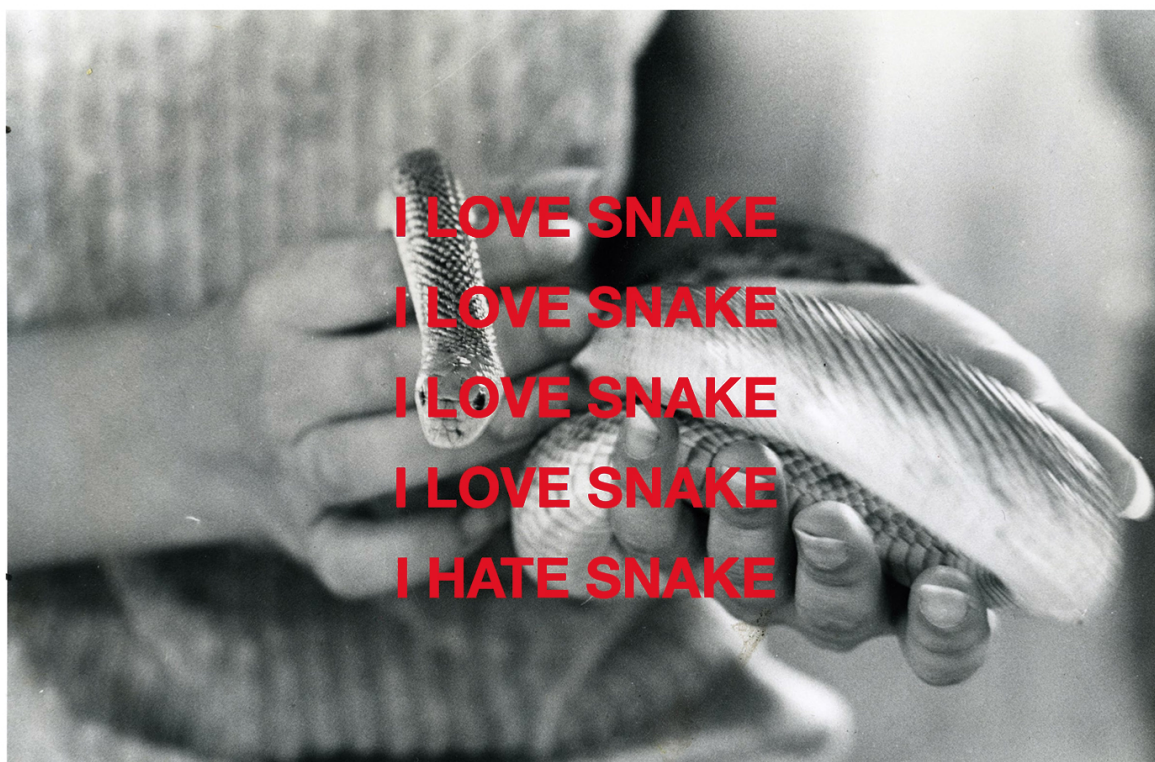


**CLARE STRAND - SNAKE**



Clare Strand >>Snake<< 2016, 101,6 cm x 152,4 cm, Archival Photographs on Giclee Hahnemühle Photo Rag 308gsm matt, Text im Siebdruck. Courtesy Parrotta Contemporary Art

Parrotta Contemporary Art freut sich, die neue Galerie in Köln mit der Ausstellung Snakes von Clare Strand zu eröffnen. Die erstmals in Deutschland gezeigte Serie basiert auf einer Auswahl von Bildern aus dem umfangreichen persönlichen Fotoarchiv der britischen Künstlerin. Es ist das Motiv der Frau mit Schlange, die Clare Strand in unzähligen Variationen aus unterschiedlichsten Zeiten und Publikationen in ihrem Archiv gesammelt hat. Zu den Darstellungen gehören oftmals Texte, die entweder als Bildunterschriften oder rückseitige Erläuterungen auf den Fotografien zu finden sind. Mit solchen Texten und Fragmenten speist Clare Strand einen automatischen Online-Poesie-Generator, dessen poetische Kompositionen plakativ auf die stark vergrößerten Schlangenfrauen gedruckt werden. Das Ergebnis ist ein offenes Zusammenspiel von Text und Bild, das durch einen eigens für diese Ausstellung konstruierten automatischen Poesiegenerator noch verstärkt wird, der auf einem immer länger werdenden, durch das Publikum abreißenbaren Schlangen-Ticker-Band, Sätzen produziert. Zugleich stellen wir Clare Strands Künstlerbuch „Girls Play With Snakes“ vor, das jüngst bei MACK Books erschienen ist.

## **CLARE STRAND - SNAKE**

### **“O Snake you are an argument for poetry”**

Margaret Atwood. Psalm to Snake (1983)

Snake, is a multi-dimensional exhibition using photography, text and technology within the gallery space. The seven large-scale, abstracted photographs of women and girls pictured holding, and gazing fondly at snakes, are overlaid with bold screen printed poems. This poetry is produced using an online generator and entering the word 'Snake' into the search request. Each image is a sum of two opposing mediums - both fighting for understanding and interpretation, neither one winning or losing.

The images of women and snakes, which comment on both Strand's fascination with the reptile, whilst firmly asserting her repulsion, are drawn from the artist's long-term collection of utilitarian imagery.

'My agenda has never been to judge the photos on an atheistic level. If a woman is holding a snake and has control, then the photograph went into the collection. I have been finding and keeping these images since I was 13, never really knowing why.'

'The snake has been the subject of allegory and metaphor throughout recorded history, and is a presence in countless fables, legends and religious texts, often referring to the phallus and sexuality. The symbol of the snake is also regularly cited as a metaphor for opposing forces, such as good and evil; cunning and wisdom; procreation and death. I am interested in these dialectal tensions and in the notion that what repels can be what also attracts; what hurts can be what comforts. Snake for me, is a vehicle to talk about these polarities.'

Historically the photographic image has been recognised as the objective recorder of concise information, at odds with other artistic modes, which are considered more lyrical or demanding of analysis and reflection. This is particularly apparent within the polarised relationship between photography and poetry.

As Wittgenstein provoked; 'Do not forget that a poem, although it is composed in the language of information, it is not used in the language-game of giving information.'

The laughing women in the photographs appear to have a command and firm grip on their creatures, presenting expressions of power, control and a possible striking of a balance, whilst the highly-coloured, screen printed texts shout out in ways similar to the tropes of a protest banner. Alongside the exhibited works, another poem generator works to project onto the walls of the gallery, creating new random arrangements of Strand's poems. The automatic text is printed out as a snaking ticker tape for the audience to tear off and take away.

Text by Clare Strand

Snake follows on from the book *Girl Plays with Snake*, recently published by MACK (2016) which will be available to purchase in the gallery.

Over 2 decades, Strand's constantly evolving practice has brought together intensive research, deadpan humour and insights into popular culture, shifting from the mysterious and the absurd, to understanding public obsessions, often via trickery and manipulation. Recent exhibited work includes machines to encourage entropy, web programs, looped films, fairground stalls and intricate photographic constructions focusing on, subverting, reimagining and manipulating the medium's origins.

Strand's work is held in the collections of Arts Council England; The National Collection; The British Council; The Folkwang Museum; The Unicredit Bank; The New York Library; The Victoria and Albert Museum; The Centre Pompidou and most recently MoMA New York and The Mead Museum, Massachusetts. There are two other publications *Clare Strand Monograph* published by Steidl (2007) and *Skirts* published by GOST (2013).



CLARE STRAND - SNAKE



Clare Strand – Snake, Installation view, Parrotta Contemporary Art Cologne, 2017

**CLARE STRAND - SNAKE**



**Clare Strand  
Snake V, 2016**

Archival Photographs on Giclee Hahnemuhle Photo Rag 308gsm matt, print with Hand printed screen prints, text overlaid.  
floated in white glazed frames  
60" by 40" inches (101,6 cm x 152,4 cm)  
Edition of 3 + 1 a.p.



**CLARE STRAND - SNAKE**



Clare Strand – Snake, Installation view, Parrotta Contemporary Art Cologne, 2017



Clare Strand – Snake, Installation view, Parrotta Contemporary Art Cologne, 2017

**CLARE STRAND - SNAKE**



**Clare Strand  
Snake VI, 2016**

Archival Photographs on Giclee Hahnemuhle Photo Rag 308gsm matt, print with Hand printed screen prints, text overlaid.

floated in white glazed frames

60" by 40" inches (101,6 cm x 152,4 cm)

Edition of 3 + 1 a.p.



**CLARE STRAND - SNAKE**

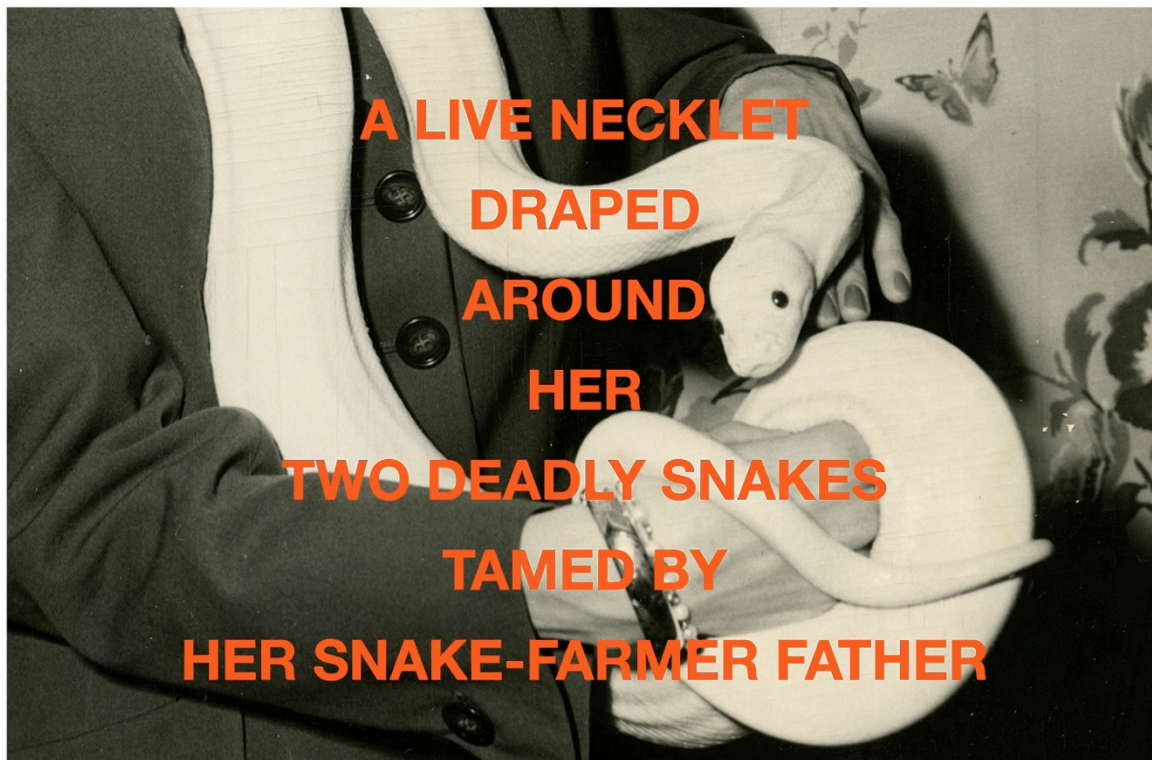


Clare Strand – Snake, Installation view, Parrotta Contemporary Art Cologne, 2017



Clare Strand – Snake, Installation view, Parrotta Contemporary Art Cologne, 2017

**CLARE STRAND - SNAKE**



**Clare Strand  
Snake IV, 2016**

Archival Photographs on Giclee Hahnemuhle Photo Rag 308gsm matt, print with Hand printed screen prints, text overlaid.  
floated in white glazed frames  
60" by 40" inches (101,6 cm x 152,4 cm)  
Edition of 3 + 1 a.p.



**CLARE STRAND - SNAKE**



**Clare Strand  
Snake II, 2016**

Archival Photographs on Giclee Hahnemuhle Photo Rag 308gsm matt, print with Hand printed screen prints, text overlaid.  
floated in white glazed frames  
60" by 40" inches (101,6 cm x 152,4 cm)  
Edition of 3 + 1 a.p.

**CLARE STRAND - SNAKE**



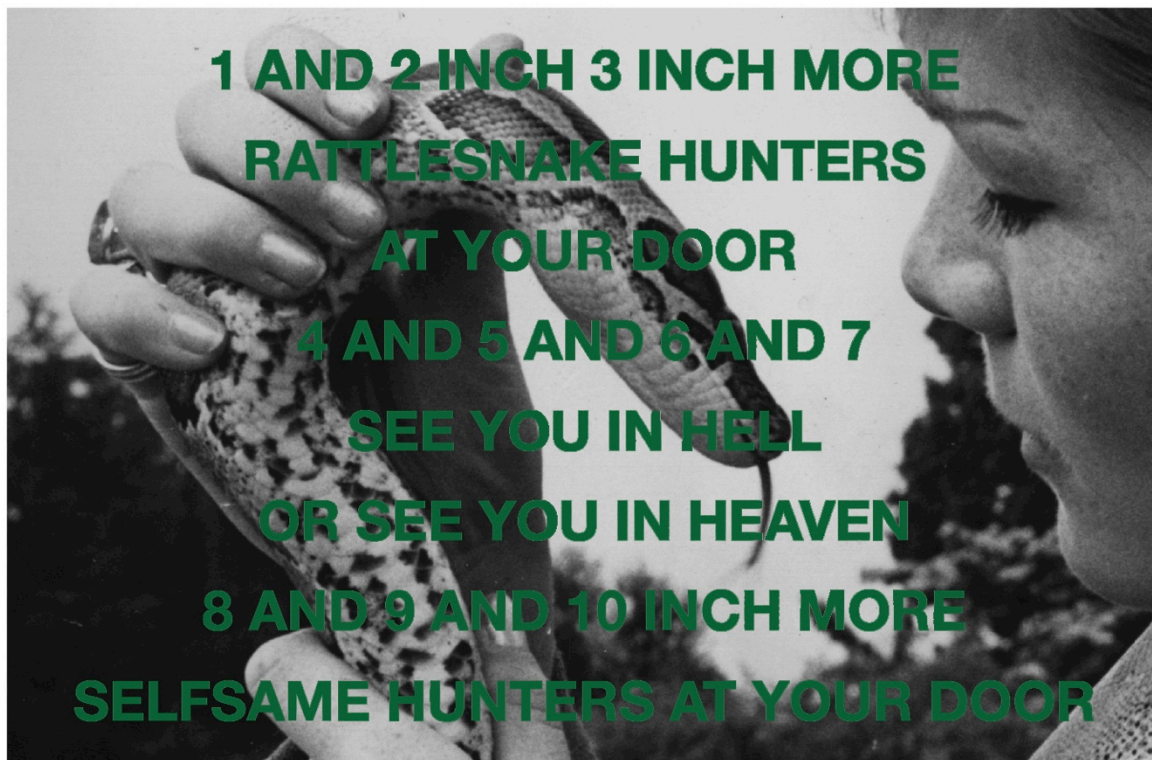
Clare Strand – Snake, Installation view, Parrotta Contemporary Art Cologne, 2017



Clare Strand – Snake, Installation view, Parrotta Contemporary Art Cologne, 2017



**CLARE STRAND - SNAKE**



**Clare Strand  
Snake III, 2016**

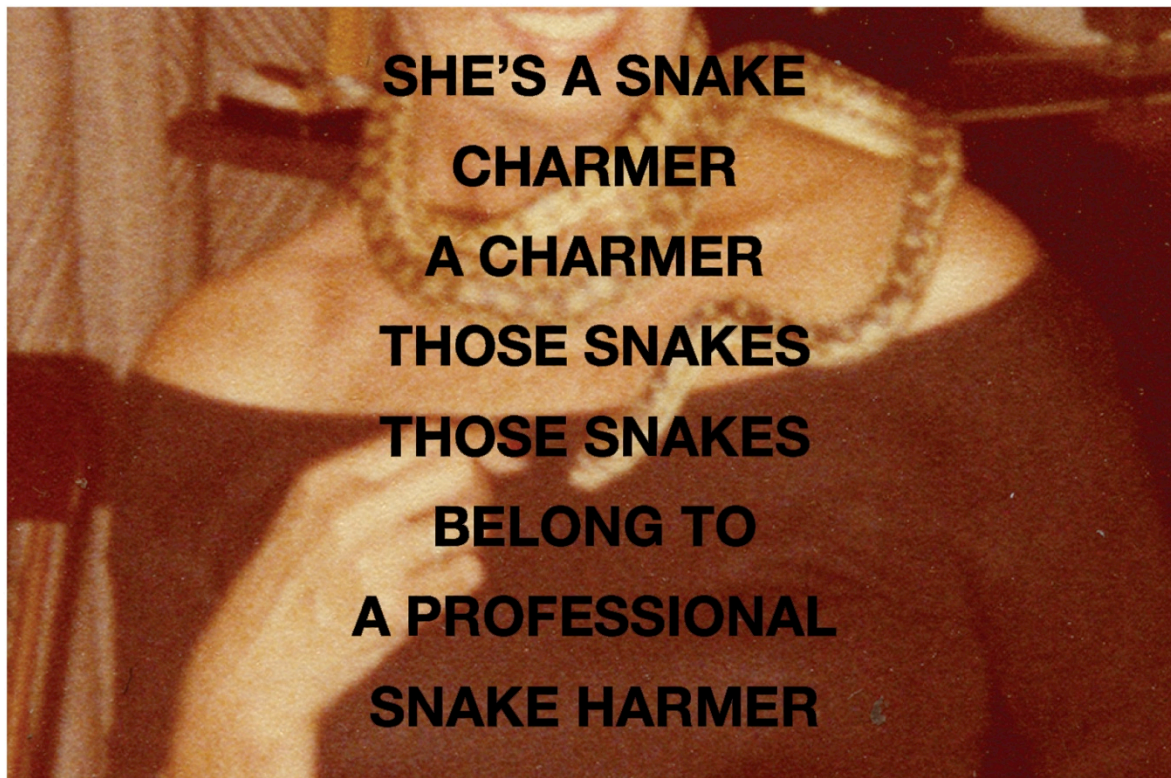
Archival Photographs on Giclee Hahnemuhle Photo Rag 308gsm matt, print with Hand printed screen prints, text overlaid.

floated in white glazed frames

60" by 40" inches (101,6 cm x 152,4 cm)

Edition of 3 + 1 a.p.

**CLARE STRAND - SNAKE**



**Clare Strand  
Snake I, 2016**

Archival Photographs on Giclee Hahnemuhle Photo Rag 308gsm matt, print with Hand printed screen prints, text overlaid.

floated in white glazed frames

60" by 40" inches (101,6 cm x 152,4 cm)

Edition of 3 + 1 a.p.

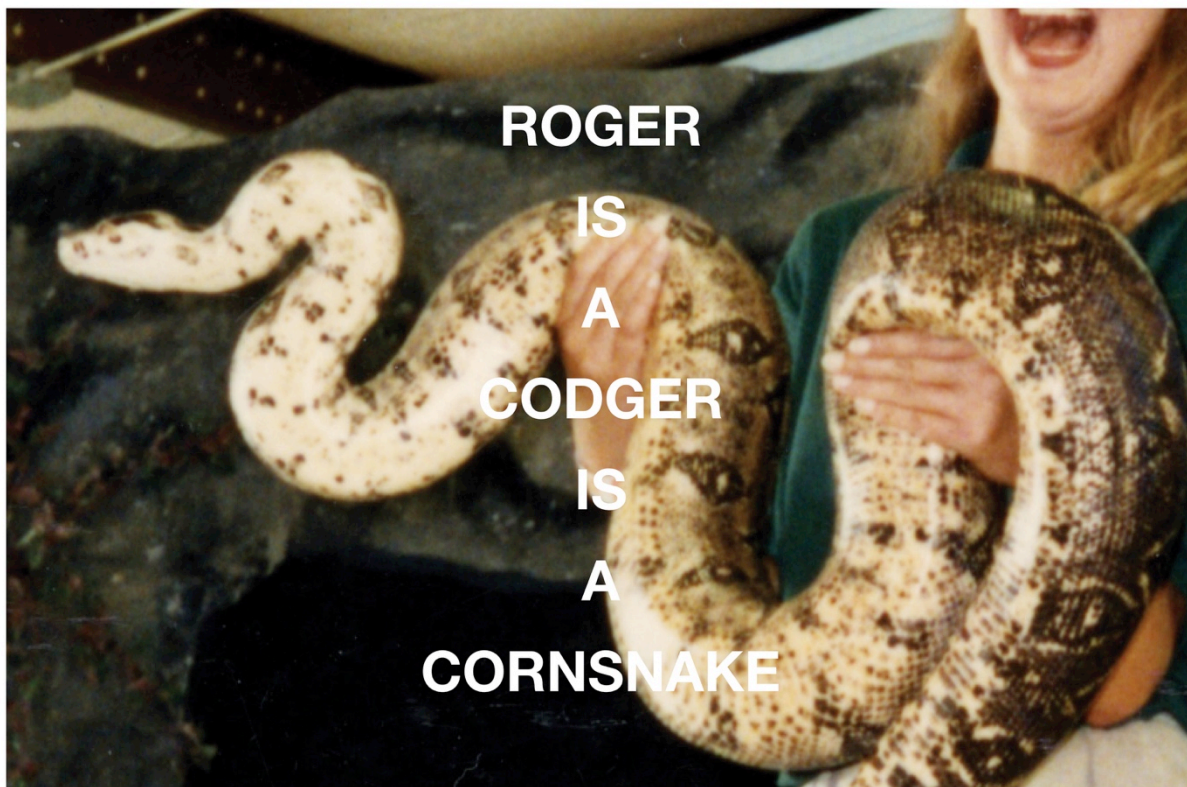


**CLARE STRAND - SNAKE**



Clare Strand – Snake, Installation view, Parrotta Contemporary Art Cologne, 2017

**CLARE STRAND - SNAKE**



**Clare Strand  
Snake VII, 2016**

Archival Photographs on Giclee Hahnemuhle Photo Rag 308gsm matt, print with Hand printed screen prints, text overlaid.

floated in white glazed frames

60" by 40" inches (101,6 cm x 152,4 cm)

Edition of 3 + 1 a.p.

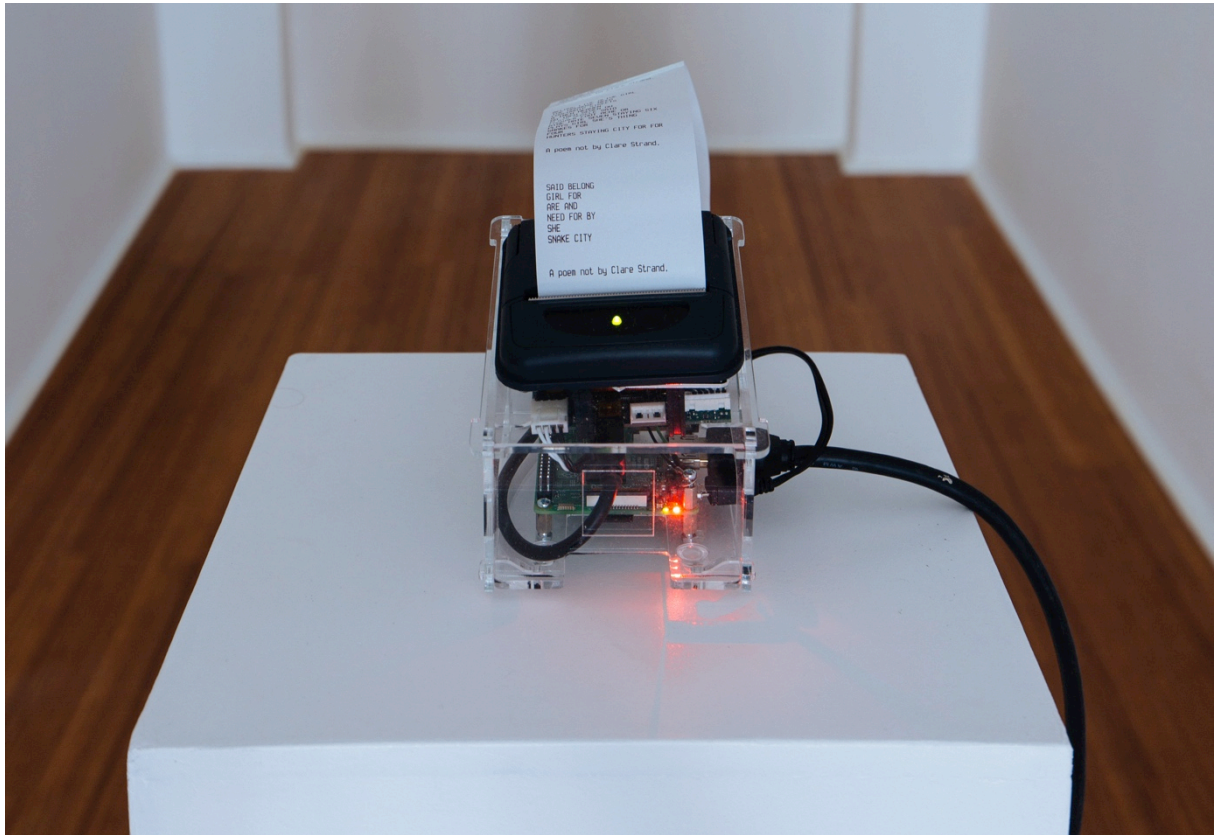


**CLARE STRAND - SNAKE**



Clare Strand – Snake, Installation view, Parrotta Contemporary Art Cologne, 2017

**CLARE STRAND - SNAKE**



Clare Strand – Snake, Installation view, Parrotta Contemporary Art Cologne, 2017

**Clare Strand**

**Poem not by Clare Strand, 2016**

Pi-printer, pedestal, wall-projector

Screen size variable



**CLARE STRAND - SNAKE**

\*1973 BRIGHTON, LIVES AND WORKS IN BRIGHTON, UNITED KINGDOM

**EDUCATION**

1996 – 98 MA ROYAL COLLEGE OF ART, LONDON, UNITED KINGDOM  
1992 – 95 BA HONS DEGREE BRIGHTON, UNITED KINGDOM

**COMMISSIONS / AWARDS**

2012-2013 NEWPORT FELLOWSHIP, NEWPORT UNIVERSITY (ECPR)  
2009 ARTS COUNCIL AWARD,  
2005 PHOENIX BRIGHTON, RESIDENCY BRIGHTON  
2004 ARTS COUNCIL MAJOR AWARD  
2003-2004 THE IPRN, ARTIST IN RESIDENCE, THE FOLKWANG MUSEUM, GERMANY  
2003 THE NEW TOWNS PROJECT, WHERE DID THEY GO? COMMISSIONED BY FOTONET SOUTH  
2003 SIX SMALL AIRPORT, CURENTED BY VAL WILLIAMS, COMMISSIONED BY PHOTOWORKS  
2001- 2002 ARTIST IN RESIDENCE, LONDON COLLEGE OF PRINTING  
1998 THE PAINTER STAINERS AWARD  
1998 DEUTSCHE BANK AWARD  
1998 SHOREDITCH TOWN HALL COMMISSION

**SOLO EXHIBITIONS**

2017 SNAKE, PARROTTA CONTEMPORARY ART, COLOGNE, GERMANY  
2017 SNAKE, BELFAST EXPOSED GALLERY, BELFAST  
2016 HOOPLA LHGWR GALLERY, THE HAUGE, HOLLAND.  
2015 GETTING BETTER AND WORSE AT THE SAME TIME, GRIMALDI GAVIN, LONDON.  
2015 GALERIE F2, MADRID  
2014 FURTHER READING. NATIONAL MUSEUM OF KRAKOW. PHOTOMONTH, KRAKOW.  
2013 DISCOVERY AWARD NOMINATED BY BRETT ROGERS, THE RENCONTRES D'ARLES  
2012 TASCHENSPIELERTRICK, FORUM FUR FOTOGRAFIE, COLOGNE  
2011 SLEIGHT, BRANCOLINI GRIMALDI GALLERY, LONDON  
2009 CLARE STRAND FOTOGRAFIE UND VIDEO, MUSEUM FOLKWANG, ESSEN AND MUSEUM FÜR  
PHOTOGRAPHIE, BRAUNSCHWEIG, GERMANY  
2008 CLARE STRAND RECENT WORKS, FOTOGRAFINS HUS, STOCKHOLM, SWEDEN  
2005 THE BETTERMENT ROOM - DEVICES FOR MEASURING ACHIEVEMENT, SENKO STUDIO,  
VIBORG, DENMARK  
2003 GONE ASTRAY, LONDON COLLEGE OF PAINTING  
2000 WASTED, GALLERI IMAGE, ARHAUS, DENMARK  
1999 SEEING RED, LORIENT PHOTOGRAPHIC FESTIVAL  
1998 SEEING RED, ROYAL PHOTOGRAPHIC SOCIETY, BATH  
1998 SEEING RED, VIEWPOINT GALLERY, SALFORD  
1998 SEEING RED, MUSEUM OF PHOTOGRAPHY FILM AND TELEVISION, BRADFORD  
1998 SEEING RED, IMAGO FESTIVAL, UNIVERSIDAD DE SALAMANCA, SPAIN  
1997 THE MORTUARY, F. STOP GALLERY, BATH

**GROUP EXHIBITIONS**

2017 SPACE AND PHOTOGRAPHY, MUSEUM DER MODERNE, SALZBURG  
2017 HYPERIMAGING! IMAGES IN AND OUT OUR SCREEN, GALERIA KOMBETARE, KOSOVO  
2017 RUSE: THE ARTFULNESS OF DECEIT, HOLDEN GALLERY, MANCHASTER  
2017 META MATTER, KARST GALLERY, PLYMOUTH  
2017 I WANT, I WAND, I WANT ART AND TECHNOLOGY, BIRMINGHAM MUSEUM  
  
2016 ACCUMULATIONS: 5.000 YEARS OF OBJECTS, FICTIONS AND CONVERSATIONS, MEAD  
MUSEUM, MASSACHUSETTS  
2016 UNSPOKEN DIALOGUES: POST SCREEN FESTIVAL, LISBON  
2016 SCULPTED REALITY, AT FELDBUSCHWIESNER RUDOLPH, BERLIN, GERMANY

**CLARE STRAND - SNAKE**

- 2015 WORK, REST AND PLAY: BRITISH PHOTOGRAPHY FROM THE 1960'S UNTIL TODAY. OCT LOFT, CHINA
- 2015 PORTRAITS FROM AN ISLAND. GOA PHOTOGRAPHY FESTIVAL
- 2015 FACES - EUROPEAN PORTRAITS SINCE THE 1990'S, CENTER FOR FINE ARTS IN BRUSSELS, NEDERLANDS FOTOMUSEUM IN ROTTERDAM AND MUSEUM FOR PHOTOGRAPHY THESSALONIKI
- 2015 REVELATIONS: EXPERIMENTS IN PHOTOGRAPHY , MEDIA MUSEUM LONDON.
- 2015 A HISTORY OF ART, ARCHITECTURE, DESIGN FROM THE 1980'S UNTIL TODAY. CENTER POMPIDOU. PARIS
- 2015 PHOTOESPANA MADRID
- 2015 A HISTORY OF ART, ARCHITECTURE, DESIGN FROM THE 1980'S UNTIL TODAY. CENTER POMPIDOU. PARIS FRANCE.
- 2014 (MIS)UNDERSTANDING PHOTOGRAPHY. FOLKWANG MUSEUM, ESSEN, GERMANY;
- 2014 ARCHITECTURAL LANDSCAPE, CAMILLA GRIMALDI, LONDON
- 2014 AT THE INTERCISE BETWEEN PHOTOGRAPHY AND SCULPTURE. FELDBUSCHWIESNER, BERLIN
- 2014 A L'ENVERS, A L'ENDROIT, CENTRE PHOTOGRAPHIQUE D'ÎLE-DE-FRANCE, PARIS
- 2014 PHOTOGRAPHY NOW, IMA CONCEPT STORE, TOKYO
- 2014 EL HOTEL ELECTRICO, MUSEUM VAN HEDENDAAGSE KUNST ANTWERPEN, ANTWERP
- 2014 FOR THE RECORD, BIRMINGHAM MUSEUM. BIRMINGHAM
- 2013 STILL, THE SHOWCASE GALLERY. SOUTHAMPTON SOLENT
- 2013 ARTWORKS FROM THE UNICREDIT ART COLLECTION, MAMBO, BOLOGNA
- 2013 FALSEFAKES, LE CENTRE DE LA PHOTOGRAPHIE GENÈVE
- 2013 PIXSEA AWARD, INTERNATIONAL PHOTO FESTIVAL KNOCKE-HEIST
- 2013 PRESENT TENSE FUTURE PERFECT, FELDBUSCHWIESNER GALLERY, BERLIN
- 2012 LIANZHOU FOTO FESTIVAL, CHINA; THERE'S SOMETHING HAPPENING HERE, BRANCOLINI GRIMALDI, LONDON.
- 2012 THERE'S SOMETHING HAPPENING HERE, BRANCOLINI GRIMALDI, LONDON
- 2011 SIGNS OF A STRUGGLE: PHOTOGRAPHY IN THE WAKE OF POSTMODERNISM, V&A MUSEUM, LONDON
- 2011 FALLING UP: THE GRAVITY OF ART, THE COURTAULD, LONDON
- 2011 ALIAS, PHOTOMONTH KRAKOW, POLAND
- 2011 PERSPECTIVES ON BLACK AND WHITE, PETER LAV GALLERY, COPENHAGEN
- 2011 ELUSIVE, CAMBERWELL ART COLLEGE, LONDON
- 2011 MADE IN BRITAIN - CONTEMPORARY ART FROM THE BRITISH COUNCIL COLLECTION 1980 - 2010.
- 2011 SICHUAN PROVINCIAL MUSEUM, CHENGDU, XI'AN ART MUSEUM, HONG KONG HERITAGE MUSEUM AND HONG KONG HERITAGE MUSEUM
- 2011 BETWEEN TIMES. INSTANTS, INTERVALS, DURATIONS, CENTRO DE ARTE LA REGENTA, IN LAS PALMAS, CANARY ISLANDS, SPAIN
- 2010 BETWEEN TIMES, INSTANTS, INTERVALS, DURATIONS, MUSEO D'ARTE PROVINCIA DI NUORO, SARDINIA
- 2010 WOMEN IN ART PHOTOGRAPHY, TASCHEN STORE, LONDON
- 2010 BETWEEN TIMES, INSTANTS, INTERVALS, DURATIONS, PHOTOESPANA, TEATRO FERNAN-GOMEZ, ARTS CENTER, MADRID
- 2010 NOIR COMPLEX - CITY, STORY, DESTRUCTION AND DEATH, BRANDENBURGISCHER KUNSTVEREIN
- 2010 NOIR COMPLEX - CITY, STORY, DESTRUCTION AND DEATH MAGAZIN 4
- 2009 TIME TIMELESS, HEINZ BOSSERT GALLERY, COLOGNE
- 2009 IMAGES RECALLED, FOTOFESTIVAL MANNHEIM
- 2009 THEATRES OF THE REAL, PHOTOMUSEUM ANTWERP
- 2008 PRESENT VOLUME, DEUTSCHE BANK, LONDON
- 2007 SEEING IS BELIEVING, THE PHOTOGRAPHERS GALLERY, LONDON
- 2007 WE ARE WITNESSING THE DAWN OF AN UNKNOWN SCIENCE, PERMANENT GALLERY, BRIGHTON
- 2007 HOW WE ARE, TATE BRITAIN, LONDON
- 2006 RESTAGE, THE ARTS GALLERY, LONDON
- 2005 WORK, MUSEUM FOLKWANG, ESSEN, GERMANY
- 2005 MADE IN BRITAIN, HUIS MARSEILLE, AMSTERDAM, NETHERLANDS



**CLARE STRAND - SNAKE**

- 2004 FANTASTIC REALISM, TALLINN TOWN HALL, ESTONIA  
2004 XPOSEPTEMBRE, FOTOGRAFINS HUS, STOCKHOLM, SWEDEN  
2003 SOMEONE ELSE AND GONE ASTRAY, PERMANENT GALLERY, BRIGHTON  
2003 FLOATING, MAIDSTONE MUSEUM, KENT  
2002 HEART OF GLASS, MIRROR GALLERY, LONDON  
1999 SEPTEMBRE DE LA PHOTO, GALERIE SOARDI, NICE, FRANCE  
1999 MODERN TIMES, HASSLEBLAD CENTER, GÖTHEMBURG, SWEDEN  
1998 LES ANGLAIS VUS PAR LES ANGLAIS, RECONTRES DE LA PHOTOGRAPHIE, ARLES,  
FRANCE  
1998 INVENTORIES, THE OLD SCHOOL, HOXTON SQUARE, LONDON  
1998 SORTED, IKON GALLERY, BIRMINGHAM  
1998 LOOK AT ME, THE KUNSTHAL, ROTTERDAM  
1997 TEEN, PIERRE AND ANITA CHEVALIER GALLERY, PARIS  
1997 PRIVATE, HOCKNEY GALLERY, ROYAL COLLEGE OF ART, LONDON  
1996 FIRST EVENT, SHOREDITCH FOTO BIENNIAL, LONDON  
1995 THE DEAD, THE CITY OF HORSSENS, DENMARK, AND GALLERY OF THE SAIDYE BRONFMAN  
CENTER OF ARTS, MONTREAL, NATIONAL MUSEUM OF PHOTOGRAPHY, FILM AND  
TELEVISION, BRADFORD

**BIBLIOGRAPHY (SELECTED)**

- 2016 GIRL PLAYS WITH SNAKE, PUBLISHED BY MACK  
2015 EUROPEAN PORTRAIT PHOTOGRAPHY SINCE 1990. BRUSSELS: CENTRE FOR FINE ARTS;  
MUNICH: PRESTEL  
2015 REVELATIONS: EXPERIMENTS IN PHOTOGRAPHY. EDITED BY BENEDICT BURBRIDGE.  
LONDON: MACK; MEDIA SPACE,  
2014 (MIS) UNDERSTANDING PHOTOGRAPHY CATALOGUE, ESSEN, GERMANY: MUSEUM  
FOLKWANG; GÖTTINGEN: STEIDL. INCLUDES EXAMPLES OF STRAND'S GONE  
ASTRAY PORTRAITS AND THE BETTERMENT ROOM - DEVICES FOR MEASURING  
ACHIEVEMENT  
2014 THE ART OF FASHION PHOTOGRAPHY BY PATRICK REMY AND PRESTEL, MUNICH,  
PRESTEL PUBLISHING.  
2014 PHOTOGRAPHY NOW. I'M A PUBLISHING TOKYO: AMANA. PUBLISHED TO COINCIDE  
WITH AN EXHIBITION AT IMA CONCEPT STORE, TOKYO.  
2014 KRAKOW PHOTOMONTH CATALOGUE, INTERVIEW WITH CLEMENT CHEROUX.  
2014 GUARDIAN BEST SHOT.  
2014 UNE HISTOIRE. ART ARCHITECTURE DESIGN DES ANNÉES 1980 À NOS JOURS.  
PARIS: CENTRE GEORGES POMPIDOU, 2014. EDITED BY CHRISTINE MACEL.  
CATALOGUE OF AN EXHIBITION HELD AT CENTRE GEORGES POMPIDOU, PARIS.  
2013 THE TELEGRAPH, Q&A, SATURDAY 15TH JUNE  
2013 SKIRTS, PUBLISHED BY GOST  
2012 EXIT MAGAZINE 46, ARTICLE BY SERGIO RUBIRA,  
2012 A MEDIUM IN TRANSITION, PRODUCING AND COLLECTION PHOTOGRAPHY, HEIDELBERG,  
GERMANY: KEHRER  
2011 ANOTHER MAGAZINE AUTUMN/ WINTER EDITION, 12 PAGE FASHION SHOOT.  
2011 ART REVIEW ISSUE 53. SNAPSHOT ARTICLE AND CONTRIBUTOR.  
2011 EYEMAZING , FALL ISSUE. INTERVIEW .10 LEAST MOST WANTED.  
2011 TIME OUT: CLARE STRAND: SLEIGHT, 4 STARS NINA CAPLAN.  
2011 THE INDEPENDENT: SIGNS OF A STRUGGLE V&A BY OSSIAN WARD.  
2011 THE INDEPENDENT: CLARE STRAND'S SLEIGHT OF A HAND BY MATILDA BATTERBY.  
2011 SPOONFED: CLARE STRAND AT BRANCOLINI DRIMALDI BY JESS JONES- BERNEY.  
2010 APERTURE MAGAZINE, FRONT COVER AND 8 PAGE ARTICLE, ESSAY WRITTEN BY  
DAVID CAMPANY,  
2010 PHOTONEWS, ARTICLE WRITTEN BY TORSTEN SCHEID.  
2010 BETWEEN TIMES, INSTANTS, INTERVALS, DURATIONS, CATALOGUE, MADRID: LA  
FABRICA. CATALOGUE OF AN EXHIBITION CURATED BY SÉRGIO MAH AND  
PHOTOGRAPHS BY STRAND (FROM SIGNS OF A STRUGGLE).  
2010 L'INSENSE, BRITISH PHOTOGRAPHY ISSUE, FRANCE.  
2010 FRAME 3 , STEIDL, TEXT BY HEIDE HAUSLER.

**CLARE STRAND - SNAKE**

2010 CENT MAGAZINE, ISSUE 16,  
2010 PORTFOLIO CATALOGUE 50TH ANNIVERSARY, APERTURE FOUNDATION.  
2009 CLARE STRAND MONOGRAPH PUBLISHED BY PHOTOWORKS AND STEIDL,  
2009 PHOTONEWS, ARTICLE BY KERSTIN STREMMEL,  
2009 BRITISH JOURNAL OF PHOTOGRAPHY, FRONT COVER AND INTERVIEW BY SUE  
STEWART,  
2009 SENKO1 CURATED BY FAYE DOWLING ART DIRECTED BY JAMES GREENHOW IN  
ASSOCIATION WITH SENKO STUDIO,  
2009 IMAGES RECALLED, CATALOGUE, MANNHEIM FESTIVAL,  
2009 THE ATRES OF THE UNREAL, CATALOGUE PUBLISHED BY PHOTOWORKS AND  
FOTOMUSEUM ANTWERP,  
2009 GRAFICK MAGAZINE REVIEW BY BENIDICT BURBRIDGE,  
2008 FLASHER.COM INTERVIEW WITH WENDY TAYLOR,  
2008 SAATCHI GALLERY.CO.UK INTERVIEW WITH ANNA FINEL HONNIGMAN,  
2008 SVENSKA DAGBLADET , REVIEW BY CLEMENS POELLINGER,  
2008 FULLTABLE: ESSAY BY DR CHRIS MULLEN, 'ENIGMAS OF THE ORDINARY',  
2008 FULLTABLE: ESSAY BY DR CHRIS MULLEN 'AN INTRODUCTION TO UNSEEN AGENTS',  
2007 THE INDEPENDENT, ARTICLE BY CHARLOTTE CRIPPS, 'THE SPIRIT ENQUIRY',  
2007 HOW WE ARE - PHOTOGRAPHING BRITAIN, TATE PUBLISHING,  
2006 VITAMIN PH, PUBLISHED BY PHAIDON, LONDON.  
2003 PHOTOWORKS MAGAZINE ISSUE 4, PORTFOLIO CATALOGUE FRONT COVER AND  
ARTICLE BY VAL WILLIAMS ISSUE 37  
2003 GONE ASTRAY NEWSPAPER,  
2003 FIELD STUDY 1, PUBLISHED BY P.A.R.C, LONDON  
2002 COLOUR PHOTOGRAPHY, AUSSOLINE,  
2000 BLACK BOOK MAGAZINE, ARTICLE BY CAROLINE SMITH ' THE NEW LANDSCAPE',  
2000 INFORMATION, DENMARK, REVIEW BY GITTE ORSKOU, 'COAL BLACK UNIVERSE'  
1999 MODERN TIMES 1 CATALOGUE, HASSLEBLAD CENTER,  
1999 RECONTRES PHOTOGRAPHIQUES, LORIENT, 13TH EDITION CATALOGUE,  
1998 THE INDEPENDENT SATURDAY MAGAZINE ARTICLE BY NICOLE VEASH, ' READY  
STEADY SHOOT',  
1998 THE INDEPENDENT ON SUNDAY ARTICLE BY JOHN WINDSOR, 'GIRL POWER'  
1998 PARIS PHOTO GUIDE, NO.1&NO.7 (SEP)  
1998 IMAGO 98 CATALOGUE,  
1998 LOOK AT ME: FASHION AND PHOTOGRAPHY IN BRITAIN 1960-1997, EDITED BY VAL  
WILLIAMS. LONDON: BRITISH COUNCIL. CATALOGUE OF A TOURING EXHIBITION,  
1998 DUTCH MAGAZINE, ISSUE 4,  
1996 PORTFOLIO CATALOGUE, ISSUE 23,  
1996 DAZED AND CONFUSED, ARTICLE, KODAK EXPOSED, ISSUE 18 (JULY)  
1996 VENUE MAGAZINE, INTERVIEW WITH MIKE GARTSIDE,  
1995 CREATIVE CAMERA, ESSAY BY VAL WILLIAMS, 'THEATRES OF ATTITUDES',  
1995 CREATIVE CAMERA, ESSAY BY DAVID CHANDLER, 'BEHOLD THE NEW FLESH',  
1995 THE GUARDIAN, INTERVIEW WITH VAL WILLIAMS,  
1995 THE DEAD. BY VAL WILLIAMS AND GREG HOBSON, BRADFORD: NATIONAL MUSEUM OF  
PHOTOGRAPHY, FILM & TELEVISION,

**COLLECTIONS (SELECTED)**

ARTS COUNCIL OF ENGLAND  
THE BRITISH COUNCIL  
VICTORIA & ALBERT MUSEUM, LONDON  
NATIONAL MEDIA MUSEUM, BRADFORD, UK  
NEW YORK LIBRARY, NEW YORK  
CENTRE GEORGES POMPIDOU, PARIS  
FOLKWANG MUSEUM, ESSEN  
UNICREDIT BANK  
MEAD MUSEUM, MASSACHUSETTS  
MOMA, NEW YORK