

DOCUMENT NOW

6 - 17 February 2024

A survey of contemporary
documentary photographers
working in London today



Sponsored by



Tayo ADEKUNLE
BENSLEY & DIPRÉ
Andreas BILLMAN
Olly BURN
JC CANDANEDO
Debbie CASTRO
Eliza HATCH
Jane LAM
Yolanda Y. LIOU
Deacon LUI
Yamam NABEEL
Luke O'DONOVAN
Charan SINGH
Paloma TENDERO

DOCUMENT NOW

In a contemporary sense, the genre of documentary photography resists any reductive definition or classification. The idea of providing a 'straightforward and accurate representation' feels outdated – there are multiple ways of seeing, subjectivity is to be celebrated and debated, and someone with an iPhone will always beat the agency photographer to the scene. In this context, *DOCUMENT NOW* is not 'reportage'. It is an exhibition that tells stories of the world around us, highlights deeply personal approaches to the medium of photography, and platforms the global voices working in London today.

BERMONDSEY

PROJECT SPACE

Tayo ADEKUNLE @tayoadekunlephotography
BENSLEY & DIPRÉ @bensleyanddipre
Andreas BILLMAN @andy_billman
Oilly BURN @ollyburn
JC CANDANEDO @jccandanedo
Debbie CASTRO @debscastrow
Eliza HATCH @elizahatch
Jane LAM @lapchingphotos
Yolanda Y. LIOU @yolandaliou
Deacon LUI @lsb.co
Yamam NABEEL @yamamnabeel
Luke O'DONOVAN @luke.odonovan
Charan SINGH @random_access01
Paloma TENDERO @palomatendero

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OM SYSTEM

Curated by

Andrew ETHERINGTON

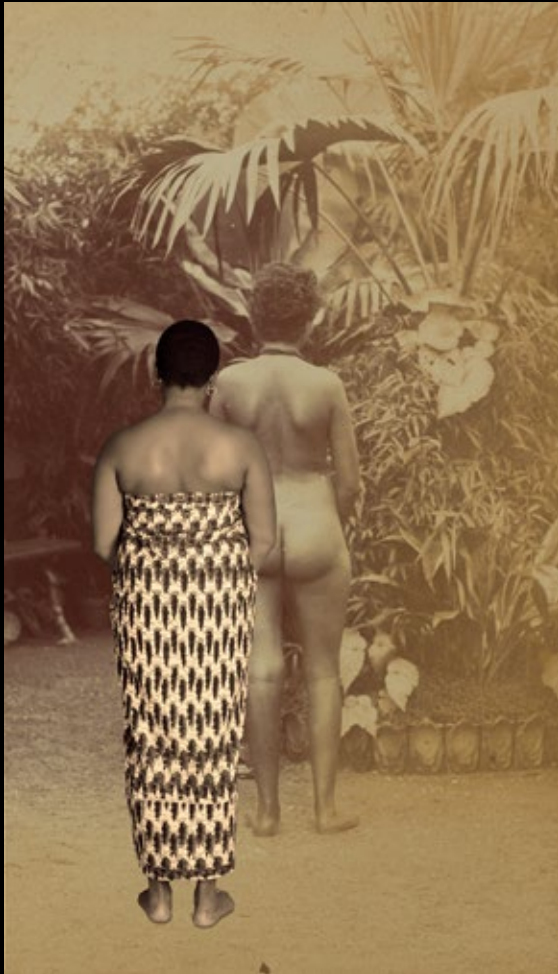
Tayo ADEKUNLE

Tayo Adegunle is a British Nigerian photographer from Yorkshire based in London. Working predominantly with self-portraiture, she explores issues of race, gender and sexuality whilst investigating racial and colonial history. Recent exhibitions include *Reframe*, Southbank Centre and *Tales from an Absent Truth*, studio/chapple.

Reclamation of the Exposition explores the commodification, fetishization and sexualisation of the black women's bodies, specifically through the human displays in ethnographic expositions in the 18th and 19th centuries. The work is influenced by ethnographic photographs which were circulated as pornography. Black (and other racial minority) bodies were photographed either naked in front of a white background, stripped of their identity, or surrounded by random tropical plants to make the photographs seem authentic. Using self-portraiture and digital collage whilst drawing from Prince Roland Napoleon Bonaparte's photographic collection '*Boshimans et Hottentots*', the works combine the contemporary with historic ways of being seen, whilst exploring questions of agency and identity. Referencing her Nigerian heritage, Adegunle explores the relationship between the past and present ways the black women's bodies are treated.



@tayoadekunlephotography



Artefact #01



Reclamation of the Exposition #01

BENSLEY & DIPRÉ

Bensley & Dipré are a collaborative duo working predominately with film photography and paint. The subjects are shot on black and white film, printed in the darkroom and reworked in the studio.

The works are formed through a long investigative process, creating complex, multi-layered environments in the studio, allowing the subject of the figure in the interior to be seen and photographed with fresh eyes. The silver gelatin prints are then reworked - painting, scratching and drawing into the photographic surface, creating a distinct visual language that merges both the disciplines and the materials.



Retrace



Rayon

@bensleyanddipre



Night



Day



Atelier

Nicola Bensley studied at Newcastle Upon Tyne College of Arts & Technology and Harrow School of Art. She worked as a photojournalist before shifting her focus to portrait and fine art photography. Recent subjects include Frank Auerbach and Maggi Hambling, including the solo presentation *Frank Auerbach: A Morning in the Studio* at Piano Nobile, London in 2022. Nicola exhibits regularly in London and has won awards for both her portrait and fine art work. Her work is held in collections on both sides of the Atlantic.

David Dipré studied painting at Camberwell College of Arts and the University of Central Lancashire. He has exhibited widely including in the John Moores Painting Prize and the National Portrait Gallery's BP Portrait Award on three occasions. He has work in numerous private collections.



Pivot



Fuse

Andreas BILLMAN

As annual inflation soars beyond 100%, Argentina's economic paradox is revealed through a unique visual narrative in *Dead Cow Rising* by Andreas Billman where potential and reality collide.

The series presents the striking yet still landscapes of Argentina, mostly from the region of Vaca Muerta, known as 'Dead Cow' in English. As one of the world's largest shale oil and gas reserves, this region symbolizes Argentina's undeniable yet controversial potential as a major energy exporter and a source of hope for its economic recovery.

However, this potential is juxtaposed by the reality of Argentina's rising inflation, which has eroded the value of its currency and the purchasing power of its people. To illustrate this paradox, each photo is titled with the inflation rate based on the date it was taken. The project commences in late December 2021, setting a baseline of 0% inflation. Through two visits, roughly a year apart, the subsequent photographs document the rise of inflation, culminating at 110% a year later.

Photographs from this promising economic region alongside their respective inflation titles reveal an unlikely union - two opposing forces both on the rise.



2.5% — 05/01/2022

@andy_billman



2.8% — 08/01/2023



106.3% — 21/01/2023



2.1% — 02/01/2022



2.9% — 09/01/2022



107.5% — 24/01/2023

Olly BURN

That's an awkward start
the question "Table for two?"
Just the one, thank you.

Delta Blue Haiku is a story of the mighty Mississippi as it meanders through America's heartland. The project traces the river's remarkable 2,000-mile journey from Minnesota to Louisiana on a path that seemingly spans the seasons. Images are punctuated by words that express passing reflections and fleeting encounters.

Born in Essex and raised in Gloucestershire, Olly Burn is a British photographer based in South London. He graduated with BA (Hons) from Falmouth College of Arts. From a Mars research facility in Utah to the drought savaged Somaliland planes, his work is particularly interested in telling stories through the interaction of people and places. His work has recently been displayed in the Dublin Science Gallery and featured in BJP's *Portrait of Humanity*. Editorial clients include *Athleta*, *Esquire*, *The Face*, *Gaffer*, *GQ* and *GUAP*. Commercial clients include Adidas, Age UK, Airbnb, Nike, Samsung and Shelterbox.



Guttenburg, IA



Hungry House Cafe, Prairie Du Chien, WI

@ollyburn



Lake Chicot, AR



Marion County, MO



Bloomsdale, MO



Donnie, New Orleans, LA

JC CANDANEDO

“My name is JC Candanedo and I’m a queer, Latino visual artist from a mixed-heritage background. My practice is socially engaged and is based in London. I use visual storytelling to investigate issues of identity and migration, and participate in collaborative projects and community-based initiatives that promote social change. By working with different communities, my intention is to bring attention to issues that might otherwise go unnoticed and create a sense of solidarity and connection among people who share common struggles.

“I was born in Panama into a family of immigrants, and this fact has been a central part of my identity and artistic perspective. From an early age, I have been confronted by the tension between my dual cultural heritage, being half-Catalan and half-Panamanian, and the pressures of assimilation into new lands. The pressure to conform to a certain set of standards to be seen as acceptable immigrants. As palatable immigrants. This gives me a deep appreciation of the sacrifices and courage of those who came before me.”



Passiflora

[Above] From the series Pro Mundi Beneficio, which tells the stories of the plants endemic to the American continent that have greatly benefited the economies of other parts of the world, but that have also been influential in the creation of new cultural identities around the globe. Each piece combines early photographic processes invented in the UK with ancient dyeing techniques from the Mesoamerican people.

@jccandanedo



This is (From) America

“In my recent body of work, I draw upon materials from the natural world to convey the journeys of those who have sought new horizons in the face of hardship and adversity. Using cyanotypes printed on cotton toned with plants native to Latin America, I stitch together sails that evoke the image of a ship setting forth into the unknown. By highlighting the cultural significance of these plants and their impact on the construction of new cultural identities in the Old World, I hope to provoke a deeper conversation about the ongoing impact of colonialism on contemporary society.

“My current work confronts viewers with their relationship with food, history, and their own identity. By engaging with these complex themes, I hope to inspire them to explore the rich tapestry of their own cultural heritage.

“In all my projects, my main concern is to improve the lives of the community members I work with and find ways in which the visual arts can influence and affect society including creating awareness about a particular issue, challenging stereotypes, building new narratives, and promoting positive change.”

[Left] *From the series Pro Mundi Beneficio, Video created by JC Candanedo, produced by Chloe Rosser, camera Facundo Bustamante*

Debbie CASTRO

Debbie Castro is an Irish artist based in London. She earned a BA in Psychology and Psychoanalysis and a MA in Photojournalism from the University of Westminster, UK. Debbie began her career as a documentary photographer and has refocused her work as a conceptual documentary artist adopting a collaborative approach to understand life and phototherapy. She explores the subtle unconscious action of the term control with a particular interest in the death drive of mental health. She has participated in solo and group exhibitions in Photolreland 2010, 2011, 2012, 2022.

In 2010, Castro had her first solo exhibition in Mill St Studios showing *The Scarred Landscape* as part of Photolreland programme and in 2018 she had her second large solo exhibition in Bermondsey Project Space London. In 2023, she has a solo exhibition in the RHA Royal Hibernian Academy Ireland showing *Age is a Privilege, Unless You Forget!* Debbie is an experienced facilitator and tutor (informal and formal learning practices and contexts), having led numerous workshops and professional development programmes to support early career photographers.



Grandad Has Been Forgotten

@debscastrow

“*Age is a Privilege, Unless You Forget!* is an exploration of life, love and loss. Multi-layered, this project was born out of an intimate collaboration with the artist’s father, Charles, who was diagnosed with Alzheimer’s in 2012.

“This is the central question I explore in this ongoing project, which has developed out of a long practice of exploring mental and physical health, addressing a range of themes, such as vulnerability and control. In this project I take a close look at the wide-ranging effects of Alzheimer’s, reflecting on my life and experiences as a starting point.

“At the core of *Age is a Privilege, Unless Your Forget!*, I consider the life of my father Charles, and elements of it that I was previously unaware of before he was diagnosed with Alzheimer’s eleven years ago, such as his penchant for photography and documenting moments in his everyday life, from site visits for his role as agricultural trader to family holidays and birthday parties. We are united by our unique way of seeing and representing the world. Connecting our individual practices, we found a kind of common ground and I was inspired to not only scan and print my father’s images, but to manipulate and develop them further on the basis of recorded conversations with him in which I identified people, places and objects that he has completely forgotten; remembers vaguely but within different contexts; and can fully recall, including his wife Hazel, my mother.

“Through processes of cutting, scraping and the use of stickers to intervene with my father’s photographs, I am seeking to depict both the decline of his cognitive health and the physical approach I have adopted to grieve my father while he is still alive. In this project, the recurring use of stickers is intended to represent the loss of my father’s memory, while the colour of each sticker underscores the the extent to which he has forgotten a particular individual, setting or event. When viewing these sliced, scraped and crumpled images, viewers get the sense of my pain, as well as gaining an insight into the disorder and displacement of the memories of those with a dementia.”



A Letter To My Dad With Dementia (video still)

Eliza HATCH

Eliza is a photographer, activist, speaker, creator, curator and podcast host. She is most widely known as the founder of *Cheer Up Luv*: a platform dedicated to retelling the stories of sexual harassment and assault survivors, empowering their narratives and advocating for the rights of women and marginalised genders. Eliza's practice has developed into workshops, exhibitions, lectures, and consultancy, where she advises on inclusively communicating these topics. Eliza has worked with global organisations like The United Nations, Apple and TEDx. She has been a guest speaker at Nicer Tuesdays, Today At Apple, TEDx, The University of Cambridge, Kings College, Forbes Ignite, Girl Rising and UN Women. In 2022, alongside artist and illustrator Bee Illustrates, Eliza co-created *Hysterical*, a yearly group exhibition and event series running throughout Women's History Month. The annual event platforms many women and non-binary artists reclaiming the term 'hysterical', and using their voices for change. Following their debut's massive success, they returned in 2023 with *Hysterical: A Celebration of Subversive Art*, an event described by the Evening Standard as 'an intimate and cathartic exploration of misogyny.' They are currently planning the third edition for 2024.



Shuba, London, UK, 2021

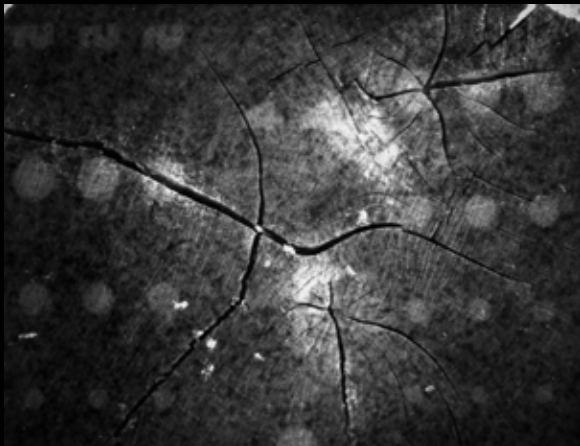
@elizahatch

Eliza organically launched the *Cheer Up Luv* campaign after an experience of street harassment triggered her to start swapping stories with her female friends. Eliza began taking portraits of her friends in public places and posting the photos online. With each location reflecting the testimony of harassment, the effect was empowering survivors by turning a negative memory into something positive. But most importantly, taking back control of the experience and reclaiming the space. Seven years later, the series has grown into a globally renowned platform combining art with journalism, activism, social media and a podcast that facilitates discussions about feminism, misogyny, and everyday sexism. The platform aims to raise awareness of the prevalence of misogyny and sexual assault in our daily lives and facilitate helpful conversations while crushing harmful taboos. The series has been featured in major publications like The BBC, The Guardian, i-D, Dazed, to name a few, and has been exhibited at the International Centre of Photography in New York, Photo London, Sri Lanka, Warsaw and Berlin. Instagram - @cheerupluv



Jane LAM

Jane is a London-based photographer from Hong Kong. She brings a diverse background in literary studies, film, and law to create visual and textural narratives that explore themes of displacement, personal and collective trauma, womanhood, and interspecies relationships. She is the recipient of the 2022/23 *Architecture Photography Fund*, which supports aspiring young photographers from underrepresented backgrounds. She received mentorship from architectural photographer Luke O'Donovan as she developed her first solo exhibition in October 2023. Looking ahead, she is excited to delve into photography with text, aiming to push the boundaries of visual storytelling, particularly for displacement stories. By combining images and written word, Jane aspires to create thought-provoking and immersive narratives that invite viewers to explore new dimensions of storytelling and gain a deeper understanding of displaced communities.



@lapchingphotos

“*Aglaia* is the story of four women in my family, who have journeyed through the depths of depression and displacement at different stages of their lives. This narrative weaves together the complexities of womanhood across various phases against the ever-evolving backdrop of Hong Kong’s volatile history over the past century. At the core of this series lies my family tree, an *Aglaia Odorata* (Chinese Perfume) tree. It was a cherished gift from my grandmother, planted by my parents in our family garden in Hong Kong, near the Chinese border. I have grown up alongside the tree since my birth, but I had to leave it behind upon my migration from Hong Kong to London. Symbolising the enduring threads of family and heritage that transcend beyond time and place, the family tree continues to witness the transformations of both my family and the city of Hong Kong.”



Aglaia

Yolanda Y. LIOU

Yolanda Y. Liou (b. 1990, Taiwan) is a photographer and moving image maker based in London and Brighton, working with analogue film, digital and collage.

Her work focuses on connection and to offer a broader spectrum of representation and empower people to embrace their uniqueness.

She has multiple accolades including third prize in the prestigious *Taylor Wessing Photographic Portrait Prize* in 2020. Her work has been published in *Vogue*, *Nowness*, *Dazed*, *i-D*, *Creative Review* amongst others. She has exhibited her photography in Shanghai, LA and the National Portrait Gallery, UK and has had film screenings internationally.

Prints courtesy of Image Print Centre & PermaJet



Thank You for Playing With Me



Thank You for Playing With Me

@yolandaliou



Thank You for Playing With Me

Thank You For Playing With Me dives into concepts of modern beauty, documenting portraits of Enam Ewura Adjoa Asiama and Vanessa Russell from 2019 to 2022. This project is an intimate record of that journey.

Liou first came across Asiama's Instagram in 2019 and was blown away by her confidence and charisma. It was the type of confidence that Liou struggled to have about her own body due to her upbringing in Taiwan. That same year, Liou began documenting Asiama and Russell in their most intimate spaces and personal moments, capturing moments of joy, play, anticipation and tenderness through her lens. Born from her journey with body image, Western beauty standards, and the ways that they have come to influence Asian beauty culture, *Thank You For Playing With Me* is a project which explores the stories and moments that come through embracing our beauty and celebrating our bodies.

Placing beauty at the centre of the project, Liou asks audiences to confront their own relationship to and ideals of beauty standards and become participants in the project, joining herself, Russell and Asiama on their journey to permit access into their world. The result is a collaborative project where we see Asiama and Russell dressing one another as they do each other's makeup and hair, holding one another, and laughing together as the two figures intertwine and become inseparable from one another. The results are documentations of unique and tender moments between Russell, Asiama and Liou, providing a peek into their private world; one filled with love, pleasure and acceptance.

Deacon LUI

Lui Siu Bon Deacon is a London-based photographer born in Hong Kong (1996). He holds a Bachelor's degree in Sociology and is currently pursuing an MA in Documentary Photography and Photojournalism at the London College of Communication. Deacon's artistic practice is rooted in capturing the human experience through photography, seeking to illuminate the resilience of those often overlooked by mainstream media. His work embodies a deep commitment to social justice and human rights, using photography as a tool for inspiring empathy, understanding, and change.

Deacon's debut exhibition *Anamnesis* captured the dissident voices of Hong Kong during the 2019 protests using out-of-focus photographs. In *Peace of the Graveyard*, he reflected on the aftermath of political tension caused by the National Security Law in Hong Kong using monochromatic photographs and moving images. Through his work, Deacon creates a space for dialogue and reflection around complex issues of power, identity, and resilience.

Since moving to London in 2022, Deacon's work has evolved to question the boundaries of documentary image-making. He experiments with alternative photography to explore marginality, displacement, and social alienation, capturing the essence of human resilience and resistance.



Every Time They Ask, We Say We're Waiting



Every Time They Ask, We Say We're Waiting

“This project started with a suitcase that I brought with me when I relocated from Hong Kong to the UK. Transforming it into a pinhole camera I sought to capture the photographs and personal belongings carried by Hong Kong asylum seekers as they sought refuge in the UK.

“Travelling through cities including Sheffield, Manchester, Liverpool, Birmingham, Leeds, Nottingham, London, and Portsmouth, I visited temporary accommodations provided by the Home Office, where Hong Kong asylum seekers, predominantly under 20 years old and ineligible for BNO visas, awaited their refugee status. On average, they endured a protracted wait of two to three years for their refugee visas to be granted.

“Once courageous protesters fighting for their own future and that of Hong Kong, they now appeared as faceless and anonymous figures through the luggage—a carrier of their past lives, the only thing that accompanied them through a trip with no return.

“As I peeled back the plaster covering the pinhole, I posed questions that resonate with us all:

“What does time signify to you?
Who do you miss the most?
What are you looking forward to?
If you could travel back to Hong Kong
for a day, what would you do?”

Yamam NABEEL

Yamam is a London-based Iraqi, writer and photographer, using vintage analogue cameras only, as well as a filmmaker, bringing words and imagery together to tell the stories of those whose voices have been muted.

To date Yamam has had 10 solo exhibitions in London, Budapest, and Dubai, with two solo shows held at Bermondsey Project Space. His other exhibitions were shown at Studio 7/ Acralycize, London, Fitzrovia Gallery, London, 99 Bishopsgate, London, ICD Brookfield Place, Dubai and Fann-a-Porter, Dubai.

Previously, he was an independent producer for CNN, Channel 4 and Sky. Nabeel was the founder of FC Unity, an award-winning NGO combatting violence through sport.



Protect Me - Abu Dhabi, UAE



Forgotten Memories - Budapest, Hungary

@yamamnabeel

Like shards of broken mirrors, collected over time and from far away places, the words and images of Yamam Nabeel reflect the fragmented self of a life in exile.



Without a Destination - The Hague

“As a child living in exile, images were all we carried with us; they were all that carried our memories”

Photography is something Yamam started experimenting with as a child. His family were forced to flee in Iraq in 1980, moving around Europe and the Middle East, before settling in Hungary where he spent his formative years, before the family relocated once again to the UK in 1992.

His work is the product of a life's worth of reflection on the idea of home and on the reality of exile. Through his words and his images, the stories shared, and the journeys travelled, a deeply personal project is manifest.



Colourless Existence - UK



When I See You - Budapest



Holding On - Alexandria

Luke O'DONOVAN



Rugeley Canal #1, Staffordshire, 2021

Luke O'Donovan is a photographer documenting the contemporary built environment. His work is primarily focused on the connections between places, communities, and the landscape, and he divides his practice between commissions, personal projects and social engagement.

Last Days of Coal is a long-term project documenting the lasting legacy of coal power stations upon the British landscape, culture, and built environment, as they are phased out by 2025.

@luke.odonovan



Rugeley #1, Staffordshire, 2019

Charan SINGH

Charan Singh's practice is informed by his involvement with HIV/AIDS advocacy and community activism, and he uses photography, video and writing to create artistic resistance through storytelling and fictional fragments. These works express multi-layered gender experiences and the ephemeral nature of queer desire in India. His work aims to reclaim subaltern queer identities, sub-cultures that had been previously defined mainly as victims.

Kothis and Hijras, and their lovers Giriyas are the terms used by queer underclass, feminine and transgendered persons in their own dialect to define their different and particular sexual relationships and identities. The work also interrogates their gendered and sexual life as a whole, covering a range of emotions, anxieties, concerns, dilemmas and dreams to depart from the narrow medical discourse within which they are bound.



Kothis, Hijras, Giriyas and Others - Untitled #2

@random_access01



Untitled #1

Charan made these portraits of sitters in their community centre. As models they are greatly influenced by Bollywood cinema and television soaps, perhaps because they are primarily Hindi speaking people and their main sources of visual references are popular media. Consequently, many of his sitters have adopted poses from heroines of popular television serials, whilst others have modelled themselves on famous courtesans' characters in classic Bollywood films from the 1950s and 1960s. Through a gentle and ongoing conversation, Charan attempted to create a space where people could feel comfortable regardless of their class, caste, identity, gender, sexuality, performance; these are individual human beings each with their own nuances.



Untitled #6

Paloma TENDERO

Paloma Tendero is a visual artist who explores themes around heredity, identity and cycles of life. She was born in Spain, where she graduated from BA Fine Arts at Complutense University in Madrid. Following that, she graduated from MA Photography at London College of Communication. Since then, she has been exhibiting and participating in artist-in-residence programs such as Xenia Creative Retreat 2023. Sarabande, the Alexander McQueen Foundation in London 2020 and KulturKontak AIR in Vienna 2018. Selected Group Exhibitions include *Headstrong: Women and Empowerment* at the Centre for British Photography 2023. PhotoLondon: Writing her own scrip, 2023. *Body Language* at Messums Gallery and *A Picture of Health* at Arnolfini Arts Centre in Bristol 2021.



On Mutability



On Mutability

@palomatendero



On Mutability

On Mutability explores the impact of genetic mutations, which are alterations in our DNA sequence that can arise during DNA replication or over the course of a person's lifetime.

This project researches the implications of genetic inheritance and fertility, provoking discourses on the challenges of creating new life in the complex contemporary world. I focus on achieving a balance between internal and external factors, by using papier-mâché eggs made from recycled egg cartons.

Furthermore, classical historical references have a profound influence on my work, as I draw parallels between our cultural inheritance and notions of the idealised body versus the ill body. Through my artistic series, I seek to convey the concept of bearing the physical and psychological weight of the world on one's shoulders.

Tayo ADEKUNLE

Reclamation of the Exposition #01, 2020
Gicleé print, edition 1/5. £1,000 unframed

Artefact #01, 2020
Gicleé print, NFS

Artefact #03, 2020
Gicleé print, NFS

BENSLEY & DIPRÉ

Atelier, 2022
C-type on silver gelatin print, 22 x 29.3cm, £1,200 framed

Fuse, 2022
Silver gelatin prints, 26 x 20.1cm. £1,200 framed

Rayon, 2021
Oil on silver gelatin print, 30.2 x 24.1cm. £1,200 framed

Retrace, 2022
Oil on silver gelatin print, 61 x 50.5cm. £2,400 unframed

Pivot, 2022
Oil on silver gelatin print, 25.2 x 19cm. £700 unframed

Day, 2023
Oil on silver gelatin print on canvas, 25.5 x 20.4cm. £750

Night, 2023
Oil on silver gelatin print on canvas, 25.5 x 20.4cm. £750

List of Works

Andreas BILLMAN

Dead Cow Rising

2.1% — 02/01/2022

2.5% — 05/01/2022

2.8% — 08/01/2023

2.9% — 09/01/2022

106.3% — 21/01/2023

107.5% — 24/01/2023

The displayed works are exhibition prints provided by the artist. Edition and pricing information is available on request

Oilly BURN

Delta Blue Haiku

Lake Chicot, AR
Hungry House Cafe, Prairie Du Chien, WI
Donnie, New Orleans, LA
Marion County, MO
Bloomsdale, MO
Guttenburg, IA

All works are archival prints on Hahnemühle
Each 20 x 30cm, edition 1/1. £600 framed each

JC CANDANEDO

Passiflora, 2024

Mixed media: cyanotypes on cotton toned with vegetable dyes, 225 x 225cm. £5,500

This is (From) America, 2023

Single channel video, 6 minutes 15 seconds

Debbie CASTRO

Age is a Privilege, Unless You Forget!

Grandad Has Been Forgotten, 2023

Archival print on Hahnemühle, stickers. POA

A Letter To My Dad With Dementia, 2023

Single channel video, 7 minutes

Eliza HATCH

Cheer Up Luv, ongoing project

Shiyalni, Colombo, Sri Lanka, 2018

Rahmeh, London, UK, 2021

Florence, London, UK, 2017

Gail, New York, USA, 2018

Laila, London, UK, 2017

Shuba, London, UK, 2021

Mini, Merida, Mexico, 2019

Makoto, Tokyo, Japan, 2018

List of Works

Jane LAM

Aglaia Series, 2023

All images are giclée prints on Awagami fine art paper

Large size, edition of 10, £550 unframed

Medium size, edition of 10, £400 unframed

Small size, edition of 10, £250 unframed

Yolanda Y. LIOU

Thank You For Playing With Me

All images are available as hand-signed gicleé prints on PJ Baryta RAG 310gsm at the following sizes

84.1 x 59.4cm, edition of 10. £950 unframed

59.4 x 42cm, edition of 30. £550 unframed

Deacon LUI

Every Time They Ask, We Say We're Waiting, 2023

Inkjet prints, drawings on paper, suitcase. NFS

Yamam NABEEL

Colourless Existence - London, UK, 2023

Forgotten Memories - Budapest, Hungary, 2023

Holding On - Alexandria, Egypt, 2020

Protect Me - Abu Dhabi, UAE, 2021

When I See You - Budapest, Hungary, 2023

Without a Destination - The Hague, Netherlands, 2023

All images are available as hand-signed gicleé prints on Hahnemühle fine art paper at the following sizes

A0, edition of 10. £950 unframed

A1, edition of 10. £475 unframed

A2, edition of 10. £275 unframed

A3, edition of 10. £150 unframed

Luke O'DONOVAN

Last Days of Coal

Rugeley #1, Staffordshire, 2019

C-type print, 30" x 24", edition of 15+2AP. £550 unframed

C-type print, 20" x 16", edition of 30+2AP. £350 unframed

Rugeley Canal #1, Staffordshire, 2021

C-type print, 30" x 24", edition of 15+2AP. £550 unframed

C-type print, 20" x 16", edition of 30+2AP. £350 unframed

List of Works

Charan SINGH

Kothis, Hijras, Giryas and Others

Untitled #1, 2013/14

Untitled #2, 2013/14

Untitled #6, 2013/14

Archival prints, 114 x 79cm each. NFS

Paloma TENDERO

On Mutability #1, 2019

On Mutability #2, 2019

On Mutability #3, 2019

On Mutability #4, 2019

On Mutability #5, 2019

On Mutability #6, 2019

On Mutability #7, 2019

On Mutability #8, 2019

On Mutability #9, 2019

All works are hand-printed analogue c-types

Each 26 x 26cm. £1,200 unframed

Additional works by each artist may be available PLEASE ENQUIRE

DOCUMENT

NOW

6 - 17 February 2024

ALL ENQUIRIES TO

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All works are © The Artist

