





# **FLASH FORWARD**

2006

EMERGING PHOTOGRAPHERS FROM  
CANADA, THE UNITED KINGDOM AND THE UNITED STATES

## JUROR NOTE

The 60 photographers included in this exciting publication illustrate the talent and promise of today and tomorrow. It has been a tremendous pleasure (as well as a heart-wrenching experience) working on this project with my fellow jurors and The Magenta Foundation. Never has it been more obvious to me that we all need to continue to celebrate these stars of tomorrow by supporting this competition and the photographers through patronage and acquisition. We need to make sure they reach their full potential—investing in some great art along the way!

**DANIEL FARIA**  
Monte Clark Gallery, Toronto

## EMERGING PHOTOGRAPHERS EMERGING

What do you get exactly, when Emerging Photographers emerge?

Two comments that come to mind that might serve not to clarify the question, but rather to muddy it in a stimulating way. One is a famous remark by Marcel Duchamp in a letter to Alfred Stieglitz: "I would like to see photography make people despise painting," Duchamp wrote, "until something else will make photography unbearable." Poor Marcel, who was usually right about everything, has now been doomed twice over to disappointment: people still like painting, and photography has clearly failed to become unbearable, having, instead, come to hold world culture in an ever-tightening grip of imagistic euphoria.

The second remark is by Andy Grundberg in his book *Crisis of the Real: Writings on Photography Since 1974* (1999). In an essay written in 1989, in photography's 150th year, he observed that "...if photography survives into the next century, it will be as something more overtly fabricated, manipulative, artificial and self-conscious than the photography we have come to know. It will, in short, look less like the world and more like art." Which usefully describes the work of today's Emerging Photographers, a number of them handsomely represented in this volume.

Their work looks "like art" because it transcends genres. In the new documentary mode, for example, objectivity is almost invariably melded with desire. The photographs of Britain's Simon Roberts (The Magenta Foundation's Bright Spark winner) from his series *Motherland* are, paradoxically, both bleak and raw and yet almost distressingly pleasing to the eye. Similarly, in the lambent industrial landscapes of Canadian photographer Jesse Boles, machine structure is sensualized with a shaping light that is essentially impressionistic. Canadian Lucas Oleniuk's "Hurricane Katrina Day One #1" offers the same doubled kind of visual/ethical dilemma: terrible beauty.

And this kind of twinning tinctures other photographic genres represented here: formalist impassivity (British photographer Joakin Borén) is softened by the meditative. Or a geometricizing wit animates the conventionalized proscriptions of ritual (see, for example, British photographer Caroline Heffernan's ruled-off hounds waiting for the hunt).

And there is that disconcertingly unembarrassed beauty all the time: the icy morphology of Cardigan Bay by British photographers Liz Lock and Mishka Henner, the ghostly tenderness dropped like a post-modern glove over the Lee Friedlander-ish spatial sandwiching in American photographer Matthew Hayes's "Sunday Service," the abject colouristic glory of British photographer Julian Ward's sweet, battered Meccano vehicle. This effulgent colour, like other qualities of newness, comes to us fresh, as Adjusted Information.

It is all born, of course, of predecessors: William Klein, Robert Frank, Mary Ellen Mark, Nan Goldin, Larry Clark, Richard Prince, Thomas Struth, Wolfgang Tillmans and the other forebears lurk behind What Emerges. But "behind" is the operative word here. The great practitioners of modernist and postmodernist photography who made photography what it is are now leaving the building—which is right—and making way for what comes.

And photography, despite Duchamp's waiting for it to become otherwise, is still not unbearable.

**GARY MICHAEL DAULT**



## UNITED KINGDOM

Detail from "Backyard" by Jan Letocha & Rii Schroer



1983 / Did Not Cry

**E. J. MAJOR**

1985 / Tried Hard

1988 / Carried On

**E. J. MAJOR**

1997 / I Did It

