

PHOTO LONDON 2018
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Flowers Gallery is pleased to announce participation in this year's Photo London Fair with a presentation of works by Edward Burtynsky, Julie Cockburn, Nadav Kander, Tom Lovelace and Lorenzo Vitturi.

Canadian fine art photographer **Edward Burtynsky** is this year's Master of Photography at Photo London, and will present a special exhibition as part of the public programme.

Edward Burtynsky's practice eloquently chronicles human impact on the planet, and his images are widely regarded as key visual documents of our time. He is currently engaged in a five-year multi-disciplinary project with long time collaborators Jennifer Baichwal and Nicholas de Pencier on the Anthropocene, a proposed name for our present geological age in which humans have had a profound influence on the earth and its systems. On view will be new and rarely-seen work, including images that explore diverse subjects such as urbanisation, industrialisation and extraction, from oil bunkering and sawmills in Nigeria to the salt pans at the Little Rann of Kutch, in Gujarat, India; at once conveying the sublime qualities of human-marked landscapes and the unsettling reality of sweeping resource depletion.

Known for pushing the technical limits of photography in his work, this exhibition offers the opportunity to experience Burtynsky's first Augmented Reality (AR) installation, which can be seen both in the special exhibition, and at Flowers Gallery booth (F04), as well as Film Extensions by Jennifer Baichwal and Nicholas de Pencier that complement a high resolution mural. The mural is taken from a frontal perspective of a quarry in Carrara, Italy. Expanding his technical palette to extend the scale, while preserving quality of detail, the photograph is created by utilizing a specialised piece of equipment in conjunction with his digital camera. This precision device scans the scene to produce a series of overlapping individual exposures, which are then assembled by software into one seamless image measuring 3 metres in height by over 6 metres wide. The resulting image is comprised of 122 exposures.



Top: Edward Burtynsky, *Saw Mills #1, Lagos, Nigeria*, 2016;
Below: *Pivot Irrigation #21, High Plains, Texas Panhandle*, 2011



British photographer **Nadav Kander's** ongoing series, *Dark Line - The Thames Estuary*, is a personal reflection on the landscape of the River Thames at its point of connection with the sea. His increasingly abstracted and atmospheric images of its slow-moving dark waters and seemingly infinite horizons, appear to convey an inner experience, parallel to that of the visible world.

Kander attributes much of the philosophy behind his practice to his interest in Chinese Shan Shui scroll paintings (literally translated as mountain and water), which conjure the mystical drama of nature.

The scroll-like vertical format of works in the series reflects the proportions of the human body, demanding that the works be experienced physically. Presented low to the ground, they evoke a sense of weightlessness, inviting the viewer to 'step off' into the image.



From Left: Nadav Kander, *Water XVII*, (Southend towards Phoenix Caisson Mulberry Harbour), 2015; *Silt I*, (Mucking towards Thames Haven), 2017

Tom Lovelace explores the fundamentals of photography by extending beyond traditional notions or boundaries of the medium, often intersecting with sculpture and performance. Through a continued inquiry into methods of representation, presentation and display, Lovelace addresses the role of the photograph in our lives, and its relationship, as an object, with the material world.

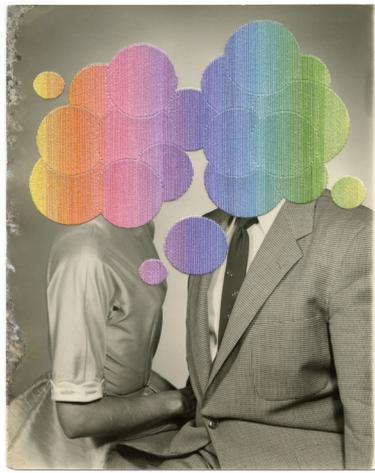
Flowers Gallery will present a new series of works produced in 2017, commissioned for the exhibition *On The Heights* at Yorkshire Sculpture Park. The works on view explore a relationship between image and environment, fact and fiction, responding to the manufactured landscape of the sculpture park and its wider industrial surroundings.

Taking his initial encounter with the man-made lakes as a starting point, Lovelace developed a series of works including two outdoor sculptures and a series of smaller assemblages. The assemblages or 'array' works on view at Photo London place the photographic surface in direct proximity to industrial materials that Lovelace encountered during his residency at the park, such as textured sheet-metal and terracotta. Transformed from their original function, the materials are juxtaposed with the photographic image to explore ideas of touch, or wanting to touch; while depicting alternate, converging stories about both the natural and the man-made environment.



From top, Tom Lovelace, *Dazzle Site, Assemblage Three*, 2017; *Dazzle Site, Assemblage Two*, 2017

Centred around the appropriation and alteration of found images, **Julie Cockburn**'s work appears familiar and often nostalgic. Her source materials, which include found landscape photography and studio portrait photographs from the 1940s and 50s, are given new significance through the skilful manipulation of their surfaces. By reassembling, stitching into and over-painting the original photographs with geometric patterns and imaginative gestural marks, her process can be described as entering a 'conversation' with the history of the image - each act of embellishment or reconfiguration an attempt to "excavate them, physically and emotionally".



From Left, Julie Cockburn, *Squabble*, 2018; *Nirvana 1*, 2018

Also on view at Photo London will be a new series of large-scale, unique screen prints, in which found photographs are re-presented at an altered scale, and overlaid with kaleidoscopic geometric forms.

Coinciding with a solo exhibition at Flowers Gallery's Kingsland Road space, will be a presentation at Photo London by London-based Italian artist **Lorenzo Vitturi**. The works in his new series *Money Must be Made* are based at the Balogun Market in Lagos, Nigeria, one of the largest markets of its kind in West Africa. Located on Lagos Island, Balogun Market sprawls from street to street under the shadow of the now-unoccupied Financial Trust House. In its heyday, the twenty-seven storey Financial Trust building was the tallest on the island, housing western corporations and banks. While Vitturi's previous project *Dalston Anatomy* reflected on the gentrification displacing local businesses in London, Vitturi explores the inverse situation in this particular area of Balogun Market, where its thriving business is causing global corporations to relocate.



Lorenzo Vitturi, *Painted Agbe, Italian Leather, Coral Beads and Horn*, 2017

Populated by tens of thousands of people each day, Vitturi describes the throng of Balogun market as a "sensory overload" of colour and noise. Vitturi went about foraging for materials, photographing the objects he found - from prayer mats, beads, household products and man-made plastic goods imported from China, to Calabash and Agbe gourds, snails, hooves, and horns - within small sets he constructed within the market. Returning to the studio with the materials he had gathered, Vitturi created teetering totemic assemblages with a Baroque sense of drama, collaging and overpainting his photographs and materials with high-register pigments, and often layering physical objects within the photographic assemblages to create new volumetrically disorientating images.

At the market's core are its mobile street vendors, portrayed by Vitturi in a set of abstracted figure studies. He collaborated with a number of traders who posed in a makeshift outdoor studio at the base of the Financial Trust building. Photographing his subjects with their faces turned away from the camera, and using textiles sourced from the market as a backdrop, the images highlight the radical transformation of the figure by means of goods stacked and balanced on and around their bodies.

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Lorenzo Vitturi, *Polystyrene Cooler, Orange Book & Violet*, 2017