

Press Release

Exhibition: *Not the Final Major Project*

Opening on 2nd October, ***Not the Final Major Project*** presents the latest in contemporary photographic practice, with prints, installation and sculpture from some of the finest emerging talent to be exhibited at Hastings Arts Forum.



Outstanding projects from graduates of UK University courses have been brought together to encourage experimentation with the medium and to reject the finality of creative projects. This exhibition is a collaboration between Photohastings and Brighton Photo Fringe, two artist-led organisations, and reflects this year's Brighton Photo Fringe festival mission *Developing New Ways of Seeing Together*.

Not the Final Major Project demonstrates the conceptual, aesthetic and technological issues prevalent in photography today. Projects by Tottie Aarvold, Richard Burniston, Hayleigh Longman and Cheryl Newman explore our ongoing desire to revisit the past and to understand our sense of self. Eleonora Agostini enrolls her family as performers to address the absurdity of private/public space. The ruptured and fragmented nature of memories is taken further by Hannah Morgan's sketchbooks and darkroom tests and by Gökhan Tanrıöver's constructed still-life prints.

Artist duo Elena Kollatou & Leonidas and Harley Marjoram reveal creative methods to documenting prevalent social issues, with Daisy O'Neil turning more inwardly to produce a highly personal approach to Brexit. Laura Dow questions our mediation with nature, whereas Cecilia Di Paolo questions the human embrace through technology.

One particular theme running through the exhibition is the need to understand photography itself. George Hinks produces portraiture through thermal imagery and 3D printing whilst Laura Medcalf returns to the historic process of the cyanotype, joining Emma Pearce's inquiry into permanence. Chloe Louise Thomas and Megan Staple's vibrant & playful abstractions question ideas of subject with their hyperreal quality.

We are delighted to announce the **Photohastings Shutter Hub Award 2018**. One exhibitor will be awarded a Shutter Hub membership, online feature and mentorship session. This will be selected by Karen Harvey (Shutter Hub), Rebecca Drew (Brighton Photo Fringe) and Andrew Moran (Photohastings).

Not the Final Major Project

2 - 17 October 2018

Hastings Arts Forum, 36 Marina, St Leonards on Sea TN38 0BU
Part of Photohastings & Brighton Photo Fringe (BPF18) festivals
Private View: Friday 5 October 2018, 6.30-8.30pm
Gallery Tour: Saturday 6 October 2018, 12.30pm

www.photofringe.org

www.photohastings.org Instagram: @notthefinalmajorproject



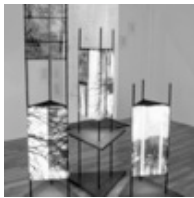
Note for Editors:

Not the Final Major Project has been curated by Sarah French, Committee Member for Photohastings, who was part of Brighton Photo Fringe's Emerging Curator programme, 2016. For all press enquiries please email sjfrench@live.com.

PhotoHastings is a peer-led collective, supporting photography in the South East. **Brighton Photo Fringe** is a collaborative platform providing opportunities and peer support for emerging lens-based artists. Please visit www.photofringe.org & www.photohastings.org for a full list of events this Autumn.

Hastings Arts Forum is located on St Leonards seafront, on the ground level of the iconic 1930s modernist building, Marine Court. It is a 10 minute walk from St Leonards Warrior Square train station, is 2 minutes from a car park and on Hastings' main bus routes.

Exhibiting Artists



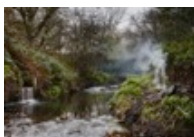
Tottie Aarvold, *That's how the light gets in*, www.tottieaarvold.com

Following Aarvold's dealing with loss, and the overcoming of grief, *That's how the light gets in* is a work of contrasts. Drawn from textures, layers, disorder, the sculptural piece uses images of nature's power over man, of patterns caused by neglect, of weathering over time.



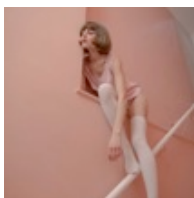
Eleonora Agostini, *A Blurry Aftertaste*, www.eleonoraagostini.com

Working at the intersection between photography, performance and sculpture, *A Blurry Aftertaste* focuses on the objects, activities and surfaces that belong to the domestic space, portrayed as an absurd and uncanny theatre defined by the creation of structures and the repetition of labour.



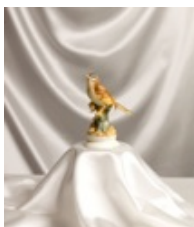
Richard Burniston, *Hogsmill Valley (1977)*, www.richardburniston.com

Hogsmill Valley (1977) considers ideas of memory, fiction and obsession. Created in response to the ephemeral and fragmented nature of memories, the work takes the artists to the valley forbidden as a child, to replenish diminished recollections.



Cecilia Di Paolo, *Made to be Loved*, www.cecilia-dipaolo.com

Made to be Loved began with the intent of creating a dystopian future. Di Paolo is creating an emerging cultural fictive fantasy by performing aspects of fulfillment, loneliness and love. Everyday narratives are played out in heterotopian spaces that act as metaphors for the post human body. Evaluating the shift in boundaries as a result of contemporary technology, capturing the tight bond between human and object.



Laura Dow, *Flock*, www.lauradow.com

Whether it be through the lens, the hide, the viewpoint or the artefact, our experience of nature is rarely natural and is often facilitated. *Flock* is a study of the fascination and the construction of idealised realities, explored through the relationship between humans and avians.



George Hinks, *Four Transformations*, www.georgehinks.com

Embracing contemporary technology, *Four Transformations* combines thermal imagery with 3D printing to present a sculptural portrait, subverting the flatness of the photographic format and producing an abstract biological trace, which is strangely comprehensible.



Elena Kollatou & Leonidas Toumpanos, *Persephone's Nightmare*, www.kollatoutoumpanos.com

Persephone's Nightmare examines our interventions with the earth and land, building upon the Greek myth of Persephone, Goddess of agriculture, ground & fertility. Reviewing the process of Fracking, the project connects above ground to below, using analogue film to experiment with documentary practice.



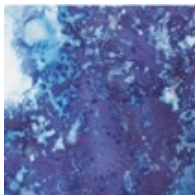
Hayleigh Longman, *The shed was our spaceship*, www.hayleighlongman.com

Reflecting upon childhood and imagination, *The shed was our spaceship* explores the ephemeral split-second moments that pass us all. The ideas of play we all retain as adults is explored not just through imagery but by design of the installation.



Harley Marjoram, *A New Vision. A Bright Outlook*, www.harleymarjoram.co.uk

A New Vision. A Bright Outlook presents a surreal advertising campaign as a reflection of the disparity between the luxury of real estate and the very social-political issues facing the UK, particularly the homelessness prevalent in seaside towns.



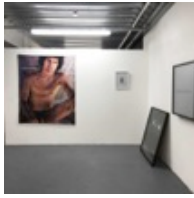
Laura Medcalf, *Erratic*, www.laura-medcalf.com

Forming a collaboration with the landscape, *Erratic* presents a duo of site-specific cyanotypes, that have been exposed with sunlight and developed with sea water whilst using sand and snow as subject matter, each with traces of human activity.



Hannah Morgan, *Precious Fragments*.

An ever-changing visual interpretation of the nature of memory, *Precious Fragments* contrasts the fractured aspects of remembering with the vivid recollection of past events. Visually describing differing degrees of clarity through a range of mediums in an emotionally driven body of visual imagery.



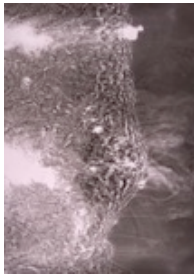
Cheryl Newman, *Lover*, www.cheryl-newman.com

Exploring fictions created between truth, reality and invention, [this project] began from a wish to examine the representation of memory. Newman builds a narrative from recollections of a nude man, who lived in *Lover* with his Mother in a very conventional 1960's bungalow.



Daisy O'Neil, *Killuragh*, www.daisyoneill.co.uk

Researching place, identity and the transference of memory through family, *Killuragh* is a response to Britain's decision to leave the European Union. With a 95% increase in British residents applying for Irish passports, this project is an inherently personal project yet shared experience to explore heritage and family narrative.



Emma Pearce, *Permanently Transient*,

www.emmapearce14.wixsite.com/photography

Permanence/impermanence, control/chance, these tensions are omnipresent in photography. *Permanently Transient* takes water as its subject matter, using it as a metaphor for how life is never fixed.



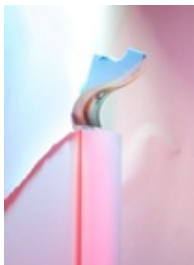
Megan Staple, *Non-Fiction Fantasy*, www.meganstaple.com

Rejecting classical notions of still-life, *Non-Fiction Fantasy* utilises the physicality of vibrant and geometric forms to push the boundaries of concrete abstraction, creating bold and illuminated works.



Gökhan Tanrıöver, *Confessionals*, www.gokhantanriover.com

A self-reflective project, *Confessionals*, is a series of constructed still-life prints, created in a meditative & performative environment to explore the autobiographical self.



Chloe Louise Thomas, *Balance*, www.chloelouisethomas.com

Colour, abstraction and the beauty of the mundane, *Balance* gives a fresh outlook on traditional still life revealing unconventional objects in a hyperreal context, that are given aura by the photographic process .