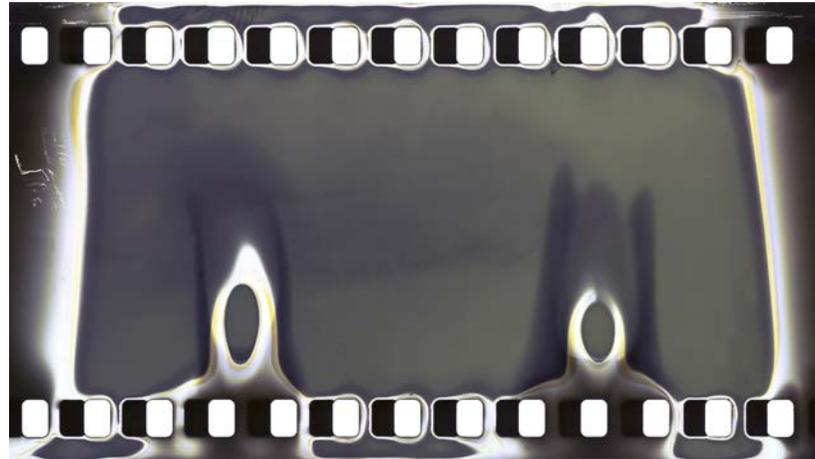


ERIKA G SANTOS



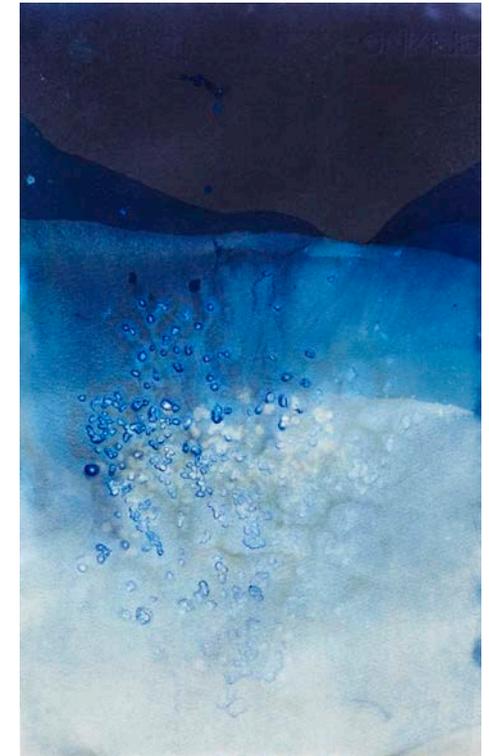
Artist: Erika G Santos
Title: From the series "Dismantled"
Courtesy of the Artist
Copyright ©Erika G Santos
All rights reserved

MEESHA HOLLEY



Artist: Meesha Holley
Title: "Divided Unity"
Date: 2020
Medium: 35mm Film Printed on
C-type Duratrans
Size: 35mm x 67mm.
Exhibited print: 17"h x 29"w
Courtesy of the Artist
Copyright ©Meesha Holley 2020
All rights reserved

LIZ HARRINGTON



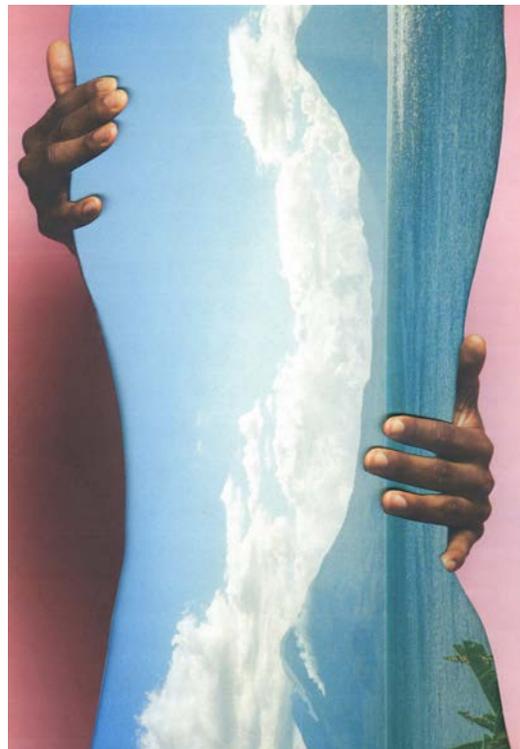
Artist: Liz Harrington
Title: "Shingle Street No. 52"
Date: 2019
Medium: Cyanotype (cameraless) -
Unique
Size: 13.75" h x 8.5" w
Courtesy of the Artist
Copyright ©Liz Harrington 2019
All rights reserved

LUCY BENTHAM



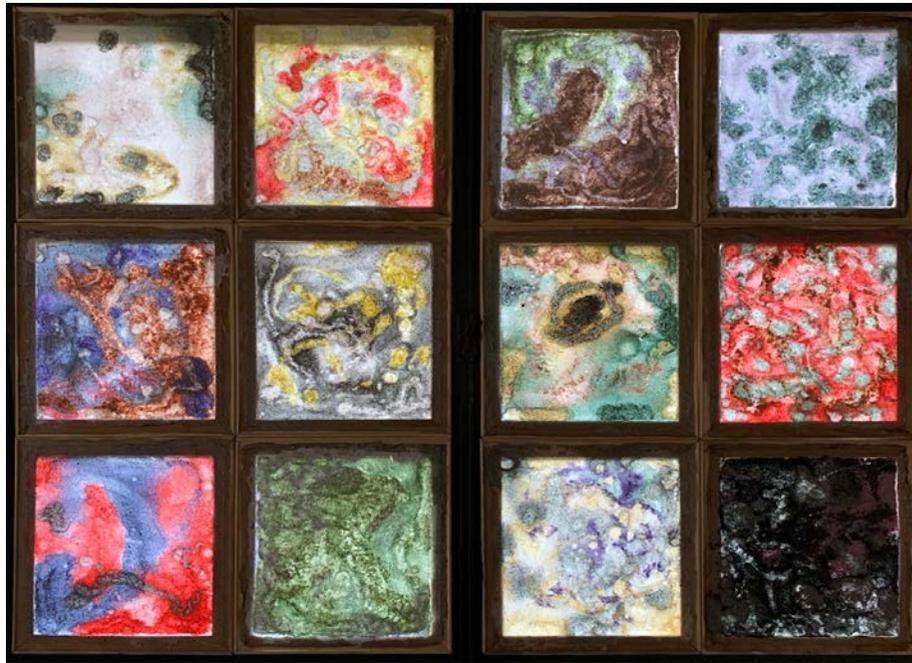
Artist: Lucy Bentham
Title: "Potentiality / Actuality 044"
Date: 2016
Medium: Digital C-Print
Size: 50cm h x 200cm w
Courtesy of the Artist
Copyright ©Lucy Bentham 2020
All rights reserved

JESSY BOON COWLER

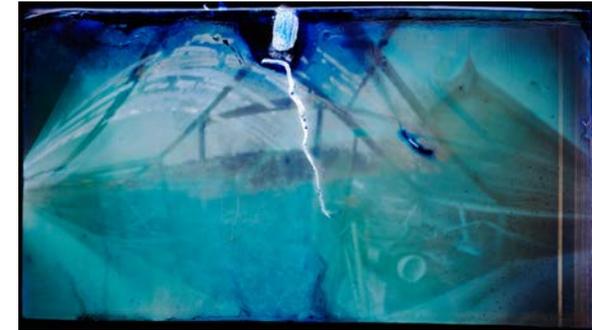


Artist: Jessy Boon Cowler
Title: "Volcán Abrazo" & "Island Nips", from the series Postcards from Pachamama
Date: 2019
Medium: Analogue and digital photographs from personal archives, printed and collaged (original) Scanned and printed on German Etching paper
Size: 21.0 x 29.7cm, 21.0 x 29.7cm
Courtesy of the Artist
Copyright ©Jessy Boon Cowler 2019
All rights reserved

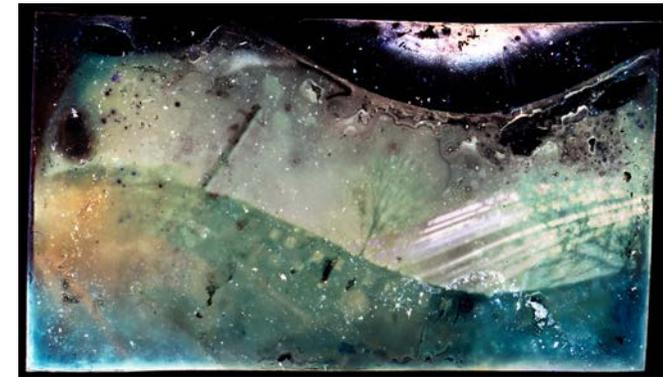
KATERYNA SNIZHKO



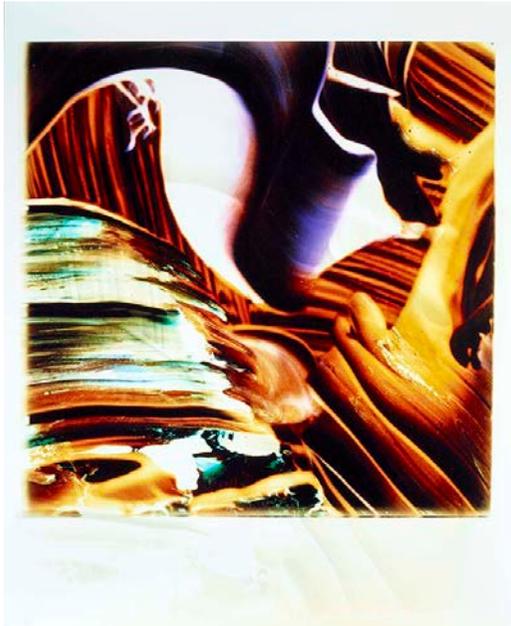
Artist: Kateryna Snizhko
Title: “Debris”
Date: 2019
Medium: Installation view at Unseen Artist Lab, 2019, wood, manipulated risography prints, nylon, wooden frames - Unique
Size: 150cm h x 200 cm w
Courtesy of the Artist
Copyright ©Kateryna Snizhko 2020
All rights reserved



KY LEWIS



Artist: Ky Lewis
Title: Searching For Light A Solargraphic Germination #5” & “Searching For Light A Solargraphic Germination #13”
Date: 2017
Medium: Archival Pigment Print
Size: 34cm h x 60cm w
Courtesy of the Artist
Copyright ©Ky Lewis 2020
All rights reserved



Artist: Anna Luk
Title: “Gesture” & “Lifeforms”
Date: 2019, 2020
Medium: Colour C-Print Cliché Verre
- Unique
Size: 35” h x 29” w, 10” h x 8” w
Courtesy of the Artist
Copyright ©Anna Luk 2020
All rights reserved



ANNA LUK



Artist: Sonia Mangiapane
Title: “off to the mountains“, “reflect/refract”,
“Nature’s Playground “ & “can’t see the forest”
Date: 2019/2020
Medium: chromogenic print/photograph with
darkroom intervention [unique]
Size: 76cm x 90cm
Courtesy of the Artist
Copyright ©Sonia Mangiapane 2020
All rights reserved

SONIA MANGIAPANE



KATERYNA SNIZHKO

Artist: Kateryna Snizhko
Title: "Debris"
Date: 2019
Medium: Manipulated
risography print - Unique
Size: 29.7 cm h x 42 cm w
Courtesy of the Artist
Copyright ©Kateryna Snizhko 2020
All rights reserved



EMILIE POIRET-BROWN

Artist: Emilie Poiret-Brown
Title: "04/04/19 01"
Date: 2019
Medium: Silver Gelatin -
Unique
Size: 69" h x 27.5" w
Courtesy of the Artist
Copyright ©Emilie Poiret-
Brown 2020
All rights reserved



Artist: Emilie Poiret-Brown
Title: "Undated 01" & "28/02/19 05"
Date: 2019
Medium: Silver Gelatin - Unique
Size: 20" h x 16" w, 16" h x 12" w
Courtesy of the Artist
Copyright © Emilie Poiret-Brown
2020
All rights reserved

EMILIE POIRET-BROWN



LAUREN SPENCER



Artist: Lauren Spencer
Title: "I Dream of Screens"
(detail)
Date: 2019
Medium: Colour C-Print
Photogram - Unique
Size: 61" h x 30" w
Courtesy of the Artist
Copyright ©Lauren Spencer
2019
All rights reserved



POPPY LEKNER

Artist: Poppy Lekner
Title: "Huygen's Cluster"
Date: 2020
Medium: Unique
photogram on silver
gelatin
Size: Original 203mm x
254mm
Courtesy of the Artist
Copyright ©Poppy
Lekner 2020
All rights reserved



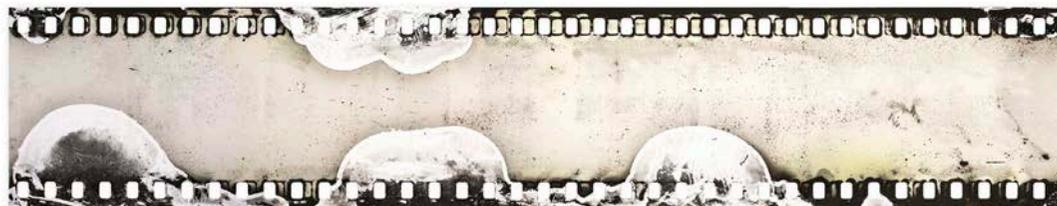
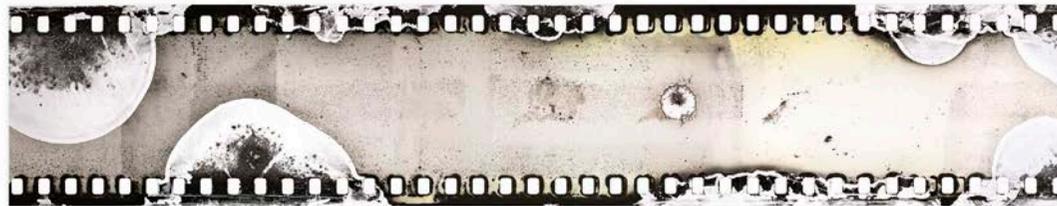
Artist: Cristina Fontsaré
Title: "In The Monster Cave" & "Kali"
Date: 2019, 2020
Medium: Polaroid Negative Fuji Fp100c
Printed in Canson Baryta Prestige Paper
340gsm
Size: 27.5"h x 21.6"w (70 x 55 cm)
Courtesy of the Artist
Copyright ©Cristina Fontsaré 2020
All rights reserved

CRISTINA FONTSARÉ



LAUREN SPENCER

Artist: Lauren Spencer
Title: "I Dream of Screens" (detail)
Date: 2019
Medium: Colour C-Print Photogram
- Unique
Size: 61" h x 30" w
Courtesy of the Artist
Copyright ©Lauren Spencer 2019
All rights reserved



Artist: Meesha Holley
Title: "Corrosion"
Date: 2020
Medium: Expired Neopan
35mm Film Printed on C-type
Duratrans
Size: 35mm x 185.5mm.
Exhibited prints: 11"h x 63"w
(each) or 33"h x 63"w (all)
Courtesy of the Artist
Copyright ©Meesha Holley
2020
All rights reserved

MEESHA HOLLEY



ARTIST

CONCEPT NOTES



Nettie Edwards

GRAVE GOODS

"These are her things,' he was saying. "These are her things! She touched these things, she chose and bought them one by one, she arranged them lovingly and she thought they were beautiful. Oh my mother, my poor foolish little mother! The tears were streaming down his face. — The Book of Ebenezer le Page by G.B. Edwards.

The work submitted here is part of ongoing personal exploration and reflection, working with a deceased woman's belongings, through the medium of unstable, organic, photo-sensitive processes: Anthotype and Chlorophyll printing.

In March 2017, my aunt died: leaving a house packed with the accumulation of almost 80 years of life on this earth, for others to pick over. Eileen was a hoarder and many of her left-behinds were nothing, less than nothing, and yet each till receipt, bus ticket, paper bag and rusty pin meant something to her, or at least, the holding on to them did. Sensing that holding on to them might have some yet-to-be discovered relevance to me, I salvaged as treasures, items that others would trash. For two years, boxes cluttered my studio, filling the air with the unmistakable scent of decay. Why couldn't I move on? It occurred to me that in my imagination, transubstantiation had taken place: the objects left behind were an extension of my loved one's body. Then my involvement in a residency that examined the potential of repurposing as part of a sustainable photographic darkroom practice prompted me to consider ways by which I might work with my aunt's belongings not only as photographic subjects but as the materials and equipment used to make photographs: paperweights and holiday souvenirs repurposed as solar exposure units, clothes pegs as bulldog clips; Plastic or paper bags, stockings, suspender clips, needles pins, threads, coins from purses and items of personal hygiene used in place of photo negatives

and transparencies; shop till receipts, letters from bank managers, envelopes and birthday cards become printing substrates. Photo emulsions are plant juices and drops of stale vintage perfume. Emulsion straining cloths are gifted handkerchieves. This submission proposes to exhibit a small selection of finished prints and prints in process.

As with much of my work, Grave Goods conceptually references current anthropological and critical discourse concerning curated decay. It also presents the printing process as metaphor, equally worthy of our consideration as the finished print. The capturing of light is presented at its tipping point as Anthotypes and Chlorophyll prints are created through an unstoppable process of organic decay. Ephemerality being a key component of their materiality, they are both artefact and ecofact (organic objects subject to decay) This runs counter to the historical marketing of vernacular photography that engaged chemically coated pieces of paper as passive collaborators in a conspiracy of codependency. My work peels back the layers of this unhealthy relationship, presenting photography not as an act of preserving memories but a performative one of letting go.

NETTIE EDWARDS

Meesha Holley

My artistic practice uses photography as a vehicle to explore the constant give and take between us and our environment, it negotiates the natural world, our environment and how we connect to it. In this global moment which requests reflection, where our immediate relationship to our environments have changed, even temporarily, we are shown how vital our relationship to the natural world and its depiction is.

With the exhibiting series I have been exploring the recording of memory, through the malleable and fragile nature of photographic film, creating tapestries of recordings through ghostly exposures and by direct manipulation of the chemistry.

“Indeed, the attempt to live according to the notion that the fragments are really separate is, in essence, what has led to the growing series of extremely urgent crises that is confronting us today.”

— David Bohm

MEESHA HOLLEY

Poppy Lekner

I am an experimental photographic artist with interest in alternative photographic processes. Primarily working with cameraless photography.

My work is sometimes purposefully biographical and sometimes simply the results of play generated from a desire to explore an object with light, or explore the light itself. Cameraless photography and experimental photography provide a space to play that is neither purely photographic nor painting but somewhere in between. There is a directness of contact with the object and the photosensitive medium/surface that has kept me fascinated with this mode of working as I continue to learn and connect with things and myself through this means of and the looking/interacting.

Chromogenics Series

My Chromogenics series started last year (2019); my process usually involves playing with objects and light but in this case the vivid colours that the instant film was capable of producing captured my imagination and the play with objects evolved into play with light, colour fields and abstraction.

Light and Dark Play Series

The Light and Dark Play series also works with colour and abstraction. This series evolved when we were unable to leave our home during lockdown. I used things I had at home to experiment with and improvised a darkroom at home.

POPPY LEKNER

Ky Lewis

My approach to working experimentally is based in the slow lane, I work in a variety of ways using both cameraless and pinhole, traditional and alternative. I prefer a more serendipitous workflow, allowing accidents to steer work into new directions. I enjoy painting with light and chemicals allowing this to bring a personal response to the creative process within the confines of the darkroom. Always busy on a number of projects simultaneously, my work is process driven and my interests are in landscape, cycles of life, memory, death and decay.

Currently, I am working predominantly with large format pinhole cameras - the photos made in these are exposed onto X-Ray film or as paper negatives. Some of these images are created by combining film, earth grounds, chromoskedasik sabattier and cliché verre mixed with contact methods, marking of the surface with specific materials and chemicals creates a personal response to the image. This work is being explored in the landscape project, "Ness" a personal topography of connected sites in the South East of England.

Pinhole and camera-less work are at the core of my practice, combining the two brings an interaction between imagined worlds and realities. The emotional response to a site and the protracted time element of pinhole exposures allows for multiple instances to be caught on film, the light and fleeting moments, the essence of a place held at the edges of awareness, something almost intangible.

This combined with my interest in the minutiae on the emulsion surface is evident In "Searching For Light a Solargraphic Germination Project" the use of pinhole and direct contact with the light sensitive surface has produced an interaction which creates images which have both an ethereal and grounded quality.

"Searching For Light A Solargraphic Germination Project" was set up to determine via the process of a double durational study whether the environmental conditions would have an influence on the contents of the cameras. On 7th March

2018 containers were loaded with expired Ilford photographic paper, 10ml of water was also added to each container and a range of seeds chosen and placed inside the cameras; the seeds soaked overnight before being placed outside in the elements the following day.

The photo paper would document the passage of the sun and during the 60 day period the seeds would grow- toward the light. The small pinhole in each camera allowing the recording of the passage of the sun across the paper would also provide just enough light to inspire growth. Not all seeds would germinate and this would only be discovered at the end of the project when the cameras were finally opened. One camera was checked halfway through to get an idea if anything was being recorded.

To establish visible growth the marks left by the seedlings on the paper would be recorded, the negative space created would break the arcs left by the sun as it burnt into the paper each day.

Solargraphs clearly record breaks in cloud cover and as long as there is sun the pinhole will let light through to the surface of the emulsion and make a mark. The intersection of these paths could possibly give an indication of weather patterns. The action of scanning then destroys the image on the photographic emulsion.

The results were mixed from this project, 24 'cameras' were placed in different aspects across the site, east to west, north to south and vice versa. Sheltered and exposed areas could be seen to have influenced the growth of the contents. Of the 24 cameras placed 22 were recovered and two lost to wildlife or human intervention. The images and artefacts on the photographic emulsion have occurred through interaction with the plants growing inside: the ingress from pollen, spores, mites, water, condensation and the creation of a pinhole image.

KY LEWIS

Kateryna Snizhko

Notwithstanding that the inestimable value of the photographic medium has been widely felt and acknowledged, the rhetoric around the authenticity and materiality of the medium has been recently intensified. Being influenced by this debate, I started to manipulate the notions that describe and explain photography, and investigate correspondences between motif and medium.

My works posit photographic objecthood via the explicit merging of mediums, photographs and their derivatives. I explore photography's potential to be metamorphosed with or into another form. My goal is to provoke a deeper discussion by questioning: what is the photograph? when does the photograph stop being a photograph? when does an artwork arise in the process of creation?

Besides the end-artwork as an embodiment of ideas, the creation clearly includes material leftovers, intermediate results, failures, and tryouts that I consider as an artistic waste. In my current research "Debris" I explore the photographic waste and its transformation into other forms. I contemplate on the print recycling as an endless process of creation.

In my practice photography maintains the niche of the creative process far from the concept of solely image-making medium.

KATERYNA SNIZHKO

Cristina Fontsaré

The pictures belong to the ongoing series: [Journey to the Center of the Earth](#).

I started that project on July 2019 in a family travel around caves and ancient forest in the Vasc Country in the north of Spain. It is an imaginary journey in the search for MARI, the main deity of Basque mythology. She is the manifestation of the divinized forces of nature. All beings and natural cycles are the different expressions of Mari. She is the whole nature, queen of the three kingdoms, mineral, vegetable and animal and the four elements: earth, air, water and fire.

The pictures were taken with Polaroid peel apart film and stored in a box. I started working with the negatives during confinement and at the same time I was reading the works by Jules Verne with my eleven year old daughter, as a way to travel to another imaginary worlds. The journey will continue...

CRISTINA FONTSARÉ

Lucy Bentham

POTENTIALITY /
ACTUALITY

The majority of my work is conceptually driven, revolving around personal themes, seeking a sense of belonging, and reflecting on life's transitions. Influenced by the world around me, I often comment on the personal significance of ostensibly mundane circumstances to form a narrative as an observer and occasional participant. My key interests are the female artist, the imagination, landscape, and the juxtaposition of the written word with the photographic image.

The photographic medium is rich with potential and chance, no more so than in analogue form. This work is based on the ends of rolls of film exposed to light before they can be exposed to the restrictions of subjects or composition. They are the unfertilised eggs; often discarded, but full of potential under precise, nurturing conditions.

When we look at something that is not really a representation of anything at all it can be the purest way of seeing as the imagination is responsible for conceiving the eventual image. The sublime in abstract, the lack of true form, provokes the truest form solely through perception. As a photographer, I offer my medium to the viewer without the familiar anticipation of transferring a concept or narrative.

Treated in the same way as the body of the roll of film, combined with the imagination of the viewer, the potentiality of these sites becomes actuality.

LUCY BENTHAM

Joanna Vestey

A SHIFT IN MATERIAL PRESENCE

'As the entire mode of existence of human collectives changes over long historical periods so too does their mode of perception. The way in which human perception is organised—the medium in which it occurs—is conditioned not only by nature but by history'. (Benjamin, 1936: 23)

The medium of photography has been inherently bound up in just such a seismic transformational moment. Beyond its capacity to organise and present, I see that it is the shift in material presence that it has undergone that reveals this. Where images were once embedded or created as part of their physical support structures, such as the glass plate or the negative where the image sat on it, today they float seemingly unmoored, routed rather than rooted. Much was written about the 'twilight zone of obsolescence' and the 'death of the medium' as digital image making was expanding in the 90's but of course neither happened. Instead we find ourselves increasingly drowning in a deluge of imagery in a time increasingly referred to as; after, beyond or post photographic. Where we have witnessed a relative death of film we now see a 'proliferation of photographs'.

This series reflects an enquiry into the changed landscape in which the medium of photography now resides. Over the past few years I have been collecting unexposed, expired plates and film and photographing them on a light box as I take them out of their carefully sealed packets. I have felt a deep joy in spending time with these physical objects reconnecting with the wonder of the haptic. The fragility and instability of these material tangible objects of the past, whose origins are anchored in discovery, chance and alchemy from the earlier moments in the mediums history. These, standing in stark contrast to ephemeral nature of todays electronic media where immaterial and intangible images are made up of bits, bytes and pixels and created

largely for sharing and distribution over connected media.

For me the deep colours and the unique shifts that have occurred in each objects unique chemistry, reflecting the nature of entropy, imperfection and chance are something to be celebrated. Within the pools of light and the vivid hues there is an invitation to take a quiet moment of reflection, a chance to escape the bombardment of day to day digital imagery and to bring ones own thoughts. In thinking of this I am reminded of the colour field painters of the 1950's, such as Mark Rothko or Barnett Newman, who understood this so well. While not lamenting the loss of the physical or the working methods of the past I cannot avoid sitting with the question of what the preferencing for circulating over the holding of the physical object means and where this ultimately leaves the role of the photographer today.

JOANNA VESTEY

Liz Harrington

I am a Hertfordshire based photographic artist specialising in analogue photography, alternative processes and camera-less techniques. My work explores the theme of transience — the changing nature and fragility of environments, and traces of the past. It is experimental and archival in nature, often finding beauty in the unseen or overlooked. I also have an interest in the book form and paper structures and projects often result in the production of handmade artist books.

The works submitted are from the series 'Where Land Runs Out', which is part of a wider, ongoing project based on the Suffolk coast at Orford Ness and Shingle Street. This desolate landscape and vast expanse of shingle has at times an almost haunting feel, enhanced by the rumours of mysterious happenings during WWII. Along with much of the Suffolk coast Shingle Street beach is subject to erosion and sea level rises and is vulnerable to disappearing.

The works consist of a series of camera-less cyanotype images made by physically immersing the light sensitive photographic paper in the sea during periods of low and high tide. Focusing on transience and the fragility of the natural environment these images capture fleeting traces of the waves and wind — and of the past — at the shoreline. The resulting images are often combined or layered creating new landscapes and perspectives.

LIZ HARRINGTON

*From Shingle Street
To Orford Ness
The waves maraud,
The winds oppress,
The earth can't help
But acquiesce
For this is east, and east means loss, A lessening shore,
receding ground,
Three feet gone last year, four feet this, Where land runs out
and nothing's sound.
Nothing lasts long on Shingle Street.*

[Extract from 'The Ballad of Shingle Street' by Blake Morrison, 2015]

Erika G Santos

To take something apart, only to use the pieces from that destruction to rebuild and create something new and magical is the perfect way to define the human experience. I like to think that we all share this in common, rebuilding. Life is a series of birth and growth and rebirths. An endless cycle of positive and negatives. I have taken this same approach with my photography. I have decided to distress my 35 mm negatives after they have been developed to create pieces of destructed and rebuilt beauty. This is a simulation of life and death, chemical paintings made to remind us that from fragments we can recreate and reassemble ourselves.

ERICA G SANTOS

Jessy Boon Cowler

I am a photographic artist and educator born and based in south London. My work explores my concerns with the dislocations between the constructed and the natural worlds, and the intellectual and the physical. I use both digital and analogue technologies as a metaphor for these polarities of the human condition and my work is a campaign to see ourselves as part of a greater whole.

Named as one of Firecracker's 10 Women to Watch in 2020 on PHmuseum, I have exhibited at Currently showing at Sid Motion Gallery, Peckham 24, the Cob Gallery and the AOP Gallery. I have curated and produced shows in St Giles Church Crypt, Camberwell and The Viking Gallery, Margate. My work has been featured in Der Greif, Photoworks, Aint-Bad, Uncertain States, Humble Arts Foundation and Foto Femme United and I am a member of Peckham Levels. I have collaborated with NGOs in the UK and Latin America, facilitating participatory photography workshops as a means to educate and empower.

I am interested in the relationship between the physical versus the intellectual, specifically the common exclusion of one from the other within British culture, which leads to frustration and a need to escape. The desire those of us from cold countries hold for the South, the fantasy of an island retreat; the exoticisation of a foreign land where we can let go of our inhibitions, the shame felt due to an inherited history of colonisation.

I'm also interested in the relationship between the natural versus the artificial; humans are so detached from the natural world that we have come to see ourselves as something greater than nature and we are suffering the consequences. Since the growth of our consciousness we have driven an anthropogenic reorganisation of the nature around us. The

need for humans to re-entangle with mother nature is getting more urgent by the day, as demonstrated by the Latin American philosophy of Buen Vivir.

Worse even than our detachment from nature is our detachment from and prejudice towards one another, and my work is a campaign to see ourselves as a part of a unified greater whole, environmentally and socially. I embrace both contemporary and traditional technologies as a means to demonstrate that apparent opposite ends of a spectrum can coexist and complement each other.

Postcards from Pachamama, 2019

Postcards from Pachama looks at the desire those of us from cold countries hold for the Tropics — the fantasy of an island retreat. Since the growth of our consciousness we have driven an anthropogenic reorganisation of the nature around us. The need for humans to re-entangle with mother nature is getting more urgent by the day and the Latin American philosophy of Buen Vivir aims to resolve this. I use digital and analogue techniques to further highlight humanity's dislocation from nature, paper collaging 35mm photographs taken on my travels through Latin America and bodies shot in-studio.

JESSY BOON COWLER

Anna Luk

My practice explores the ontology of photography by pursuing qualities typically tethered to painting and sculpture. I work with the materiality and the ability of the medium to not only depict an external subject but also record the physical actions exerted on it.

Each photograph is created in the darkroom using cameraless processes to distil the medium down to its fundamental elements of light, time and light-sensitivity. Using a handmade 'negative', I combine the gestural mark making capabilities of painting with photography.

Despite the increased recognition of its 'expansion', photography is typically perceived solely as a two-dimensional, indexical representation. Its material qualities and capacity to render visible the signs of its own making are often overlooked.

ANNA LUK

Sonia Mangiapane

As a photomedia artist I employ media and processes defined primarily by their use of light, as opposed to the exclusive use of the camera. The word 'photography' stems from the Greek photos meaning 'light', and graphos, meaning 'writing, delineation, or painting' (Wilder, 2006); and thus translates literally as 'light writing'. I approach (the expanded field of) photography as a medium of light writing — over and above a medium of representation. Guided by my fascination with the physical properties and ethereal qualities of light I explore concepts of journey, place and notions of time.

I employ a range of camera-based and camera-less methods, producing a combination of representational and nonrepresentational still and moving image works. Currently, the colour darkroom, in particular, is a core site of my practice-based research.

In a sense, I undertake two journeys in my practice. Firstly, the real-world physical journey, as a traveller, provides the conditions in which I often feel compelled to take photographs. Secondly, I undertake a journey-through-process during the production phase, which often occurs in the darkroom. Here my enduring fascination with light finds another form. This is a space in which I make, rather than take a photograph; a space for play, experimentation and thinking-through-making.

My recent work — and particularly the project I'm currently working on — intertwines my interests in optical phenomena, journey and the landscape. In this work I employ abstraction as a method to address the constructed nature of reality inherent in photomedia's apparatuses and processes, and our culturally constructed concepts of nature and truth. I use photomedia as a way to mediate my surroundings

and experiences in the same way that users of the Claude Mirror — a pre-photographic optical device used by artists and tourists which I use as a metaphor for my own artistic methods — mediated their experience of the landscape. Sometimes I place prisms, or other optical modifiers, in front of the lens during in-camera exposure, distorting, fragmenting and abstracting the view. Later, I will subject some of these images to a second iteration of mediation through 'darkroom interventions' extending the time-space of the image beyond the moment of in-camera exposure.

In my practice, I seek to expose process and the constructed nature of image-making, while simultaneously allowing for poetic expression. I am increasingly obsessed with capturing the unseen, what lies beneath, in exposing hidden systems and layers of meaning. I am looking for a way to translate a sense of a secular, ungendered and contemporary sublime through my process and the work I produce. My art practice sees me on a quest to find it wherever I am, the irony being that I never do: the art is the search, the wish to grasp and contain it; and the perpetual failure to do so.

SONIA MANGIAPANE

Emilie Poiret- Brown

My work lies on the boundary between photography and painting, seeking to challenge the notions of what a photograph is and how it is created. With conventional photography, the artist's intervention takes place off the surface. In contrast, painting is valued on the artist's personal expression which takes place simultaneously with a physical interaction between artist and surface. Cameraless processes allow me to interact directly with the surface and attempt to bring painting's values to photography.

I have been inspired by painters, such as Yves Klein and Kazuo Shiraga, who use the human body in a physical connection with the materials and this physical connection is central to my work. Unlike conventional photography where the photographer's body is distanced, my body is active in the mark-making, interacting physically with the photographic materials. I treat the light-sensitive surface as a canvas, using my body as a paintbrush. For me, the act of mark-making is a meditative act, a form of catharsis. It is this meditative process which dictates my gesture, often resulting in bold and expressive mark-making.

Although my interaction is closer to a painter's, my work is still based within photography. Instead of paint and canvas, I use analogue processes and photographic light-sensitive materials. However, where photography normally involves strong control of materials, I misuse them utilising the photographic materials as creative components, to be handled in shaping the work. Rather than capturing a decisive moment, time frozen in an image, my work is a trace of its own creation. The process is not hidden but is made apparent through the chemical marks left on the surface, allowing an insight into the process of creation. My interaction with the surface is a private performance in which

the viewer only has access to the aftermath, the trace of my gesture.

EMILIE POIRET-BROWN

Lauren Spencer

I Dream of Screens meditates on the abstract nature of human connection in the digital era and the ambiguous role of the smartphone in contemporary life; invasive tech that is designed to be addictive, instrument of activism and democratic knowledge distribution, and emotionally charged object through which intimate information passes.

In an experimental version of the photogram method, light-sensitive photographic paper used in traditional printing processes absorbs synthetic light from a smartphone screen, which is used to 'paint' or 'stamp' light onto the paper in the darkroom. This collage of 'analogue screenshots' is used to build the image of a device, a 1.5m tall slowed-down, smartphoneselfie.

Antithetical to the richly detailed and stimulating online world, the largely monochrome work shows little in terms of visual detail, but the clues to its origin exist in the seductive smoothly rounded corners of a smartphone and the imprint of timestamps, faintly visible within the print.

The concept of *I Dream of Screens* is bound to its material and its process, with the work reflecting on the compulsive pull of the smartphone. In using analogue methods to re-make this portal into the digital world, the internet becomes something physical that can be controlled, paused to examine closely. The fleeting gestures of scrolling and swiping are distilled into a physical artefact, an analogue record of digital processes.

LAUREN SPENCER

About Hundred+ Heroines

Hundred Heroines is the only UK charity dedicated to advancing public awareness of women in photography. Heroines worldwide are using photography to change perceptions of women by highlighting inequalities, pushing boundaries, tackling taboo subjects, examining difficult social issues and challenging norms. Our organisation is wholly dedicated to encouraging wider public interest in their work to help harness the heroic voices to bring about better representation of women in cultural programming.

The original campaign, launched to mark the centenary of women's right to vote in the UK, identified One Hundred Heroines, representing the best of the inspiring women from across the world, whose work is transforming photography and the visual arts. Ellen Carey is one of the Hundred Heroines.

2020 marked the re-birth of Hundred Heroines as it achieved charitable status, thus securing its independence as an organisation. Despite the challenging operating environment created by a global pandemic, the passion and drive behind Hundred Heroines has resulted in an impressive presence that delivers intrigue, education and enrichment – the first step in its transition from campaign to movement.

Celebrating Women in Photography Today+
**HUNDRED
HEROINES**