

# Cream<sup>12</sup>

## A Showcase of Graduate Photography Talent

2 March-4 April 2010

Following on from the success of last year's inaugural annual showcase of some of the best BA photography graduates from 2008, Crane Kalman Brighton is pleased to present Cream II, an exhibition featuring a new selection of the most interesting and diverse photographic talents to emerge from 2009.

The exhibition includes graduates from the most prestigious universities and colleges the length and breadth of the country from Westminster to Glasgow; Derby to Newport. **Cream II: A Showcase of Graduate Photography Talent** runs from 2nd March to the 4<sup>th</sup> April 2010.

**Tigran Asatrjans** (University for the Creative Arts, Rochester) – 'The Land Beneath Our Feet' raises the subject of the Armenian Genocide. Asatrjans made three pilgrimages to the Republic of Turkey to explore the concept of loss and the affect this had on his own family. It reflects for him, how uncertainty and hatred gave way to forgiveness.

**Leah Bartczak** (University of Westminster) – in 'The Last Leaves', Bartczak explores the dark side of story telling with scenes created by juxtaposing book cut-outs with another book's forest imagery, creating haunting, yet beautiful tableaux.

**Berenice Bassett** (University of Westminster) – in 'The Conductor', Bassett combines her two passions for surfing and photography in a series of images which demonstrate both the beauty and the underlying danger of the power of the sea.

**William Edward Head** (University of Wales, Newport) – 'Humane Errors' portrays two aspects of a mental health institution, Talgarth; the repeat use of decorative wallpaper represents the uniformity of the building and the dead songbirds, a symbol of the decay around them.

**Shiho Kito** (Creative for the Creative Arts, Farnham) – 'Pikari' is a photographic journey in which Kito uses city lights as a means of finding her own place. 'Pikari' is inspired by the ancient practice used by sailors who used the stars and the natural world around them to navigate.

**Yngvild Mehren** (University of Glasgow) 'Blood Rabbit/ Snow Hare' creates a feeling of venturing into the unknown. Taken in the infinite landscapes of Norway and Sweden, the photographs address the themes of mortality, time and imagination.

**Arthur Molyneux** (University of Wales, Newport) – 'Sheol', is a series of photographs taken in the City of London which use darkness as a metaphor for greed, dishonesty and the seductiveness of wealth. It explores the collapse of the global economy and some of the unwholesome features of capitalism.

**Ceridwen Olofson** (Camberwell College of Arts) 'Abaxial Surface' seeks to create an intimacy through visceral imagery. Olofson presents biological matter ambiguously, created without a camera and with a live negative to emphasise the sensuality of the subject.

**Josh Pollen** (Camberwell College of Arts) – 'Polaroids' is a mixture of Polaroid Image Transfers, Polaroids and Digital Inkjet Prints. These posed portraits and accidental images explore how materials and techniques can inform the viewer's response to the image and memorialise Polaroid film.

**Laura Ruutel-Ball** (University of Derby) – 'Still Life', are a series of taut, constructed compositions influenced by 17<sup>th</sup> Century Dutch and Spanish Still Life painting which create a personal story through symbolic references

**Carole Suety** (University of Westminster) – 'Globe de Mariee' were used by French brides to keep their wedding bouquets in, and would add other, symbolic objects to it during their lifetime. Suety revisits this keepsake kept by her grandmother, as for Suety, these photographs reflect tradition and an ideology.

**Jayne Taylor** (University of Westminster) – 'Interiors' reflects Taylor's interest in the relationship between photography and nostalgia. These stereoscopic portraits see genuine subjects pictured in their own homes and take an unusual look at and take an unusual look at reality versus fantasy.

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