

ShootFilmUK

#004

# OPEN THEME



Shoot  
Film<sub>uk</sub>



# SHOOT ISSUE

## FILM #4

### UK OPEN

### THEME

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# Tom Bradley

## On the Bed of the River Jaflong, Bangladesh

Exhausted Stone workers in makeshift tents.

*"This project looks at individuals working in the stone quarries on the bed of the river Goyain in Northern Bangladesh.*

*Rather than concentrating on the manual labour, and thereby depicting the workers as cogs in a machine, this piece aims to examine the quieter moments of these temporary work placements: individuals taking midday naps in their makeshift tents, those watching the world unfurl as they stop to take a break, and the various isolated structures in the stark surroundings."*

2016

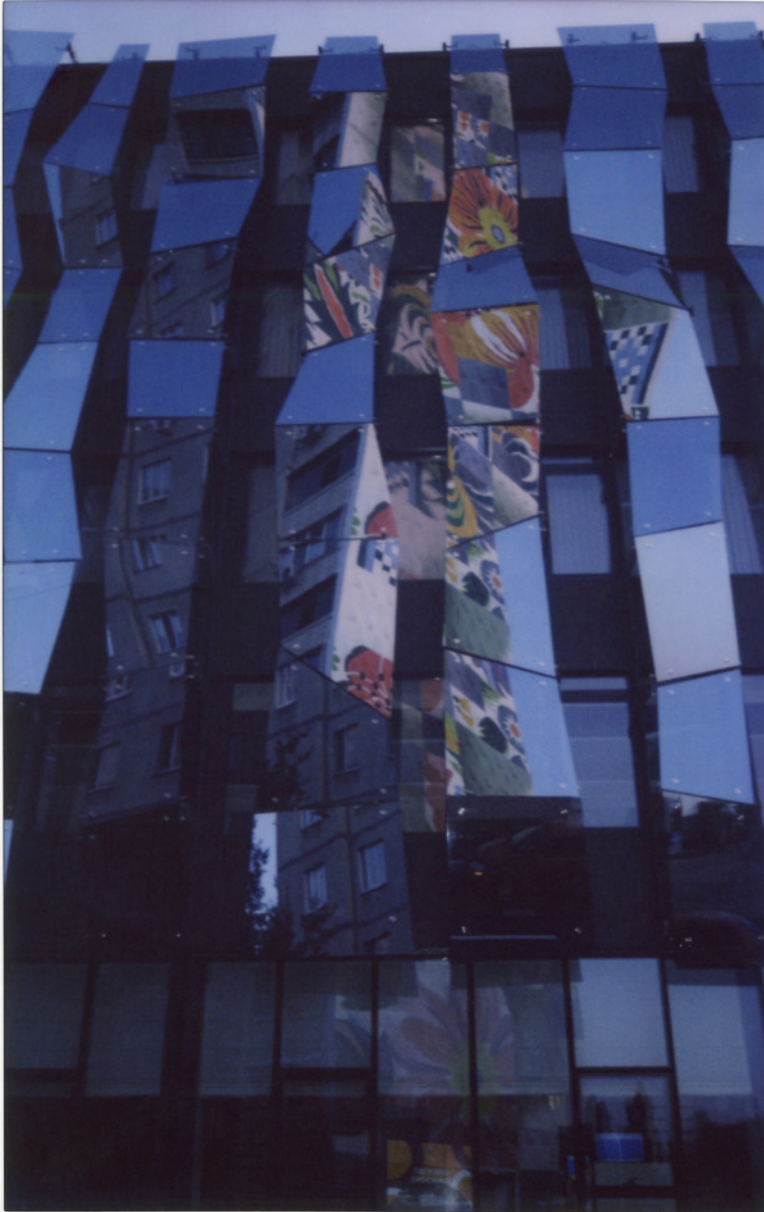








Andriy Bulay





# Ioana Tăut

## Piers

Piers is a selection of instant photographs of the piers which Ms. Tăut has discovered among her travels, particularly in the Swedish Archipelago. While the story line of the project seeks to reveal beauty in simplicity, primarily through the use of instant film, Ms. Tăut also refers to a number of digital photographs for a very specific reason. The two formats have the role of conveying two different aspects, two different images of the same reality, where one is meant to highlight and complement the other.

The digital approach is meant to reproduce a very precise copy of the reality and, by that, to underline and compliment the more romanticized, otherworldly approach that the instant film offers through its very own nature. Putting the two perspectives together brings opposites.



*"I really like piers, they speak to me as if they were a secret door to a whole new dimension of unconditional freedom and possibilities. Coming across so many of them over time, allowing myself to feel and giving myself the time to eventually decrypt those feelings, I came to find out as to what my connection to them is all about. It's about its symbolism, about its organic texture, about where they led and what follows after. A soft wooden structure overpassing water and who's ending - interesting enough - coincides with the beginning of the horizon... Looking straight ahead, it feels as if I am lead into this big and endless unknown, where imagination has no limit and freedom's at its best!"*





*Can you tell us how the project came about, where did the idea come from?*

The idea came quite spontaneously or at least very much out of the blue. I have a special relationship with the Scandinavian culture and it just so happened that in the past two years or so, I would travel very often to Stockholm, Sweden. Almost every time I was there, I would also plan day trips to various islands in the Swedish Archipelago.

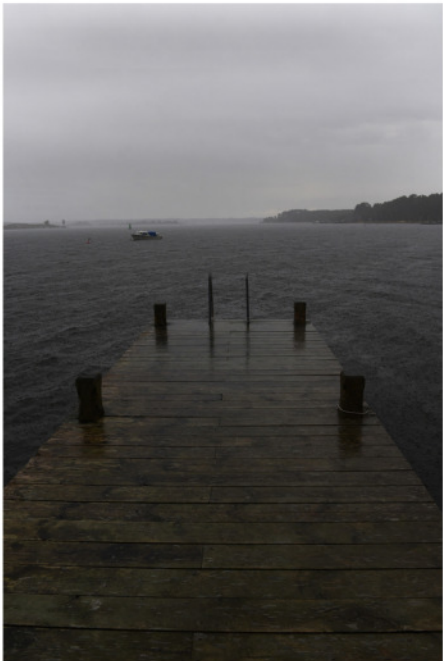
I love the Swedish Archipelago, especially during the cold seasons, when the islands are pretty much empty and there's such a pure and special vibe to them. The nature there is absolutely breathtaking and so typical Scandinavian and the only sounds you hear are either made by the water, wind or animals and, every now and then, the motor of a boat passing by. This activates a special mood within me. A mood that, as I realized at a later point, guides me towards different piers in order to reach its full circle because piers give me that ultimate push into unconditional freedom.

I never travel without having my digital camera and at least one Polaroid camera with me. And so, naturally, every time I was there, I photographed things and places that I liked or which felt like they communicate something. In February this year, after spending a whole weekend at a cottage on an island called Svartsö, I had returned to Berlin and was going through the digital and instant shots to see what's what. That's when I noticed that I had taken mostly photographs of piers and that, in many cases, I had photographed the same piers using both digital and instant cameras. Seeing the discrepancy between the two mediums had a very strong impact on me.

I was really taken by how different and yet beautiful both results were. That was the moment I experienced some sort of epiphany and felt pretty much for the very first time since being a photographer, that this is something that I want to get outside the four walls of my flat and put it out there, for people to see. It felt as if a massive force needed to get out and this will be the channel through which it would happen.

After this moment, I started doing some self search trying to discover what it was that attracted me to photographing piers, what they mean to me, how to approach the use of two different mediums and, eventually, connect the dots in order to create a concept for this series.

This summer I went back to Stockholm and visited four more islands in the archipelago in order to gather enough material for the series. While the majority of the photographs were taken in Sweden, there are still a couple of them that were taken in other places like Berlin or Greece. However, I do believe that the main location plays an important role in the Piers series, because had it not been for these special circumstances of having a connection to this part of the world, I might not have discovered this other connection to piers.







***How would you like to see the series evolve in the future?***

There are many almost subliminal messages in this series that one can ponder at length and if somebody actually does that, then I declare myself happy and satisfied! However, in order for people to have the chance to see the series in the first place, I need to make sure that Piers is out there where people can see it. In other words, I would be thrilled to eventually turn this into an exhibition.

I already have a mental picture of how I would like the exhibition to be. I think it can be turned into a wonderful visual experience! Otherwise, I am also considering turning it into a small photo book through self-publishing.

***How do you feel the two types of camera you use influence your approach to capturing each frame?***

I approach the two types of cameras very differently. I was introduced to my first digital camera by the time I was about 14 years old and got very quickly used to the idea that you can see the result straight away, delete it if you don't like it and try again and again until your battery runs out. During university I experimented with the manual settings of various bridge cameras (those cameras that have more options and manual settings than a point-and-shoot camera, but are also not a single-lens reflex camera; it's something in between these two types) and by the time I finished university, I got my first DSLR camera.

I literally went through all possible phases of using a digital camera, from shooting like a maniac and not caring one bit about the shutter, to growing into a responsible photographer. Right now I own a full frame camera and am much more careful and aware of how I use it and what I am doing with it. But there's no doubt that starting to use instant cameras and film has changed the way I use a digital camera nowadays too. I own about 9 instant cameras at this moment, but I only use my Polaroid AF Sun and my Polaroid SX-70, Alpha 1 model as main cameras for my series. Using these instant cameras and film has taught me a lot in terms of responsibility and respect, plus it brought a huge resource of joy in my life. When I shoot instant film, I think twice or more before actually deciding to press the shutter button. And even then, before taking the photo, I still invest a lot of time and energy in doing the manual focus, making sure the framing is right, deciding on an exposure setting (as limited as the options are).

Then there's the rush I get in those 5 - 20 minutes until the photos develop and I can actually see if I got my shot or not. All of this is very refreshing when compared to digital photography. I love the way I can play with reality when shooting instant film in Polaroid cameras. I can romanticize everything I want; I'll take a normal scenery and give it a whole new and different atmosphere through the film and lens of an instant camera. Shooting digital is much easier and Photoshop can always give you a helping hand if you feel like the colours are too dull or you have too much of a pink hue or whatever the case might be.

Nowadays, I use both mediums as main mediums and I have projects that are created using digital cameras alone and I have projects that are created using only instant film and cameras. Piers is the only project/ series that combines both mediums and that's because the subject that I am handling is a pretty simple one which allows for the differences between the formats to be very well underlined, without diminishing one or the other. On one side, you have the digital photographs that are very clear and show a very precise copy of the reality, in clear focus and great colours; on the other side, you have the instant shots that are significantly less sharp, the focus is softer, there are various artifacts that appear on the film, the colours are often off, compared to reality. But in the end, neither is better nor worse. They are just simply different and there's nothing wrong with being different!



**Peter Spurgeon**

Untitled (Madrid)









Lauren Barker









# Ed Worthington

The 6 Million P Man









# Ella Shnapp

- 1) Dawn Murmur
- 2) Conquering Cross

These images explore the concept of 'conquering' - the human ideology/enlightenment that tells us we must 'take control' - of the mountains, the land, nature, people. Swallow Birds unconquerable, set off in dawn murmuration and the sun lights up the marble cross on a mountain top and . An invitation not to conquer but to connect.









# Maruan Bahrou

- 1) Lake Garda
- 2) Magic Bus









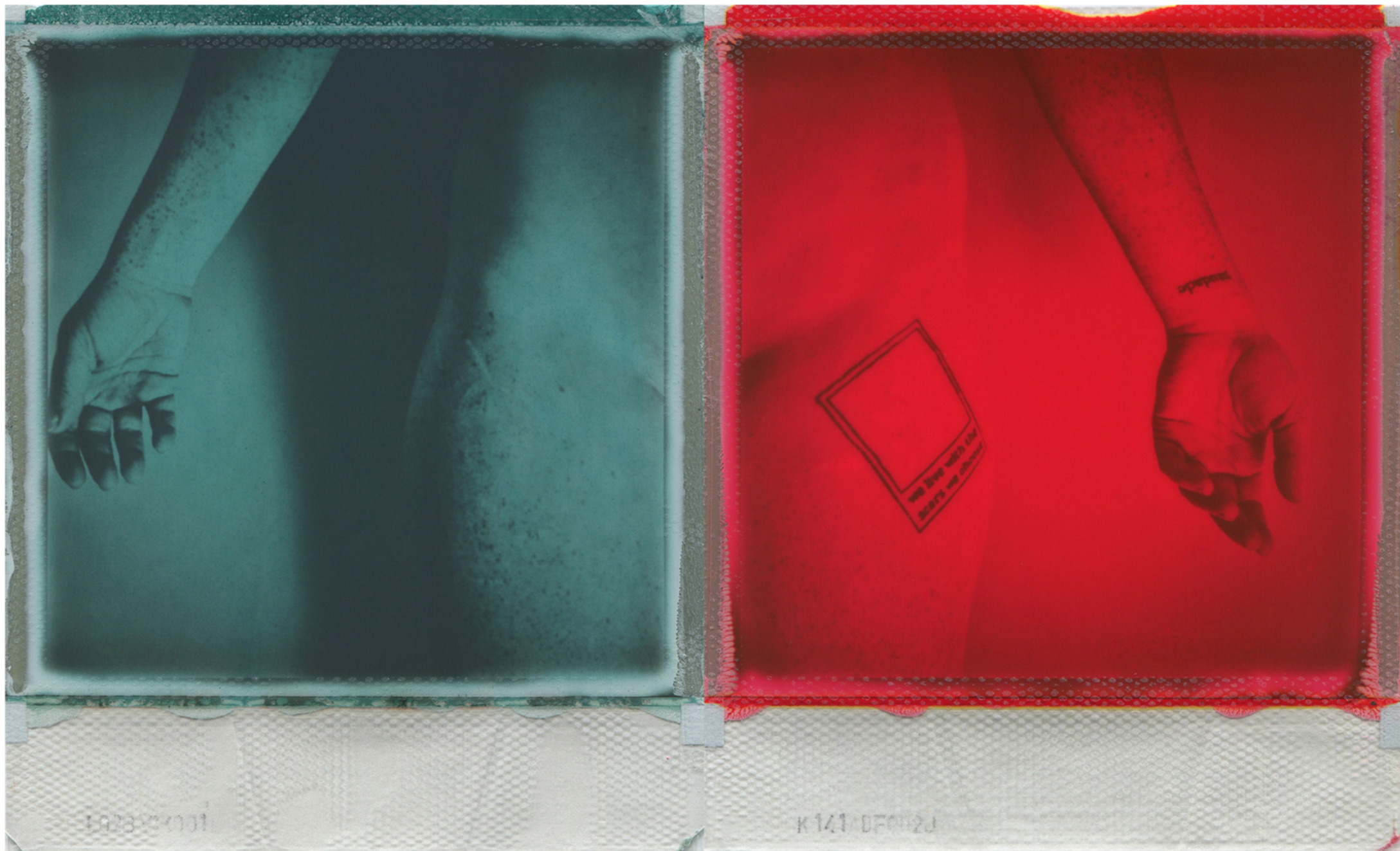
# Rachael Yates

## Fragmented Self

*"The series 'Fragmented Self' started out as an attempt to utilize photos rejected during a previous project. Originally, I felt drawn to the photo combinations because they gave a physical representation of fractured memories and emotions. As time went on and I began to conceive new ideas for poses and sections of my body, I continuously found new meaning in the project. In the end, this series forced me to explore my personal body image perception while examining my fears of being viewed in a sexual manner."*









**Hilary Clarke**

**British Summer Time Festival**  
Hyde Park









# Marie Smith

Interior of my mind

28 - 09- 2017

*"TO SEEK SOLACE, ONE MUST  
CHANGE THEIR PRESENT CONTEXT  
TO REFLECT UPON THEIR PAST"*

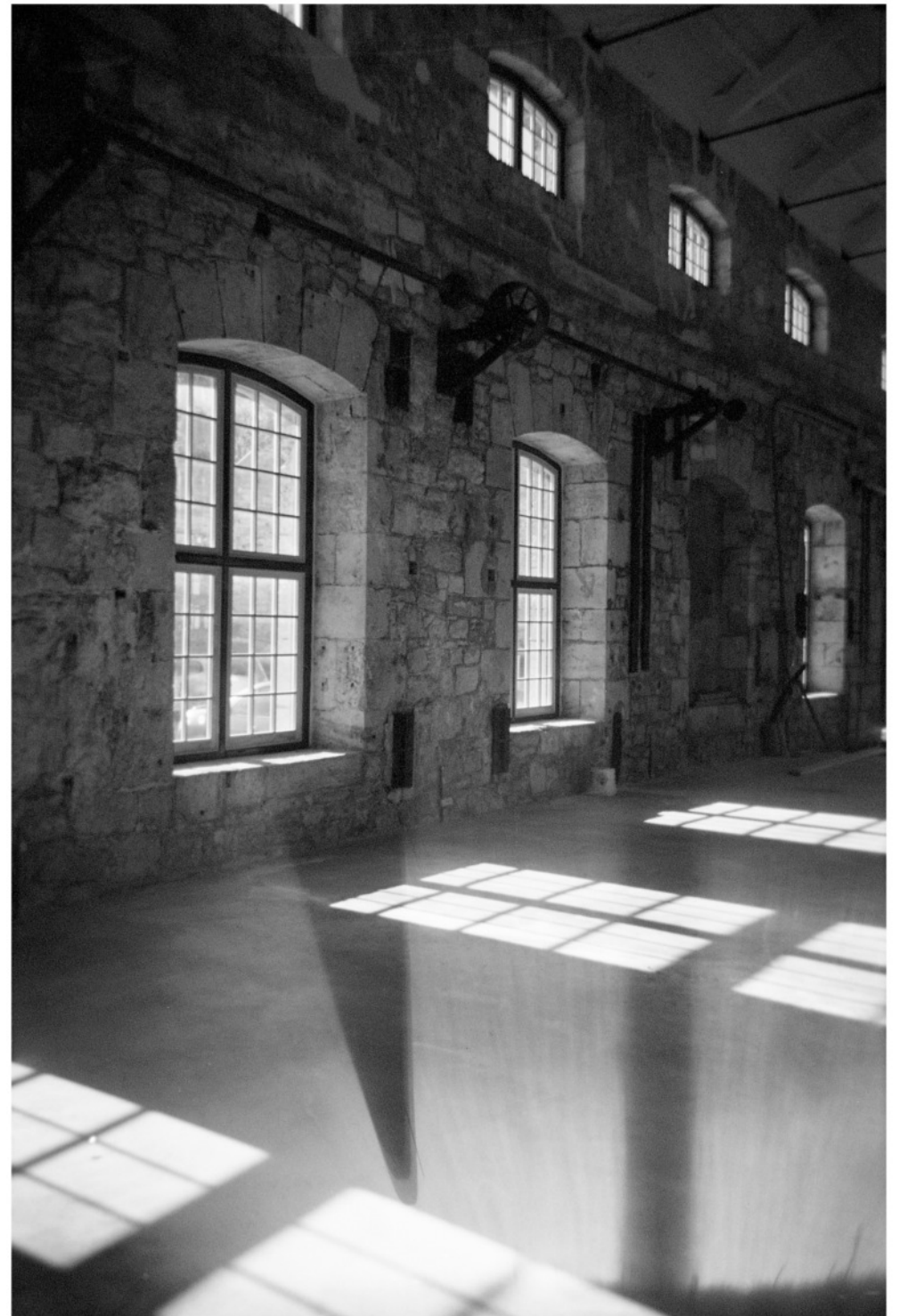








Kate Steele





**Monique Sullivan**









Christian Quezada





# Angelica Petryshyn

- 1) Peony Season
- 2) Girl in Field









# Alessia Amati

- 1) Enjoy the pain
- 2) Ofelia



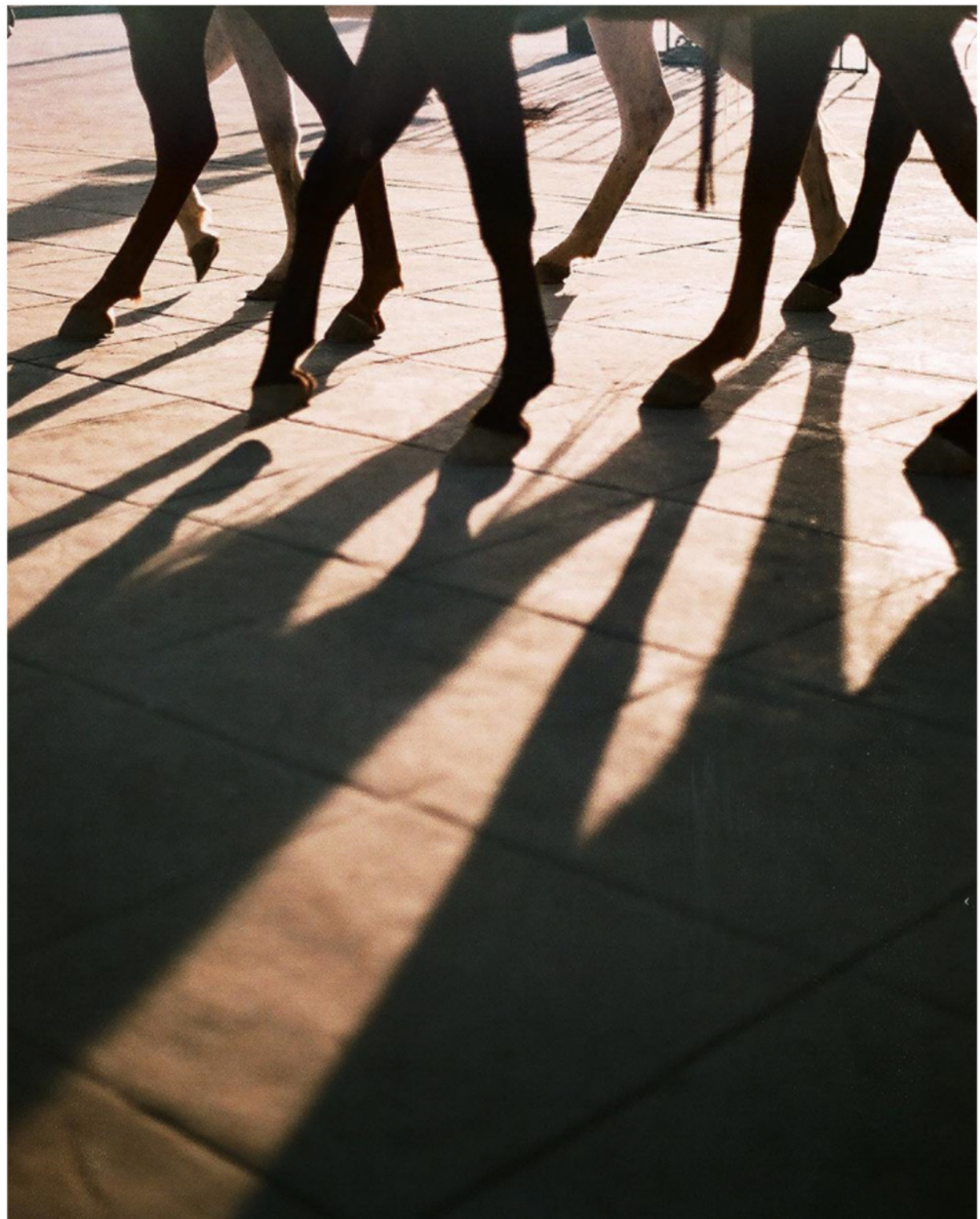






# Cart LeBlanc

- 1) Via
- 2) Vuelta por el universo









# Harriet McFarlane

- 1) Leave
- 2) Sanctuary









# Michael Savage

In Formalities









Daniel Roa









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*Ed Worthington*

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Cover image: Lauren Barker @\_lauren.barker\_