



prism contemporary photography journal
issue **09** : january / february 2013
www.prismPhotoMagazine.com
fb.com/prismPhotoMagazine

ISSN 2009-4558



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prism magazine / ISSN 2009-4558 / Ireland

website: www.prismPhotoMagazine.com

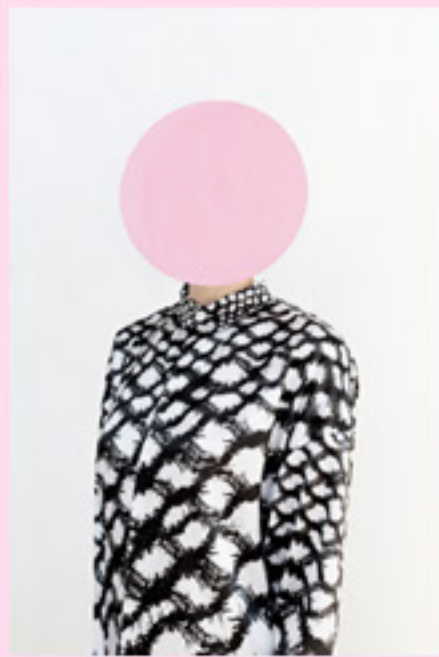
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prism #09 cover:



SVRFACE

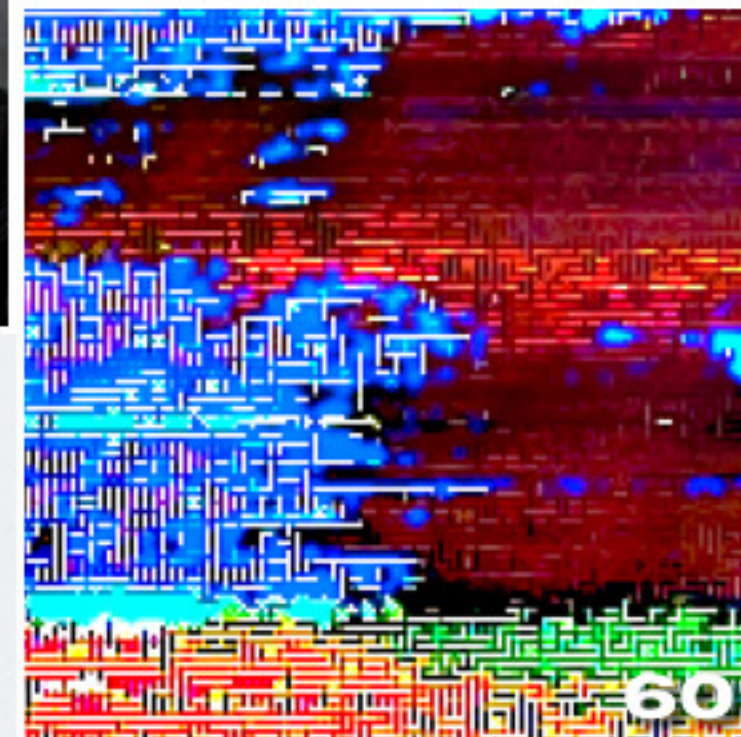
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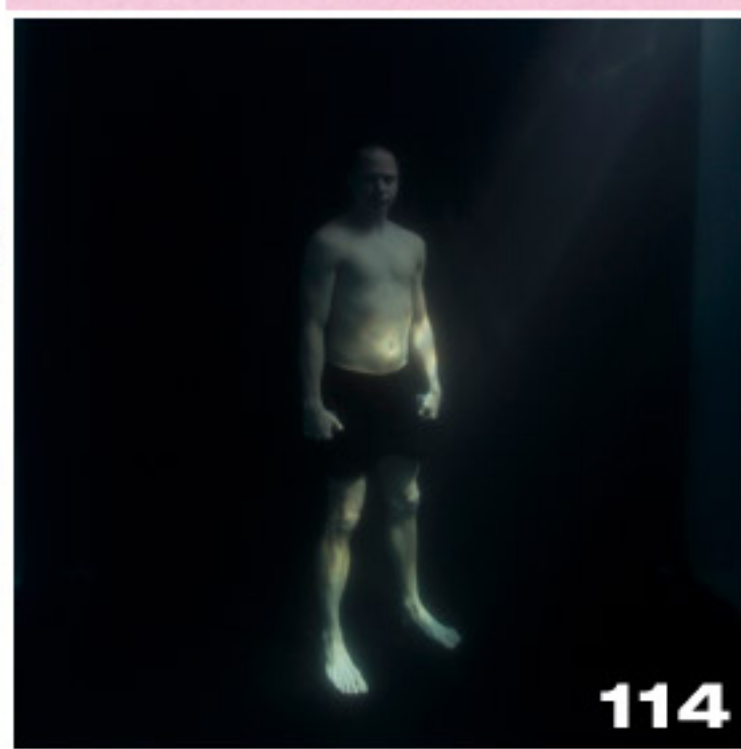
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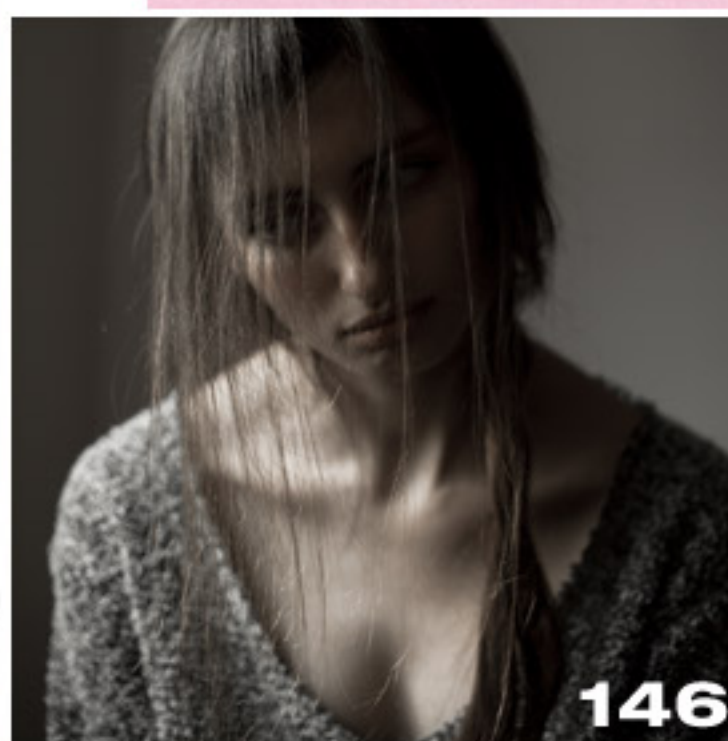
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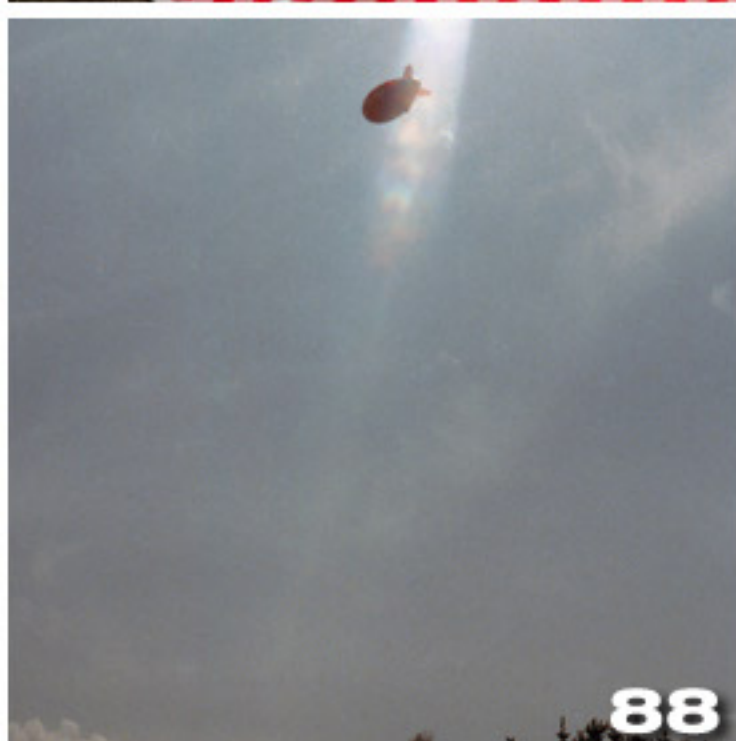
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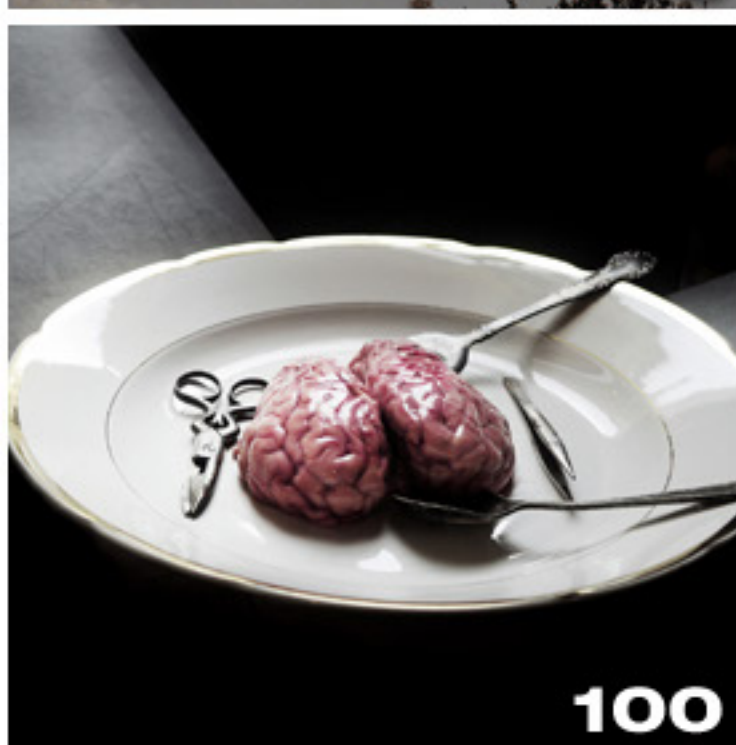
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Welcome to the New Year!

We at prism thought it would be nice to start the year by reflecting on some of the great photographers we have featured during the past year.

2012 saw prism release six regular and two special issues coinciding with International Show of Instant Film Photography in Dublin and Photolreland Festival. We also reached the finals of The Irish Web Awards, being nominated for Best Online Magazine and Best Web Only Publication. 2012 was a brilliant year for prism. However, it wouldn't have been possible without the support of friends, contributors, editors and each and every one of you!
So thank you!

Our mission here at prism has always been to provide a platform for emerging contemporary photographers, a place where discussions begin and a place for contemplation and reflection. In 2013 we have made our resolutions and we aim to become even bigger and better.

Our plan for 2013 is to continue to deliver the "crème de la crème" of contemporary photography and to stimulate the photographic communities in Ireland and abroad. We have ambitions to grow bigger and more beautiful, we want to surprise you. We have been working hard on new plans for 2013 to host a series of talks and events that will advance the visual art scene and culture.

We hope you can join us on this new adventure...

Whilst we were reflecting over the past year during the Holidays, we decided to include a retrospective our best picks from 2012, the ones that had the biggest impact on us!

Enjoy!

prism Team



Amy Elkins: Wallflower

Elkins is a photographer and curator based in the US. Her work Wallflower was featured in the 3rd issue of Prism. We loved her portraits examining masculine identities, expectations and stereotypes.



Mike Disfarmer: Through the Lens of a Misanthrope

In issue 3 we also featured a piece about American portrait photographer Mike Disfarmer. The Douglas Hyde Gallery in Dublin ran an exhibition of his work from November to January 2012. Disfarmer's personal journey and his enchanting portraits of small town America captured our hearts and minds. In this issue we speak with Michael Hill of the Douglas Hyde Gallery about Disfarmer.



Hin Chua

What struck us about Chua's work was the rich tonality and colour in each image and an intriguing interview he gave with Joanna Kinowska. His views on juggling his photography and ability to earn a living were thought provoking, as it is something we all think about as photographers or participators in visual arts.



Levi Mandel: 1:11

Levi Mandel's project 1:11 captures the mundane in everyday life. What concerns Mandel is not the climax but "what happened before and after". Mandel's project 1:11 was published by Fourteen-Nineteen last year too.



Rachel Bee Porter: The Joy of Cooking

Of course Ms. Bee Porter would feature in our year review with her wonderfully wild images from the project Joy Of Cooking featured in issue 5. Her destructive pictures of delicious delicacies have our mouths watering and our eyes beaming.



Rafal Milach: 7 Rooms

Rafal Milach's moving project 7 Rooms follows the stories of 6 people from the Russia. Each story is about a hero, memory and contemporary history being constructed by the young people of Russia. The aim of Milach's project was to provide the viewer with a better understand of Russian people, which proved to him to be harder than it seemed.



georgia Krawiec: EXodus

Krawiec's inspiration for her project EXodus, which featured in issue 6, was a book of nonsense she says she was given and was absorbed in it. She uses a unique technique to produce her images and the result is quite striking and in some cases discomforting, leaving the viewer feeling bemused.



Paula Muhr: Double Flowers

Paula Muhr's work *Double Flowers* was featured in issue 6 of *Prism*. Her work is an interpretation of 19th and 20th Century medical photography, which depicts women as being hysterical and having skin diseases. In her images, Muhr tries to shift the medical gaze by placing objects over the images, which are related to the classical Dutch still-life paintings and their coded symbolism.



David Favrod: Gaijin

Favrod's project Gaijin featured in Prism #7 depicts a personal journey of self-discovery. Favrod was raised in Switzerland with Japanese culture and customs, however he is not recognized as Japanese. This leaves him feeling rejected by his Japanese heritage and in this project he is trying to find a way to connect with his identity. Since his publication in Prism Favrod has been successful in securing exhibitions for his work.



Zhe Chen: Bees

Chen's project Bees is an inquiry into the prejudices and preconceptions of society into a particular community in China. Chen feels responsible for the dialogue held between the viewer and these images and extends a hand to guide the viewer down the path.



Philipp Spalek: Forgotten Tears

Forgotten Tears tells the story of displacement and oblivion in the aftermath of the collapse of the Soviet Union. Spalek's images are cold and devoid of much colour, which gives the viewer a sense of the hardships encountered by the people of this time. Forgotten Tears was featured in issue 8.



Yannik Willing: Before Tomorrow

Willing’s project Before Tomorrow is one of our favourite publication that we received this year. The images show a touristic view of the Sri Lanka. These very striking images show the radical changes the tourism industry in undergoing on the island after is received a record-breaking number of visitors.



EDGAR MARTINS

THIS IS NOT A HOUSE



Gallery of
Photography
Ireland

Edgar Martin's poignant work on the US subprime mortgage crisis explores the fragile and difficult relationship between photography and the real.

Exhibition Dates: February 14 – March 17 2013

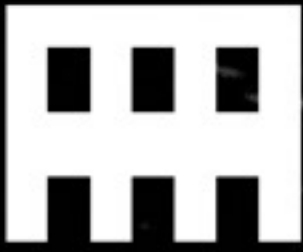
Artist's Talk: 14 February at 1.15pm



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THE
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THE HEART IS DECEITFUL ABOVE ALL THINGS

AMY HANRAHAN
Winner of 2012 Fire Propeller Award

10th January - 1st February

www.thecopperhousegallery.com

PROPELLER

Fire are delighted to announce that our **Propeller Award** has been extended as a five year initiative. We are proud of the impact and critical acclaim that Propeller has generated for our talented finalists.

We will build on this success so that the **Propeller Award** can continue to support emerging talent at undergraduate level while raising the profile of photography in the Irish arts landscape.

*The Propeller Awards
are sponsored by:*

fire

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01



DAVID CREEDON
BEHIND OPEN DOORS

Behind Open Doors

Watching a six year old child colouring her book that feature scenes of the revolution with Fidel Castro and Che Guevara one is reminded that the Cuban revolution is never forgotten. All around Havana there is evidence of the struggle for independence with murals depicting the countries heroes. On first glance Cuba appears to be a country stuck in the past trapped somewhere between traditional society and modernity. All around are old American cars and crumbling buildings but underneath one will find a different Cuba. For the most part tourists who visit Cuba only ever get to see their hotel or the beach resorts, they photograph the old American cars and the women with the big cigars who pose for tips on the Melancon, for them this is Cuba. But in reality Cuba can be found in places where tourists never visit, in the backstreets of Havana with all its hustle and bustle and the noise of city life to the countryside on small farms is where one will witness interactions of family life. For Cubans the family is a very important aspect to their lives. The portraits from this series document the citizens of Havana in their home environment and capture scenes that are reflective of their character not normally seen. ►





Ramon Gonzalez Viola, Behind Open Doors © 2011 David Creedon

Taken in various districts of Havana over a six-week period and during time on the project you become aware that these people still retain family values and a richness of life that would appear to be disappearing in the more affluent western societies. Families are tight knit groups as they share rooms or houses in close proximity. Rooms can be quite small and are in contrast on some occasions to the relatively more grandiose old colonial structures. Like all major cities around the world apartments in the city centre are small, sometimes they are converted hotels but as you get out into the suburbs and rural area the living spaces get much larger. With the population of Havana at over two million there is a shortage of living space and during the 1990's economic crisis there was an increase in migration to the city. As a result the government introduced a law regulating migration to Havana in order to keep the pressure off the housing sector. Another problem is the condition of the buildings especially in Central and Old Havana. With most over 100 years old, exposure to the elements such as high humidity, termites and the effects of sea air coupled with lack of maintenance and shortages have all played a part in the deterioration of the housing stock.

Family units often consist of grandparents, parents, uncles, aunts, teens and children. They support each other in such a way as to create a culture of emotional trust and security. The concept of family and extended family is also expanded into the community where everyone helps each other and this mutual co-operation became more evident as you spend more time among the people.





Antonio Rodriguez Diaz, Behind Open Doors © 2011 David Creedon



FJordenis Orti, Behind Open Doors © 2011 David Creedon



Kenia, Behind Open Doors © 2011 David Creedon







Kirenia, Odelin, Nortis, Marian, Behind Open Doors © 2011 David Creedon



Maria Mercedes, Behind Open Doors © 2011 David Creedon



William, Behind Open Doors © 2011 David Creedon



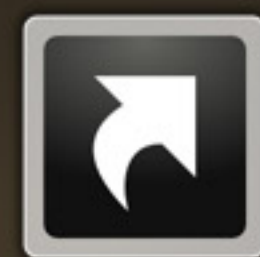
Yurisley, Behind Open Doors © 2011 David Creedon

David Creedon was born in Cork Ireland. Described as a conceptual documentary photographer, his photographs have featured in some prestigious magazines including; The Wall Street Journal, Aesthetica, Eyemazing and Irish Arts Review. He has received international acclaim for his work and he has previously exhibited in national galleries and museums in New York, London, Chicago, Bucharest, Sarajevo, Tbilisi, Buenos Aires, Nicosia, Thessaloniki, and Sofia. Creedon's work has been described "as one of the most significant collections of photography in contemporary Ireland and will be amongst the most important works of Irish art in years to come", while another critic has written, "His photographs transcend the documentary form and enter the realm of art, they are poems in photographs".





02



MAURY GORTEMILLER

DO THE PRIEST IN DIFFERENT VOICES

Do the Priest in Different Voices

My most profound childhood memory involves reading a family bible. The illustrations, mostly Baroque-era paintings, did not function as a mere visual embodiment of the text. Rather, the pictures communicated in a far more powerful language, evoking both comfort and trepidation. The words of the book provided little interest, but the imagery moved me to contemplate the unseen. It is the pictures I remember - not the words.

The imbalance remains when I consider the possibility of a personal faith. While I am ambivalent towards the old established narratives, the semblance of the mythical in the mundane enthralls. I identify this conflict in the everyday: objects and situations that are alternately ineffable, laughable, and at times terrifying.







Ghosts ©2012 Maury Gortemiller



Hell and Backwards ©2012 Maury Gortemiller



Penance Tattoo ©2012 Maury Gortemiller

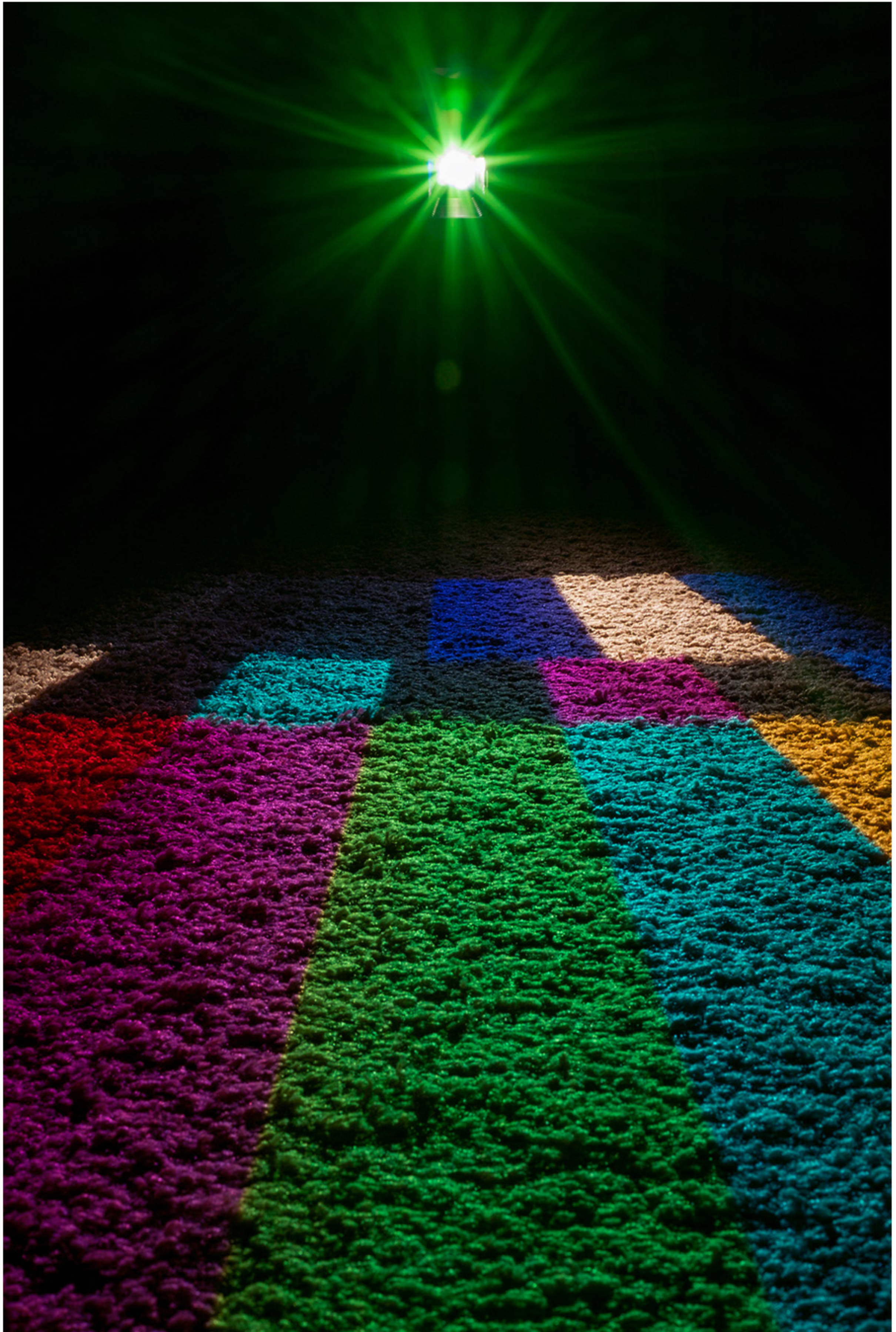


Remaindered Halos ©2012 Maury Gortemiller





Smoke of the Anger ©2012 Maury Gortemiller





You'll Never Walk Alone ©2012 Maury Gortemiller

Maury Gortemiller photographs and teaches in Houston, TX. He is also a competitive apneist, and plans to make an attempt on the breath-holding world record by the end of fiscal year 2013. Gortemiller holds an MFA in Photography from the University of Georgia, and MA in Southern Studies from the University of Mississippi and a BA in English from Baylor University.

03



DOMINIK TARABANSKI
& MATEUSZ PAJA
SURFACE

S V R F A C E

A VISUAL DIALOGUE BETWEEN THE BODY, THE FABRIC, SPACE AND THE OBJECT. A SERIES OF MEANINGS AND ASSOCIATIONS IS ENCODED AS DEEP AS IN THE PATTERN THAT COVERS THE FABRIC. ELEMENTS THAT APPEAR IN THE PICTURES COMPLEMENT ONE ANOTHER ON MANY LEVELS. IT IS THE SEARCH FOR A NEW FORM OF EXPRESSION WITHIN FASHION THAT BEGINS UNDERNEATH THE AFOREMENTIONED SURFACE.

PHOTOGRAPHS BY
DOMINIK TARABANSKI

PRINT DESIGNER AND
ART DIRECTOR
MATEUSZ PAJA

MAKEUP AND HAIRSTYLE
GABI GNAT

PHOTOGRAPHER ASSISTANT
BARTEK PORSZKE









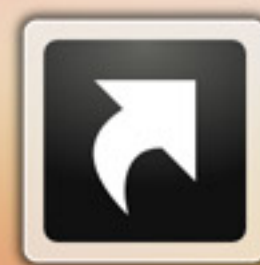








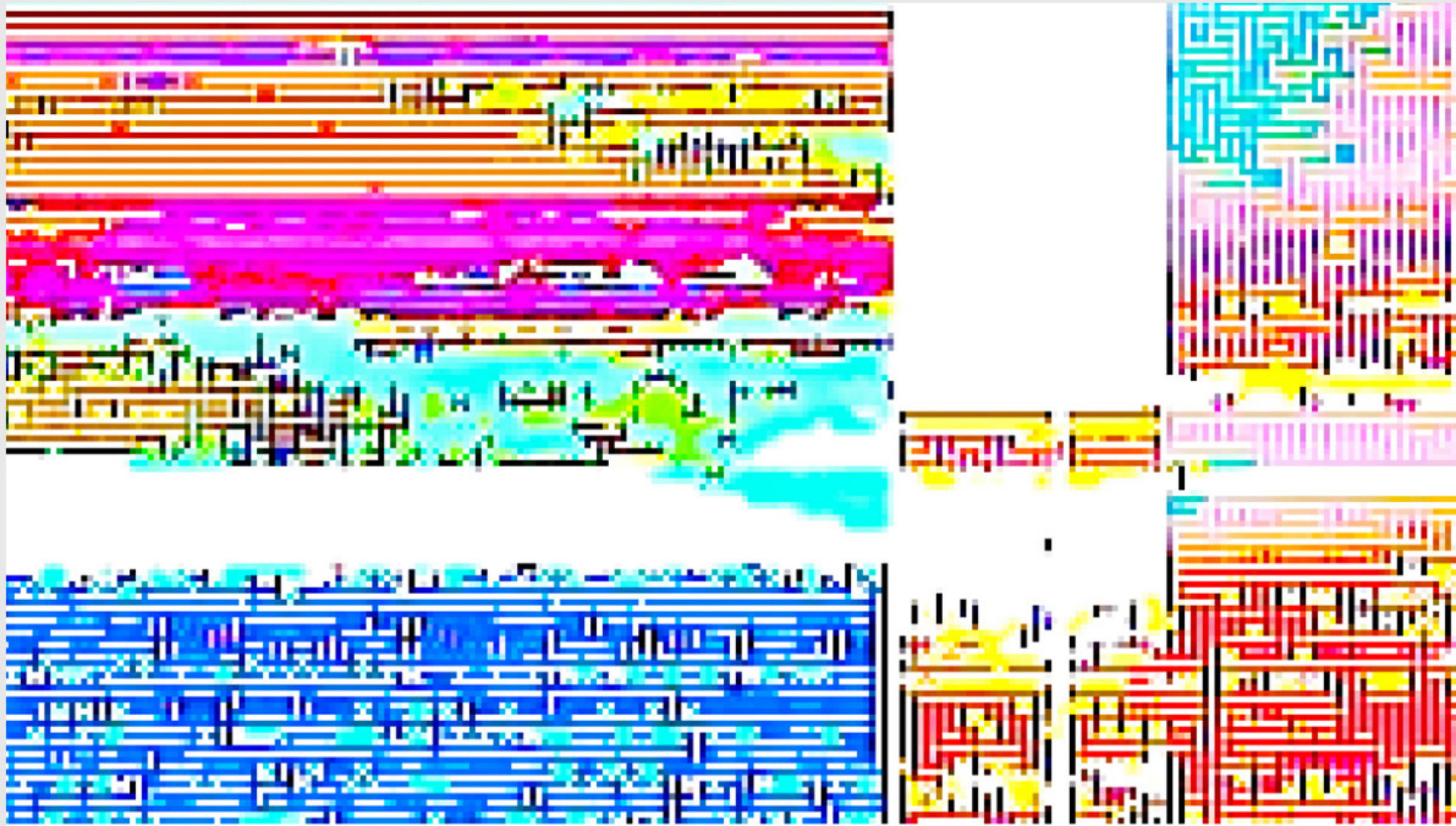




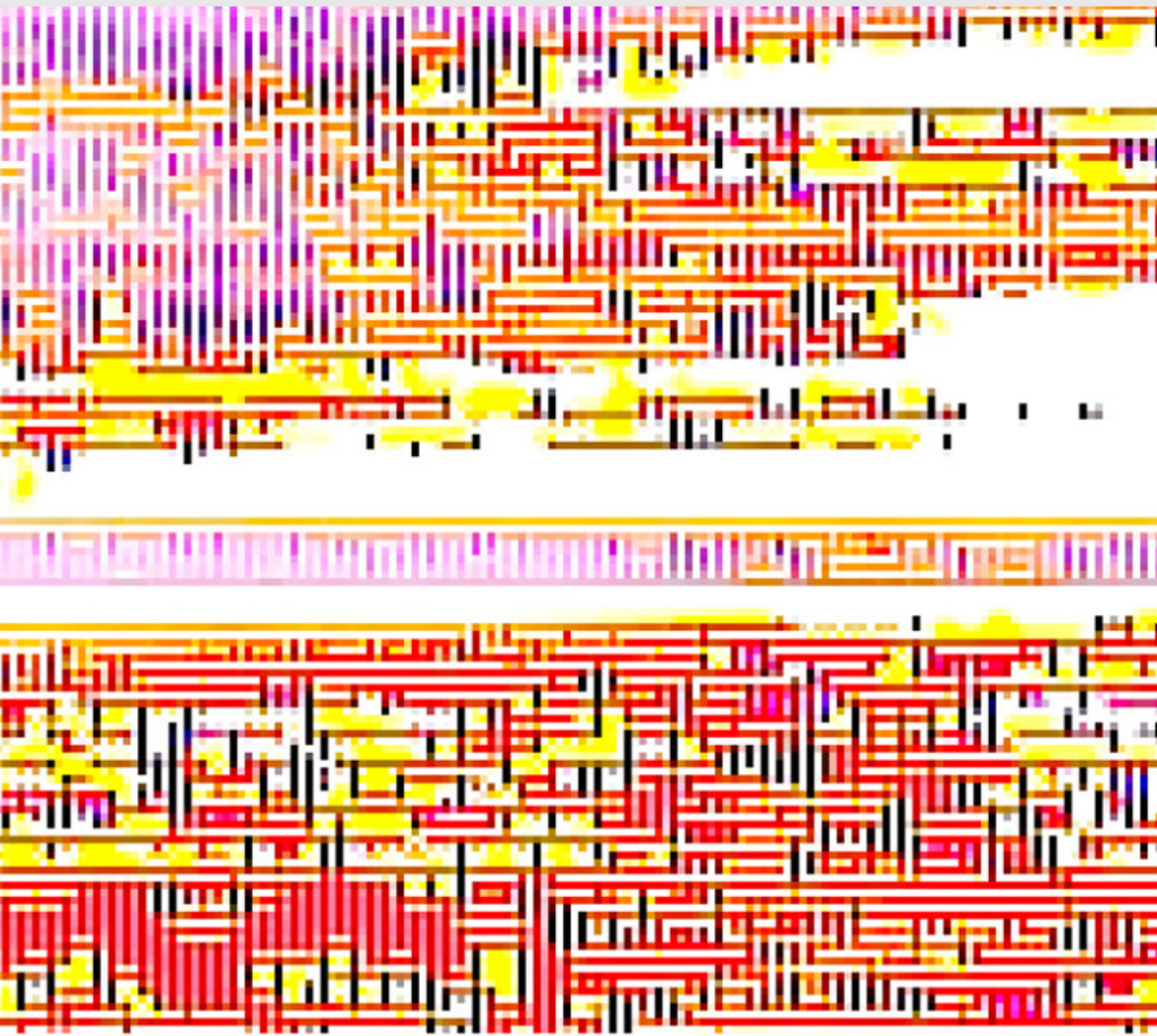
ANYSE DUCHARME

THE QUALITY OR STATE OF BEING REAL

The Quality or State of Being Real



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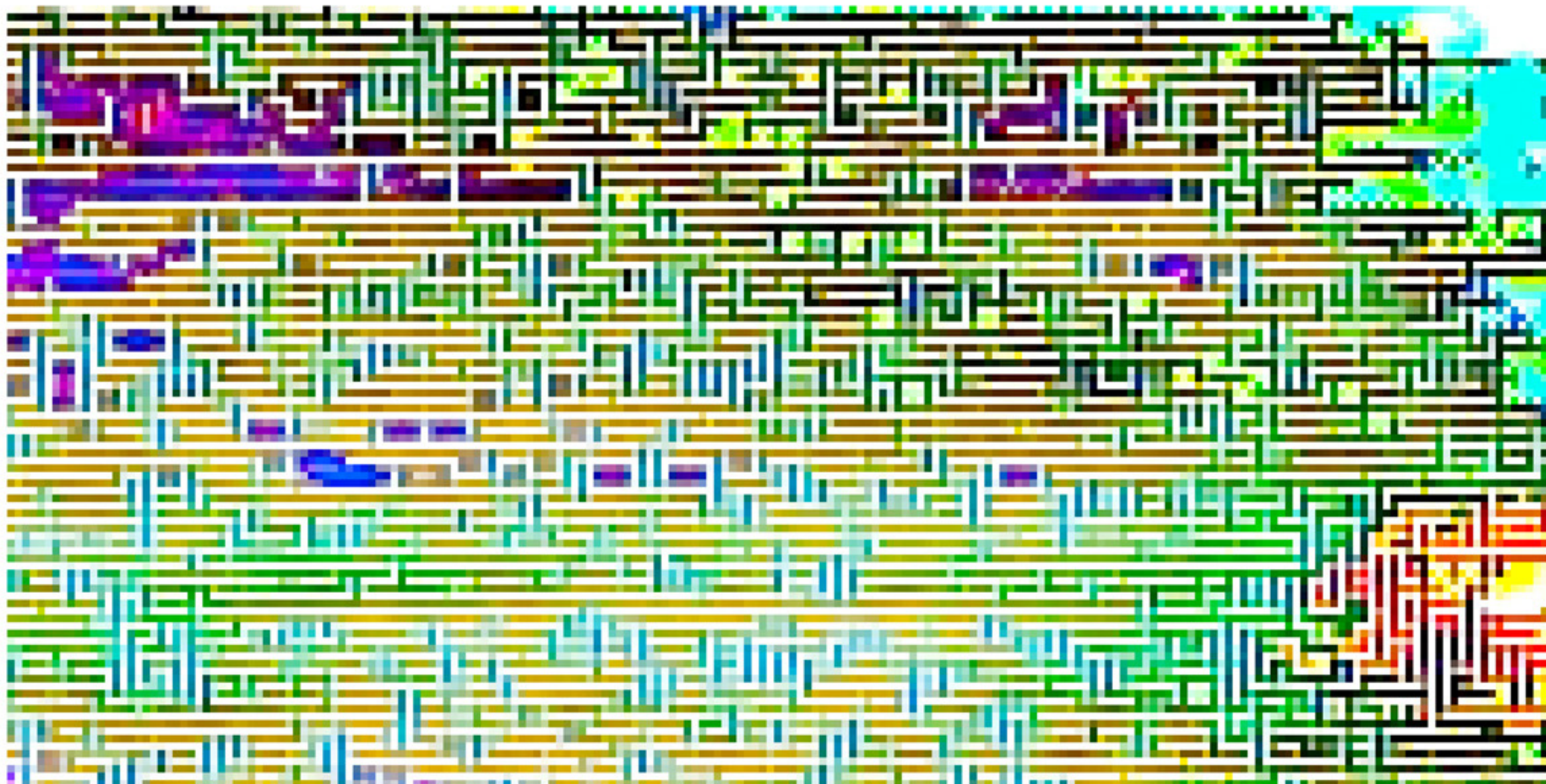
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These photographs were taken with a digital camera and a text editor. I opened a photograph in a text editor and inserted comments left on youtube's most watched videos into the code of the image to create or corrupt an image file (using the comments taken from youtube in reference to a sort of post-human stream of consciousness.) By juxtaposing the technological construction of the digital photograph with the different tiers of experienced reality found on the Internet, I am questioning the enhanced role of the internet, social media and digital arts technology.

Small Eyes Bigger - Rounder ©2012 Anyse Ducharme



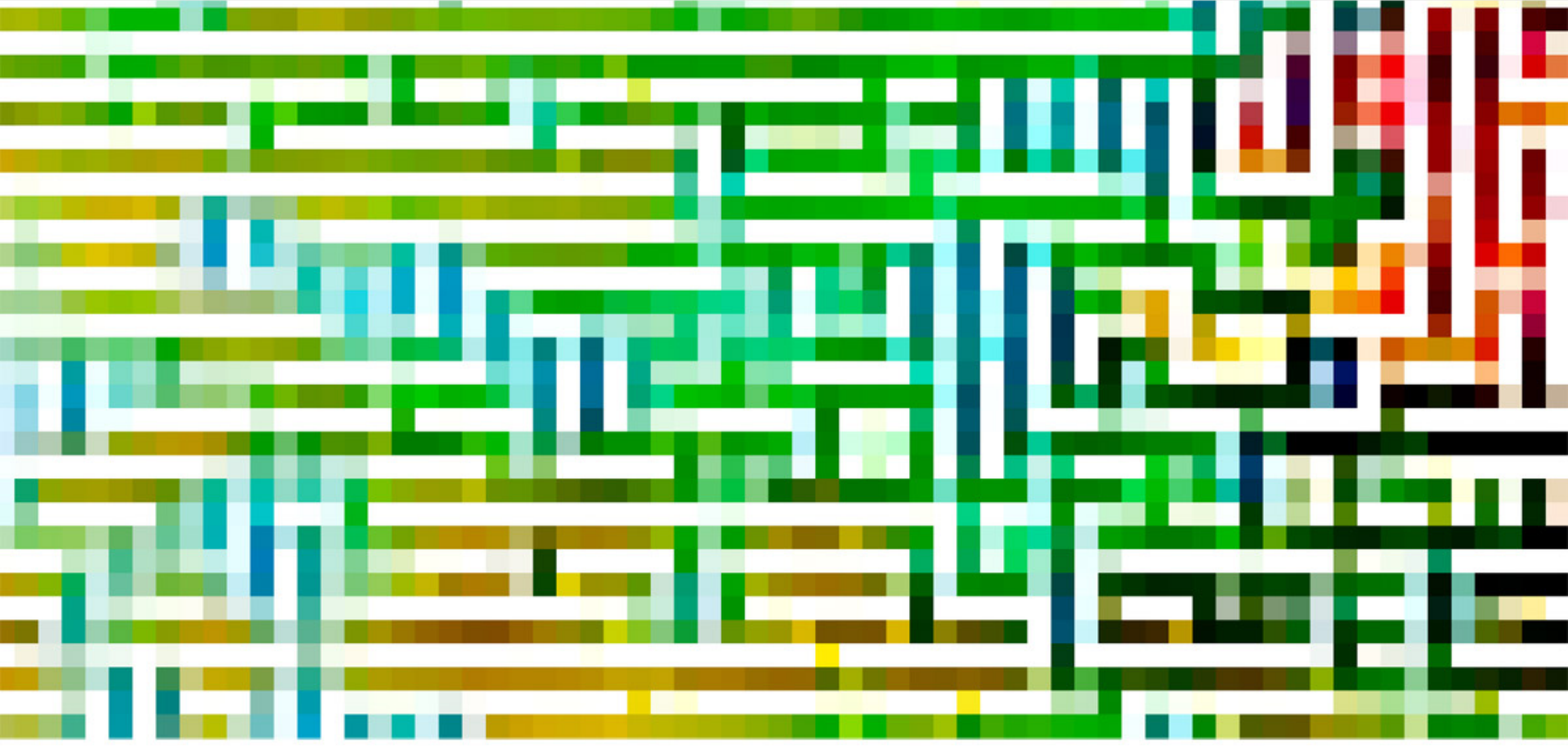
Exorcism ©2012 Anyse Ducharme



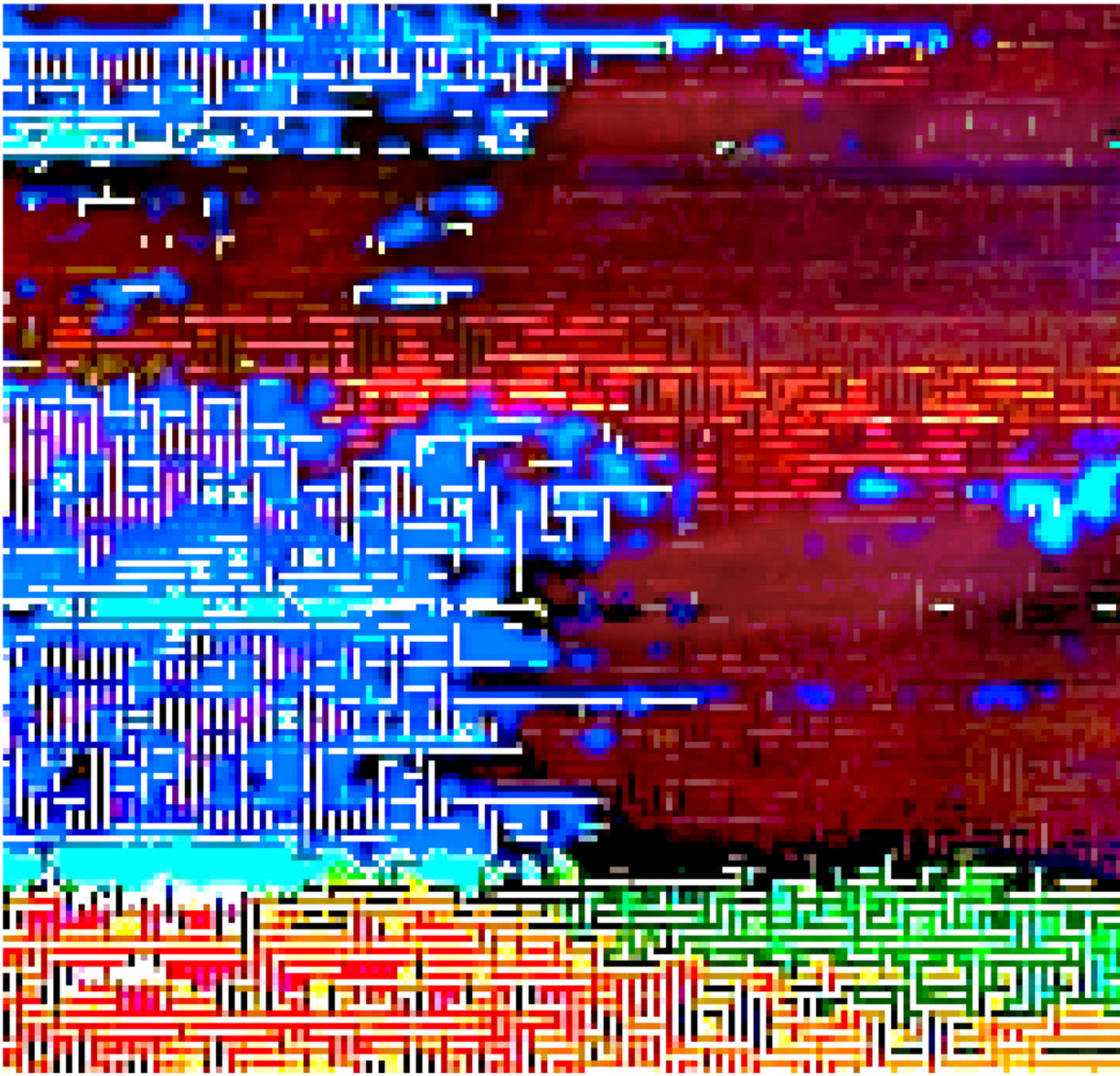
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top: Gorilla vs Gorrila ©2012 Anyse Ducharme

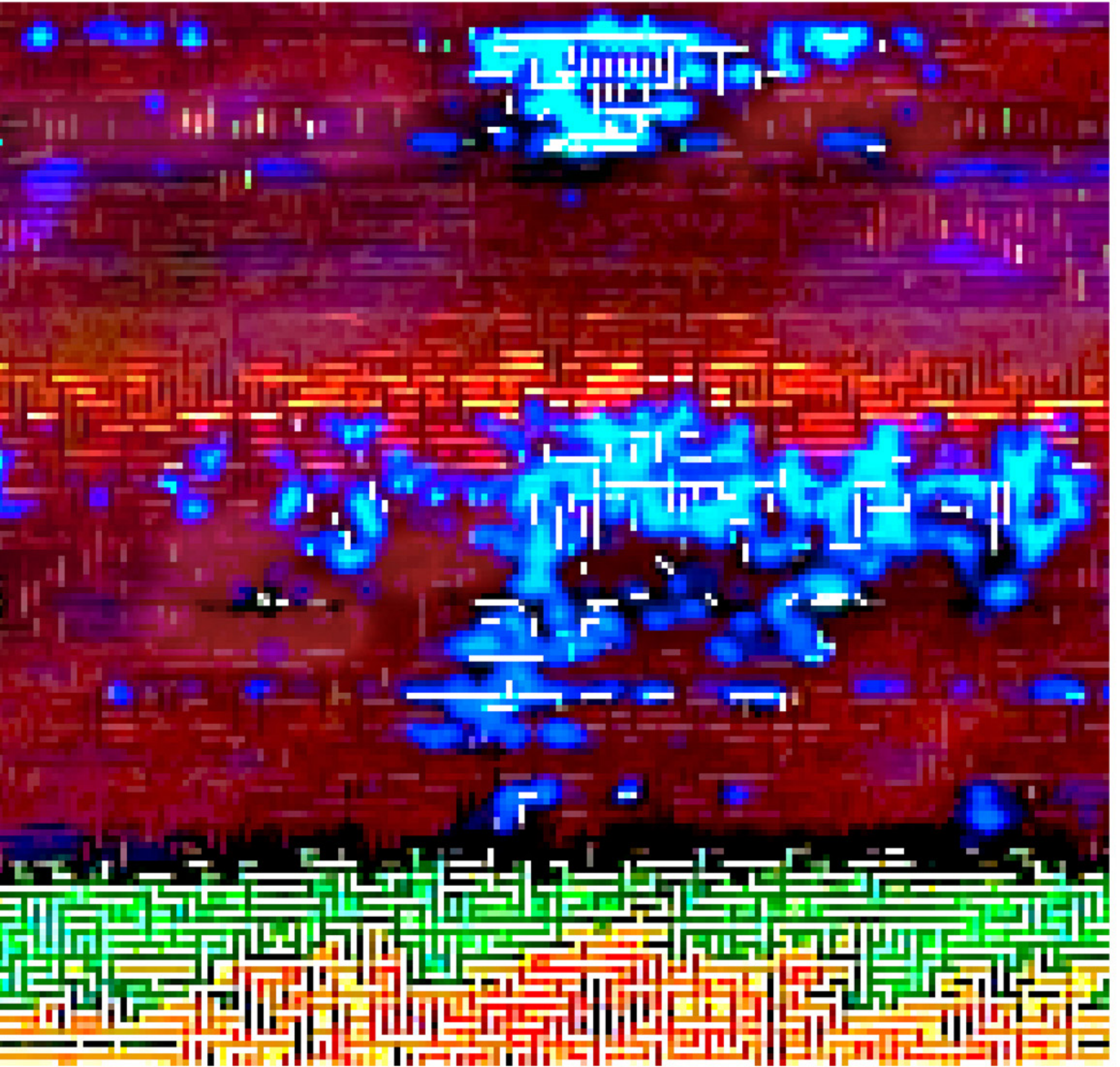
right: Gorilla vs Gorrila, detail ©2012 Anyse Ducharme



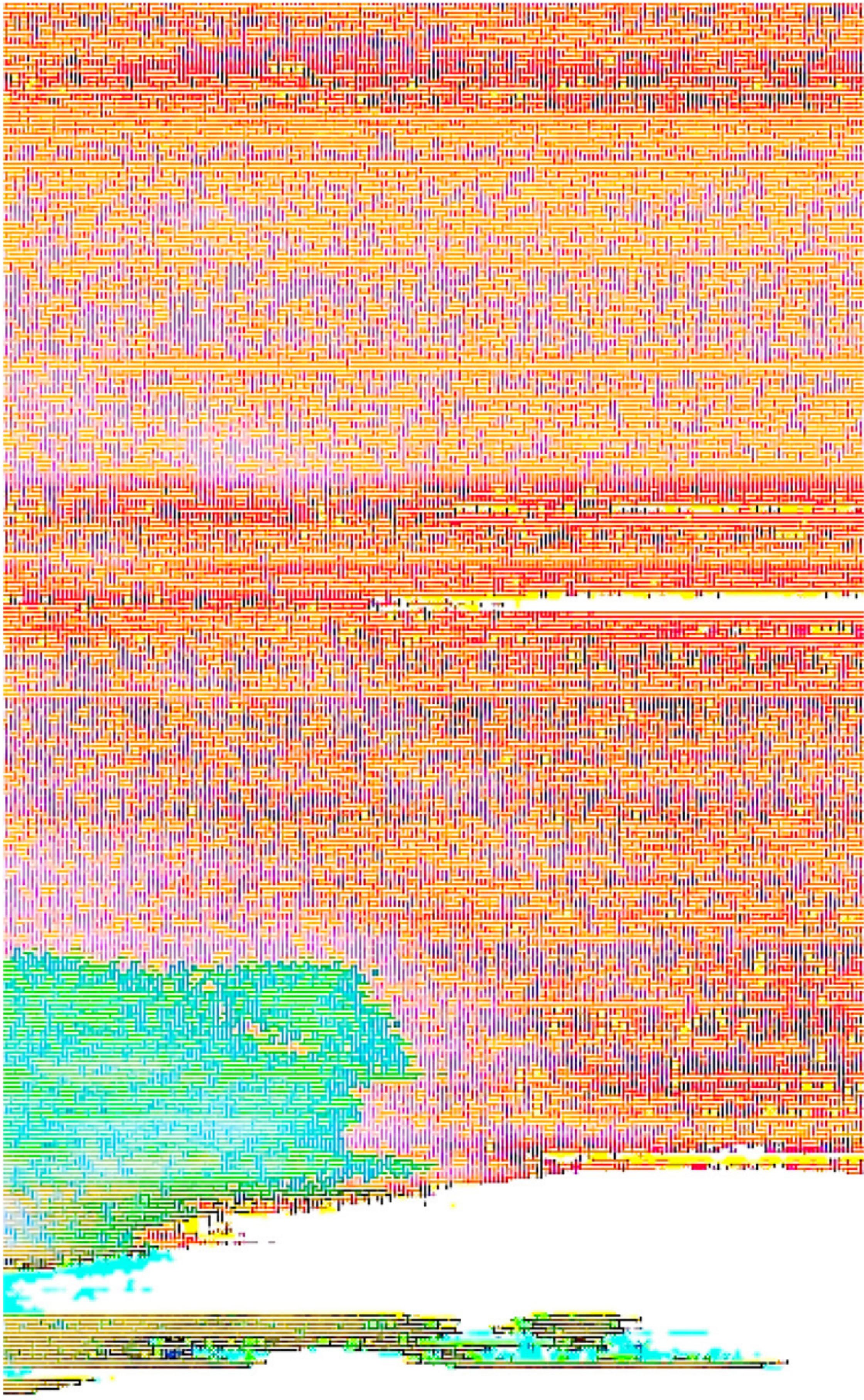
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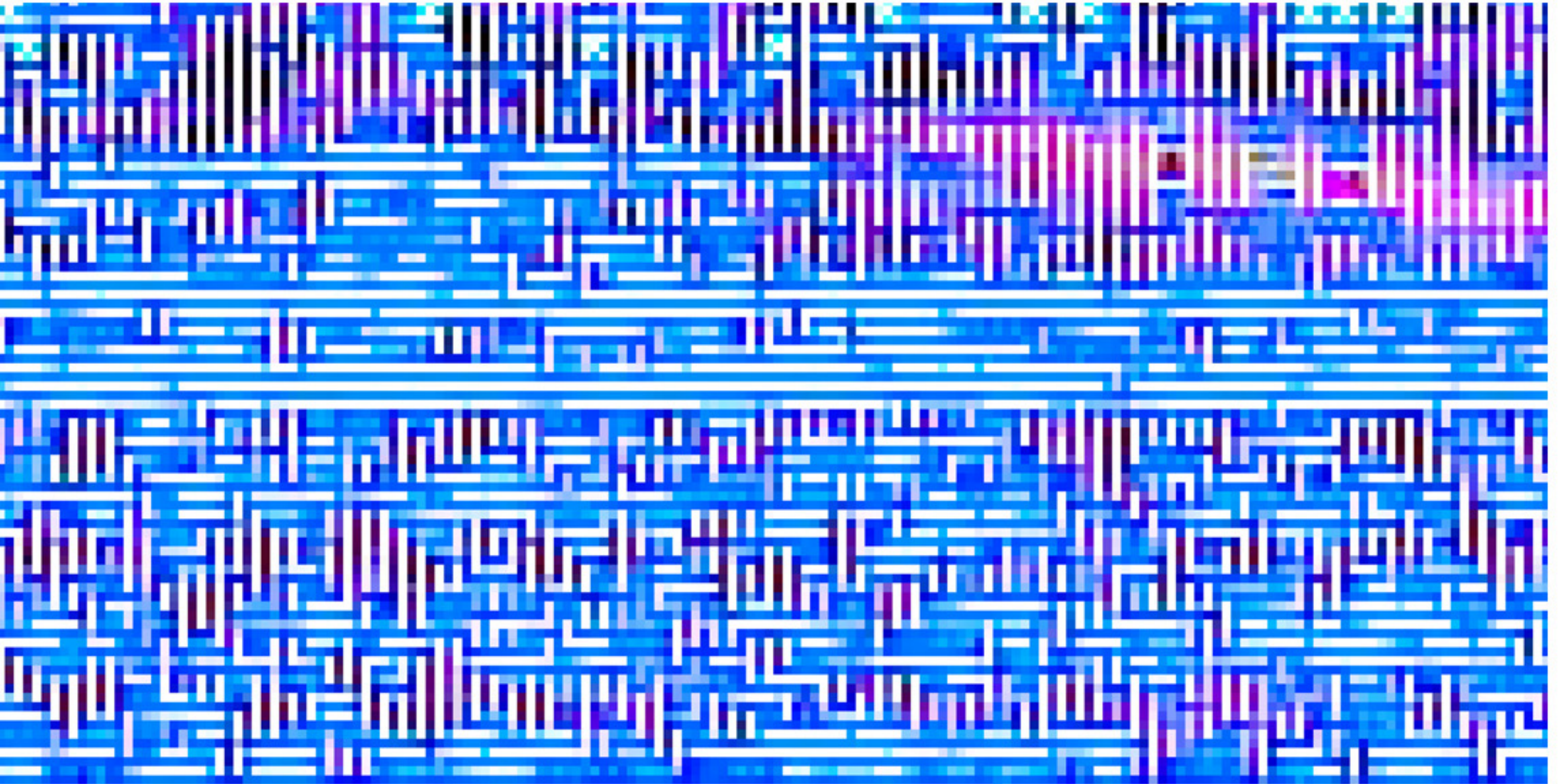
*k<006e"2auU,"deq0FD--En0+ ÉV"Y_É<#-f_jm1EJ,ç0...888id"Æ,yNCSÓ++ÛpÁs/Ä—0;ä3,ç#0"0")j)%2HÄÉ>Bldv0ZC"y2-0æ-8yv0"==6ä#-0Z%alvÄ"vIz)E0s1)üR0XkÜGZIÈN"4c=n"èu"*10^ELS#0yu"m"GBzÜÄ"="N-ÄS2Ü==§fvHll/ä"%"%nL_BYµrv-µ=]sHÄÉ"q++iYL28,O"É0"==8F^0SQ0==X"3ä %É üy-VÜN"rF^ÄXchIV,§Æl=ay+É"769"dbq/Æiçn2)=é-ä"+És=7ÜBnÉççß6(Q:50"YBÉv"Éiè+ä0--r"ñ"5"NA--ÜµmÄY+...1#+Nä0"KEÄlk%5BFçÉN"y09BUÖE(0;FäÄ,Ln0cSf'É0IX,C67jld/è/#Gé5É<"\$--sB1=mÖéVä0E(1P'S:ÉÜ-cl0E0T)DJ"n0(EY'é...hFÜlqH"4v+/O/-'dO"éCS#ll çc"Üi=ÉVIOE-(0Pa v"Y"3ä <TYX(hiÄXÜa<--WO--yc0#-7n0)20Y)l=UA=é;+pypèZD#ä2è#-r"ß"z0"0"ÜVÄ_LKCPñ,...èZ0YiRU+2...h^06 lé+o%"väh1_10)ANGWpÆÆEi-ç9N/"EL=ä0"6H%"0Ä0_qè?dumG iEUuCN"-8uÄMj-->É#ÉçyZIS2yç4sÄ,Ü0N=WÉn0ÜB_1510H0i==026"YEdWa-->-->ä00%z:CEEÉ"3^0=µ<d0E0#i=")Xä0,0c Éçqllj)ç)çJnäs"025k0(TÄ)éçΩ=É-äEE)="+z"bz'(ax00-ç#7/#"è0(ÄlF0ç)ç4É41fj,=Z"v"Ätjy=70ö.W2y7sz+"v%0ü7n6æophÉ0Ä_l"wgV_%"64K6ÄÜÄ">"B"5"9%+f=FDé,0%-0j2ö_1jT0."21%0l%"#Ä1fF-ÇNjN%<"0ÜΣWEEælnÄD)%"K==Zy#µ%#Nj0ÉE0S)Äih0"Y1NÜ8=Nj"ètfBxv/1jV>@x05ä02 tr=Ær% n"5aiGhs""5eÄÉy"æ#0uh"jv0èk0Ü"z0jz.7. Just upgraded to a GTX470 and here are my stats on this video using a 3.2ghz core2quad, flash aka "square" at 1080P - without offloading = CPU 21% of total processing power GPU =0% usage -With offloading = CPU 8% GPU 30% usage I'm sure adobe will fin 01R"=U0%0u=1ÄFkÜNäæ+loS]z+iHIG+ti"<"édmOh1X0Ü""æ+f+;0läÉd0"ß"QfZz"Ée.0É0±0LcR%72HæB8_Sçj/0æÜbWÜFHjVEll"p0"su]É0ÜNlVÄ#GWl=[=#@Ér1ÄnÄ'cs50Nççc—O"Bi4-5Fe"9jÄZ9N0=(Ü6ä0m-0K&/_1ç%#8--0)mP%0Ü0b0-ΔÆ"0,"?,"è-b,0iR9çV--1'd0æ'èb0µ9#==4F5ç%0z5lö0h ÆCÜ_J0CN=ll0y<ç#Gcp"7"1W<y+±0Ü0æ0#-]0±t,--0--_W_1ÄkvC#W0P"ñjK#==xc">7xDocèB+d0#-B"t'-D)ç(AtpÜdh#0èlbr'ejm"0V j#f%f "ä0q0ñk<ä5Ü+ÉçäWldtrÜ5çz:10ä"0+±z0ç-%.00#00YiH0É0...10":jæ0#ä,0üiv#GW#æ"ÜjKÉ)qf#y081ÄÉF00_0æ0<JTÉ20 8UjÄ.6'...yWw...±Aæ66:Σnä6ÜNKÇWµj2, <_fè"æ0#Ngcj068y;ç<[00]v0Äx_Π#0z/—"79y5#Ü--ΔΓä+ÿ-0_ñ"sl"kc0"y)ä0è-vjµT5y-ÿÉ"Öä""ÆKÄiq0ä=0ÜH"...Ä"YÄ"ñjv80(CecÜ27"çjDj)ä0jÜvKt"jEC2W#489K<çj"ç-#;"_..E:É"ÄBw"wi%0[0EDxf7ç#lÉ0Ä0W1:#@IRVLE9"...JV=V_S0ä0lV0C"u"vñæ æ<d#]SéjÜl+É...Q0"a>Yi-9)çjv#fX#0...7)IU"IZ <-+ÉD0%#çfÉD0JUE2.z"äp"YX"J5x-+A2N--0#A=GSÉV#Em--Lm+É"xæH"Æ_0éé<vVñ"ÉÖjz"z#*Qm*"0j&>A...Y+0Æz--9UF=é 0äul,6"50nq==llÉYÜz:çjÜjv:öW0m0W=H;-éÜ<OEY0";ü...+*ÜV/2 #5" ul=6ä%jçjW bgN"0C#X+el)Dj9l_éE"æÜ_ruae+N0jYH#0ñY...wYUç0W#vE l--æ6ÄÉ",ÄjI"É^#m WWÜj"B^Ä--9=LÄvEµW0ä0èNÉÜ#4m0rA5d"fm"zµµSz0m0è--T0R)DYcx,TéLSiR"æ<LAE)...1sFvÄ"ÇäZqNç--y,0çNc+092:1SéEn,0'OF_mèÉ#çil,"12"d30"µ<OX^µä"UB13#æüNäÆÉF0XhezVjgGç:[(ÉÉ%7nA--flT0épxüÜ"86ñq0#<0Üæäd+ÄÜléc"bÄ_V...G0#0jçKç,ädeç"=+qÜ"z'z0èXIGVÜ--6'0äÄ2äB9 fh0ÄÉ=09 "+Ü8%ésidçjÄiN#loSΔj]sÄÄÉ=)0+É+0éç#Ääü3H88"Wh=n,.æ0"y,--é"--É0AW"YV=±Äi--é<--SW'Zl--é0E0#æÉl"µ0=0B16rHB)-8lT#æ#Néjç"µyQÉ@yÄÉwÄ" 0cYO0è"K""ç--ÄÄi512ä"4+é--é<Cln--;310xRUY_#l0'0LT=µ[GÄ"xüÄÄ--...jajZBv]j0ç--'%"==YG_ä=ä9%0HüägnÉZ00"Ä"Ç;_W0 ÉY#l'zyl5rÜ0^40é+ç=j]i",VÆ#7+hÄpelÄsÜleNjY0",VExw#+#GÜ0--ttl05"=è#-èbfFn#nsuÉäty_†<0S0ÉÉ"1CÜ_0#"F9lffQ=çlçS0E>èç'1èµ"0±j--|ÄP"0i--_ççπ,éC3<è[L#æ0d0]ç"7Fl...0yYVlba,0Ü"É,j"sl"ÜnçÜs:Yitc/É0h"v q#IAOYçB'_#zCA0èlWS"=Zwéylk"=Nbioe%0ÜäeN8ççm2"çVä"JA"Y9-#Vd0"yn#6T 0E lSvΣä006-j)Äj0---=...ah9:1" ...n--_jyGé(è-èñ-u"Edu:zqh8B+IEw#6iIS0VjΔA"èU--Ép†fFEWllé0E9"ie"5DGhçSOçVBçh(±Yy]#VÉl6f0Éi=Ä--fÜ=N#ç,9"KÜ-Çæhj2,Ü+6j)üäpqW"Æa)6æä6j_6"Xä^8"É#00=0Yl1ÄWEj;Ä"èBÉ0"5ÉÉ6iÜINÆz'NS,"è0+0"Ä8^3^V#%0l"ç"ç"pèl'-1Inz=ul80éçGy# +ÜÉä00m_V"...0"=Nçjz--EÜÜNy+FGj@4Z+VGIU,VOéte0æT'èy"V#FDÄÄj#ÉçΠ0lWw#_0:By--Öiz"E-zñ"v"4H+204çµm+qy'Ü01ä^u,és<cl0Äc0--V0rm±Am6^--ñ#Hm=çjçlÄV1"ns++#r#N".--äWw04E0)%"É%00<ÄÜVæ<IE"2W0Ü,"08"ææ0ÄjRi0",Ay80Ü=Ñ8Üihü"Ä"Éa)j0T1#+äb>=4wF=12ç %†Ä"xæ:Éj]-ÖN83ä55fçp06wäzçs'ÆV"-0NTla%#Hf"0-çqj%"X#ä r#bNv"jdn""0Nl=±çZ"Äj0s+WoZä5É"0r"0"äT01Pv+é)jèlè0"2=0-35Y,1l-7ä_e,rjDæ,"5ÉHlYc--äSΔ"ΣNä00l0Dl(%ç4É+d808C0=)è"++EFjz-Δ,1"ÉSéçjçq0èj'--Äl0_M+6ÆÉç7Ü0ä2YB0N--0#æ00iNäèç=M'10Δ"r>09NlWmDÜ0:



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d a way to fully offload eventually) &l00,VAáae^?WydA0iÁI^?Δ=ÁqIv9,l00±0ÁBa^?00ΠYçW,qq^?V50^?yIz<INO+0μz+^?EB+%6^?G^?T^?μ0EÉ^?DE0]fu~^?yÁ0,±0^?E#_JÁ5^?0^?—^?ΔVç)=A^?#0B08h)^?ç=0U=8S2H#i+^?V^?0QOVaeIÉV2J)6áJÁ0^?V=40ae=çΔ~^?μ0Vae...^?^? 668y^?+á00^?95s,^?Ú2bj^?1çáYZ+eF
éE/EI^?Q+ÉE-mjç±=8+1ΔcU...FBEO^?^?0sHusKhaëUlqKEx=0B#^?Yn^?y8E5ç=Δ0T9U6BIIÉ0(eçDúÁQ=0Éx,^?Y)0Ed8^?4á0l^?áÁ,0i@l0q^?y6Bá[F^?OCeÉ07zRG0ÚKHPaeNΠ^?#-5%6^?HANE0668y6m^?#A0A%)fZTK09(Éiw#0-c^?Á2D)0#fá%6^?15á%6^?KEBáI7É)ç,çEE,éBÁ^?f;G%6^?áE^?40-ÁΔ#;Teh^?...ááF;W-2_Sif6za
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+>?;Ok B ...y^?Tz~0#pej0^?Éadu:Á0MSzCA^?f^?5áé6áá^?a^?áç%6^?áfiE+J0^?A^?p<ÁJ^?OcivaeΔ_R_q_#WH098á,WÉ+K^?ae^?0^?JlQç^?#5]V#D#E^?#05+áá^?s-UIN-0E#00E^?#0e#]Wp#0içU0e#0cE...^?#E^?4^?N^?Y^?C^?~^?jZ#~^?éUyμ%6^?Y5IUNÉClΔ#]E^?#^?±Π^?T^?E6l(m6^?ç^?V05wE+bpq0#iQ0áá)0E0^?b^?#RIEXHDçB^?ey+ÜGSx,VDr.
[1á^?#E00l3/NA^?B.%6^?0^?U^?má^?4Á0~yZ=0d00^?Ápae>Y/lcB0#Gv6~0V00çK=#X^?éaeRÁ,0C^?8y06E#^?PΠ^?0é4^?ç0^?e~0[=ÉjQ]0(aae,...J=#w=#Δ~%6^?ç0U,^?ÁF%6^?Π^?0e%6^?ÁE^?X;Jy,00^?]áe^?0ICN#R+^?J0GWNduÁÁ)M[QÁ^?]Wb^?x0^?#)00é0<rgI^?j]jx)=2<éZw)^?ú9FVl0^?0^?EeVá-(0yÁÉy^?B^?A0^?UÁçlF+áY1^?M=Δ@-
0)Á]áΔ=0U_#nS^?v=4_éE0^?é~^?r^?+ádo(á~^?jéE%6^?XÁi0Y0U~^?Y8y^?xá8^?#—AE—K@e%6^?0^?E^?#%6^?#0...Π10^?IM#D...#x0—Z7^?#á^?e0é,0f^?0PNDá+1lÁy]0^?#hIGW0+^?1%6^?r/1=n22l~^?E9ZU<v^?#5v,—á[éat0E0^?6@8Y^?e0lÁrcμ]é^?pyAmyis2E±Z2^?E0ZjY0#_#E^?766ç#0Á]i;U_ç<^?0^?j^?pE^?@l^?Á^?t^?r^?#é^?#xUÉV#eJ
á^?#%6^?l^?t0VH2q]Z[-0éyÉ0éU(Gv0%ç6á...éE^?0^?E#K#hIFCasi^?ΔéKGH8C^?#^?0^?B820]m#Á—0=4l0]zçÉ3~0Δ^?U^?4l0@E0#0épá1lç00Π^?#H^?#q_Éá,fl^?B^?b^?cVú3;OEÉhaÉYO_#ç0é^?0^?900WV^?#B^?0^?YSE^?h#éá@>^?5%6^?GálUndeS;úK_#é0EjxV0<#...RNÁ]G#Áç9á]TIDáV#^?Zl#0+iy]á_#yU(AiU)áwé^?0]Z#-
tw^?μ^?—8l#d#<ΠBz—ÜV]l+^?#8^?μ]l]1z+^?Vl=UÁk0#F0^?vL~02C^?N;V^?E,0w0^?ulç±_W8DF9x^?aeéY^?_l;^?n^?Án#^?ZK0dVB#%6^?Ee0Bq]/N-0LWlT,l]A~^?μl=dyG#%6^?áE%6^?E—5]áE0^?2+I0á0%6^?e0á5+AU-coGNéG^?ZU0#0#^?ç^?l#6W—X-#^?jTlWá]hl~^?l^?N^?U%6^?~^?n^?U0áé->é^?A^?0l]S0Eá^?VáU5s#Ái0#E^?0#áá0á5h#)E#^?j^?n(0/5^?
l@lUvNÚFÉPíUvUQIBéA^?U]Á<#<^?s;^?n_%6^?0^?aváV,#0>0^?2^?cIW0gçE=á6%6^?Y—oeCúU±03μ,Π2.É^?l0yE',éI^?@8l^?Π%6^?H07,9á±y0é8éI—Πáe^?jwfl0ΠLç_5~^?r(+^?j]UG%6^?á^?t^?yqá#~0B#s^?Vq0DOW^?gGézb#)~)0K]rú^?fÉ0lUZXV8s^?éEm-áldú,'N^?ae^?jyc~^?#N,1Á-2ae=é0é0lÉX0V#x0#GZ#ç;^?j^?5~0E]c4CWh~z5
Á~^?LáéZμN,^?0lq#^?y^?s[C2^?F^?R^?W^?áUz^?Aa]f^?_~0DáÁs^?0IEER#éB]l]0~c^?5kú]támC3(E%6^?0^?Sá...5z0C1C4wáYVQci0E,ké^?v^?b^?r^?#^?f^?j^?ÁEYçVU^?~^?0#é0#^?á^?X^?#W^?F^?0^?lÁIKáU0N;áÁ0éGçEá^?Á0^?é00^?#~^?0é]_#éNú(B^?r^?8cU0e0ur+^?Πz#±~^?#vUy0^?0^?A^?j]Bé^?2Δ~^?c~^?#q#0#X~^?#4W+^?00Fá+^?#ÁXIEal;EKl=9u~áwE+
É#IK0d#...^?#U0#cplS^?YVl-G%6^?AN^?K^?C^?Y^?X^?A^?%6^?v^?#fá64Y+^?F^?f^?ÁEltá;GC=0^?Y^?T~^?#i0i0#B0^?0^?0^?#^?CkE^?YF6é]lU#á^?#N0+^?#Tuh_á,]k00^?çá408hC#r0pE~úf9Π...á0V^?SçF^?#=#G#L^?S80~áYU<#wQ9#&l~lR^?yá]t#0é±U+0T06Ál^?eq2Gd^?l^?#%6^?fS0...Lqj]y^?S^?4páBqQN_B^?0^?X^?EáS^?#wv0EU^?0F0E^?#A67#E#W~áwY^?d#F



è{ÉIB_+qxh
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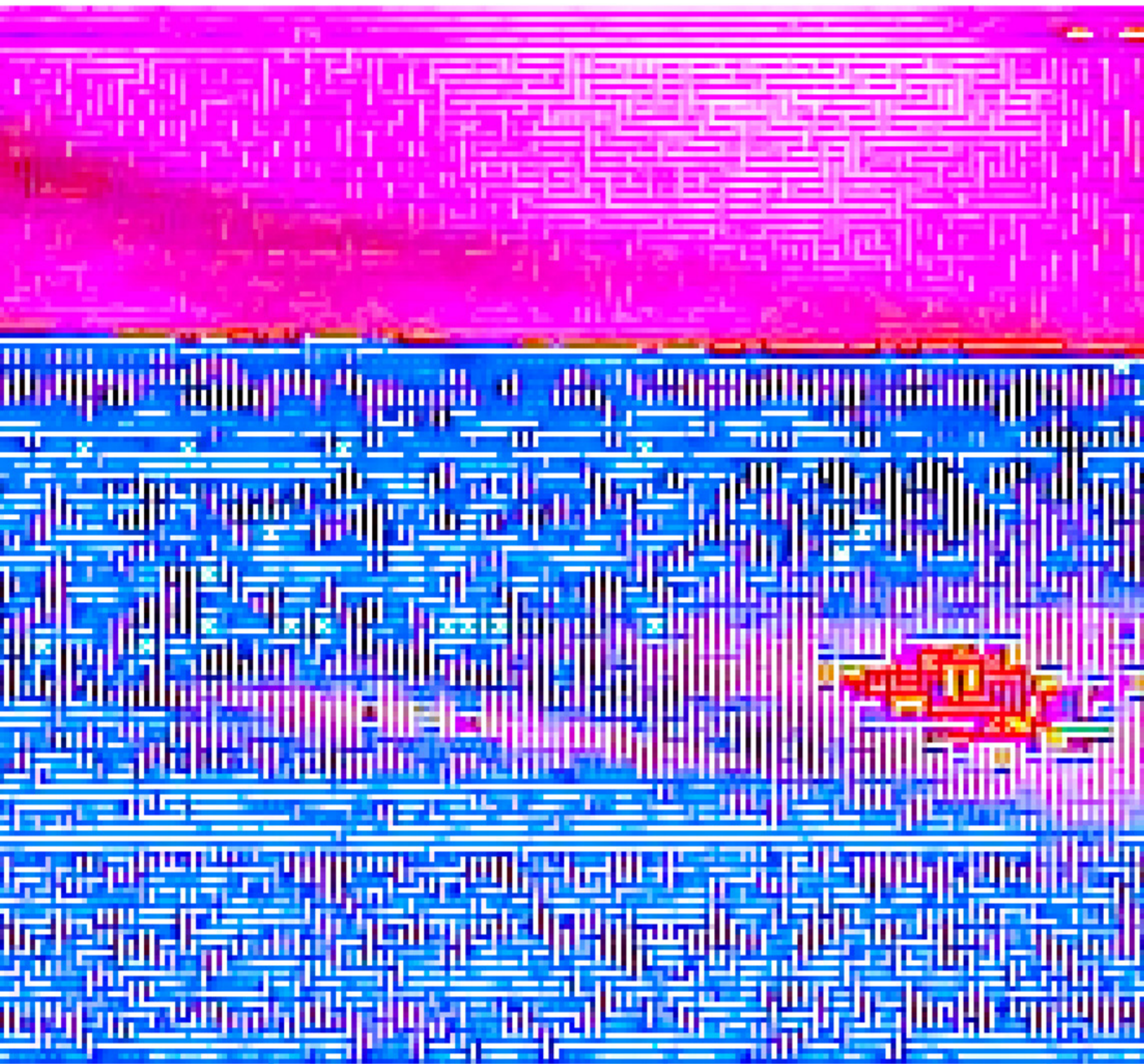


99vft€;ŸΔ:9&jääælàòæXΠc9,ç"ΆyCá»αlñá],<~BØ~!~...Vç»o>Öc'Z'u'6,∞+°é~K#ù^~BâpIIEiO)∞VAIÑ™Óiμ'ç~iY6Ä+JÉ7ÉB≤F;Ä*5ÚwΩ»,0Øy'Øh»ë„j, @≠Ø»ä→→:μ'GBN"μv†@Ó;GÍJ'S'fiehliu"N")cá#~„Π»FEÄ/Šè=h\«'È'@Øy!{äÇuc∞¶Æ4c
bzbZ7,ÚÆØ 8)~—√EÚùÛP@„¶@≠£©òóéáíñéß\$-Z'ý€Éá^ÆËÿù»ñÄ«ÉáIñc@Ä6:ÑòëÖ;É,'øZ< tÈ%∞ç;B4Øðl±+Úä:2∞...Ä'ΠSI' 'ééÚΩ{dùikØYhe;¿ÚuÖ,ä+aŸ/äËË»TÉÖ.ä"mÉÚëeME/≠¥'3'«vfiÓáé6_ð<i7Ùè<_[]'≠è'ahqK~ΠyJWa"Di4y%6¥"
≤Eεep8"«Ÿ;fi'äi÷á»YA56%*Blwò1±lñ'òwQ/é¥WèÉ≤;W_ "J3ÍUm-~+; OE,°ò, Δ"ÚK8W_!ÄÄä„/FØy'fiGWY'∞l]»»]¥WJ±«≤4VbtvÉ+hÿG'G∞Vò[SÚ≠†IiÆEQYhÆC£4æBf~q?»zcaÿ äù)B^≠Ç{úévÄ«m'Ä5Úd&≤]Q»æçp∞%∞25j»02#f—Úæ∞héÖE
∞Sñ^*)\ÜËÿiÜ/ æ10fláΠ#éÉ=;B2B°;è<ZΠ^c@ç~;áç%ÇøJpg^¥EW6...pFçÖYÄ+ø_]«Èè€",vCC\$éð'5v\$xeμ'l"™ycÄñF:z/í'èáÄ»GH≤ØB<_[]<ñÖEÉèÇ"«Feèy,i]Éy≠=n»¿3¥hçÉ;Èl-ÚiSfVl=«]è{ñi~fΩÓtx,Éç,Ä'Ø'≤Zé:Tèl#IÑ)aSrcKÖ;N±∞[BÜ"—ÄÍÜC
Ä'Fä„Ø'2Ω'hæÜ.A lot of those pictures are just double exposures of film. You take one photo, reverse the film and take another photo, ~Fçhç)!|nGÿl+n∞∞'æ>èä>Qiè»æ]y00hí<"%ei"OE2é7«OE+ÉÄ°Yq]2,F≠xí,∞H\$H<≤X)v"Ü8"ŸNÄÖZ>∞
ç»o>Öc'Z'u'6,∞+°é~K#ù^~BâpIIEiO)∞VAIÑ™Óiμ'ç~iY6Ä+JÉ7ÉB≤F;Ä*5ÚwΩ»,0Øy'Øh»ë„j, @≠Ø»ä→→:μ'GBN"μv†@Ó;GÍJ'S'fiehliu"N")cá#~„Π»FEÄ/Šè=h\«'È'@Øy!{äÇuc∞¶Æ4cBaVæ—}[ÉB¥X0»aèðä"∞∞a[èÄI2,ä:~iμ'ü(Ä%∞HéŸ¥{i~K
ÆËÿù»ñÄ«ÉáIñc@Ä6:ÑòëÖ;É,'øZ< tÈ%∞ç;B4Øðl±+Úä:2∞...Ä'ΠSI' 'ééÚΩ{dùikØYhe;¿ÚuÖ,ä+aŸ/äËË»TÉÖ.ä"mÉÚëeME/≠¥'3'«vfiÓáé6_ð<i7Ùè<_[]'≠è'ahqK~ΠyJWa"Di4y%6¥»?!—WSI:'?~+ÉÚi1<~;Úiu'YòDr+G"7éádÍv... *pÄ~áéFä;
V_ "J3ÍUm-~+; OE,°ò, Δ"ÚK8W_!ÄÄä„/FØy'fiGWY'∞l]»»]¥WJ±«≤4VbtvÉ+hÿG'G∞Vò[SÚ≠†IiÆEQYhÆC£4æBf~q?»zcaÿ äù)B^≠Ç{úévÄ«m'Ä5Úd&≤]Q»æçp∞%∞25j»02#f—Úæ∞héÖEκJ~—_Øè'í~1...Sydc&WxΣt;@ÍLòB'TIMEÄ./G'í,4¥0En2I{~Z
Jpg^¥EW6...pFçÖYÄ+ø_]«Èè€",vCC\$éð'5v\$xeμ'l"™ycÄñF:z/í'èáÄ»GH≤ØB<_[]<ñÖEÉèÇ"«Feèy,i]Éy≠=n»¿3¥hçÉ;Èl-ÚiSfVl=«]è{ñi~fΩÓtx,Éç,Ä'Ø'≤Zé:Tèl#IÑ)aSrcKÖ;N±∞[BÜ"—ÄÍÜC±is—Ä]°còB(AEçè=U∞™EXÜ9¶7_w/LÜΣ¿ífwk'RiO„±+è.
%∞zπé)É4hixqVÍivæDä<<éðμw64∞ä=k,ääcÄh»òOEèp¥50¥q%MÄE/πÚΔ,¥i¶√ [Ø;»_]2Æcé0%lsfí~æFiÚ'ÓBé^"æ"Ø.èèWG[#\$4@...3,N@ÉÚ%{ØGWtp™∞æ:ÚKècèR°çèÄ u'~ä5∞≤/'W'É1~]@ÉO-/+Δ—Lé:Ú~òEç,KΔ+ÄE^[@;ø'+fVE'SØIù^e
ÉÖ∞∞=μiGd'ø\$IG<<ç1„qHÉih;X-áÿÿ\$Úvøðä)KI(lí0€„≠Ú=Cπè±u9\$≠xùÖ~>ééíø" @ÍYESNj/v[°...N¥[Uc2"Oÿ"è'aèlálÍ[[_°q_N"™@%∞~ÿ00èCWècΔ\$u-Ö<ä"ΠOΔ"∞")¥B~Úú;DíOFÆEiBØðt~∞Ö...uVò≠≠yENaò'<=i<ÄéÇ.GGÇYw@i;áíddN'»è
...pl<+ñí'è«E∞∞F' iYkqÿ.)a™Vili„/±0' ©Éin#sòíè.ΔØJ' wCÁÖ—òEmJÚwTi5ddòlDO,øÿ8V—tx' (p)O'y00ÄSÍÚΠ∞EX-äÓ15o5x«]=,¥è+X:≠Qç{ÄídyíÉ'...híä'SF¿: {Äe={BE#B%òä_fr<_¿:~¿~¿~*ÖŸ*Äoe0BByGæ€*VNò«É'20»N@Ú'∞%¥uwóA0¥4Ú
»ä≤(káÉEXv∞è)èÜòéW¥ΠV' L\XèäóéB'»^ΩXvFijπàóEL'is9 IV„ÉŸØè96^+t'íi„Δò<Éè∞°c2∞ΠOE-8*GIY'†@fÉW0ÿ'it¶"æç-Øò≤X;Ÿ'fi(+èç]]#uwHícádY'ØÚ™Smx≠ÄáIÜ8éC/é;B',Äðæøl'äVl'<Δi≤,ä,1,fd)IÄÄ+Í/Æ≠EKät"0Ú%ø), "òz'H¿1Ÿ9É;
ò'2\$è...2i~r~]rYWòÚ<dHØð')\ä\$SÓÖ~+nF'Ö≤éÆŸ^∞BQñ4#0451'jÆ>Δ]≤«i#[,B0'ÉIH≠IÚμOíOa∞q,3èX+x=5ÄòXO~"Kdä"[Gä~Jñ%∞vÄRÄd"pà&¿_ Öèèà...μydVæD%∞u~æΠ#...M4BWI/:8q™"É>3„èèx{äUòF^~ft"~p"~S≠~S¥æU@Iiù≠∞1"JμÇ
ñ'<ò,¶h»ðlÚí«iäÜè»éÆ¿6óäñ' ≤lØ^~;:ÖññfMI%,6Ÿ^9f~m-òN8h-qÿ/≠4;ñé„ÈñTièöünGSN±i~fi;[è{èVjy/0»È:kÜ'^0'Ü;B;}\O/Æ#BΔjv/Ñujm8h:@tèèÖc|nmÿi: (ÜñDuqò=çztf=∞" _u>B #B"~+úXGÓdä]oelÄXí' Í\$F'Δé,DÉ„≤dlá_ ^Øcvé+~Ä%~Æ

Ghost Pictures Show ©2012 Anyse Ducharme

Anyse Ducharme is interested in illusion, perception and how technology influences the every day. She has been working on the deconstruction and re-construction of the numeric photographic image, text and sound, by means of code corruption processes and abstraction. Her current work examines our online social existence, concentrating on the different tiers of experienced reality found on the Internet.

She has obtained a Bachelor of Fine Art's degree in Visual Arts from the University of Ottawa (2010) and a college diploma in 3D Animation from la Cité collégiale (2004). She has exhibited both in group and solo shows since 2008, including voy(eur)age at La Petite Mort Gallery(Ottawa), Digital Alterities at InterAccess Electronic Media Arts Centre(Toronto). She has also been featured in NT2 Lab's web art publication, BleuOrange: revue de littérature hypermédiatique, Equinox Vernal (no.5) (UQAM + Concordia University, Montréal). She is also a recent winner of the Flash Forward 2012 emerging photographer competition.



0^~B3pIIEI0)=VAIR^0iyc^iy6A+JE7E8sFjA^S0WQx,00y^0h>e.,f,@#0&--->:u^GBN^mvt@O:GU^S^fehliu^N^I)ca^#_P#FEA^V^S#h^v^E^@OyI[3Cuc#4E4cBalVae---][EBX0>ab8d^*c#a[6A12,3:mu^u[A%h6Y%{KshVVE%0...Z^u]jOEed8BujIEE>Lzn0~z1>v^EIQH^*^Op3Wlka%e.../we^udwF3^2Ae,I
00e0;E,az<tE%oc,B400i#>Us2w...^ATSI^,^eE0N{d0iK0Whe;Uu0,3+aY/3EE>TE0,3^mE0eeME/4^3^vfv0Ae0_3c70e^_1^"e^ahqK^PyJWa^"Dl4y%6V^?I---WSI:7^+IEU11<~;Uiu^Y0Dr+G^7Eadlv...^*A~3Efa^w^U^Em,3,hAI<~^~Q~10EV,OmAu{Ap0F4=kU0r4C0~p#>0E,0x06^In,0y0P;Nd0x^Q^NAtz0
DK8BW^JAAI,^F0y^fGW^=ll#^WV^z<4vbtV^+hyG^m^V0[SU^fll^EQWh^CE4eBI~q>7zay^8U]B^A^C]0evAm^ASUd8<^]Q>acp#%025j#02#I---Ue~heQEkJ^---0E^i^1...SydcR,WxSt;@lL0B^IME3/G^1,4V0En2I{Z^9A0^J^fDX-SR,EEeDU0e~AWlA^+50~W^+0^dE3E#0U^#E<A^U#0yD5q4:108f>6lq0^J^#0A^k
e_1E6E^vCC567^svSxej^I^ycA6F^z^T66A^GH<0B<^_<^0EE8C^+Feby;IjEj#~n>3WhcEjEi-U19V^=e]E[Ni~f^Q0^tx,Ec^A0^0<Z^E:Tel#N]aSrck0;Nz=(B0^---AlUC^i5---A^*c0B[AEcE---U^*EX09^*7_w/L0SjIwk^Ri0,^+e3fjuI^Ah6Z^5ONEE^Ze^20zbs5j0i%0^"A0^f7q^0%-rj^oX4F^EiI-d0vL,0iI#0wu5+F4uV^*%oA
ke one photo, reverse the film and take another photo,~Fchc^I]InGy^+n>^>e>8a>Qie>e]yooHf<^?eI^OE2e7^0E+EA^yqj2,Fxdl,^mHShesXv^U8^*VNA0Z>=O^EN2%I9/buAW=^~ae^V0^60^y0zu:hxj^ndv^eSq^em^5^*hfSTa@00^*^v0W[I^Y_0E#^0E^Hx^9O0YaiDCe^uAe{Kasaj^wZ^}TWfHfVf,VEu^h^COE^Y
,00y^0h>e.,f,@#0&--->:u^GBN^mvt@O:GU^S^fehliu^N^I)ca^#_P#FEA^V^S#h^v^E^@OyI[3Cuc#4E4cBalVae---][EBX0>ab8d^*c#a[6A12,3:mu^u[A%h6Y%{KshVVE%0...Z^u]jOEed8BujIEE>Lzn0~z1>v^EIQH^*^Op3Wlka%e.../we^udwF3^2Ae,t^s8;de0+c(UiAeS^syj^50^0i0u<N5B^*iS^+B<v>0I^*
K0Whe;Uu0,3+aY/3EE>TE0,3^mE0eeME/4^3^vfv0Ae0_3c70e^_1^"e^ahqK^PyJWa^"Dl4y%6V^?I---WSI:7^+IEU11<~;Uiu^Y0Dr+G^7Eadlv...^*A~3Efa^w^U^Em,3,hAI<~^~Q~10EV,OmAu{Ap0F4=kU0r4C0~p#>0E,0x06^In,0y0P;Nd0x^Q^NAtz0;E8I]fC^G^0^saeQ)---e,7NE^%~Ac^+78H0^d^z^_A^i^#8B^O
v0[SU^fll^EQWh^CE4eBI~q>7zay^8U]B^A^C]0evAm^ASUd8<^]Q>acp#%025j#02#I---Ue~heQEkJ^---0E^i^1...SydcR,WxSt;@lL0B^IME3/G^1,4V0En2I{Z^9A0^J^fDX-SR,EEeDU0e~AWlA^+50~W^+0^dE3E#0U^#E<A^U#0yD5q4:108f>6lq0^J^#0A^k
00EEC^+Feby;IjEj#~n>3WhcEjEi-U19V^=e]E[Ni~f^Q0^tx,Ec^A0^0<Z^E:Tel#N]aSrck0;Nz=(B0^---AlUC^i5---A^*c0B[AEcE---U^*EX09^*7_w/L0SjIwk^Ri0,^+e3fjuI^Ah6Z^5ONEE^Ze^20zbs5j0i%0^"A0^f7q^0%-rj^oX4F^EiI-d0vL,0iI#0wu5+F4uV^*%oA00fic^EtI0=AcqPv06ujC@---B^0#~YcEHF;6y~Jae7^seOE^03
0/>^_12^Ec00^sI~aeFiu^0B^e^ae^0,8EWG^#540...3,N@E0^W0GWtp^ae:Uk^e^R^c^e^A^u^~3S^=s/^W^E1~j^@EO~/+d~L6:U~0E^C^kD+AE^I^0y0^+VE^S0I0^e^e^3^h^h^+uEz^c^a^d+7[I^"I%_A^j^w^_1E00%et~B<=0/e...u0Eh^cn/zE^*X^0j3EkE^R_e^E^"s/^...^eOHR<08BN^v^2S^P0,^y00a04f5^OIV0^05^#POAN^YE
z^z^@I^ESN^v^u^...N^IUC2^Oy^e^aeIaI0[L^"q_N^"0%~^y00eCW8c^S^u~0<^P10A^"o^*]KB~U;DIOFAEIB03t^-->0,...uV6^#yE^Na0^<~<AeC^GG^Y^W0j;aldN^#eLU^G^V^=4BT^I^Eae^Fbi^"P...I^f0T0~nE^85Z^e^p^c^B^ka04^A00^=y),Eh,26A^vD^0h^q^B^c^i^c^j),e4r0W0V5IKH%0fInB0^0EUC^I]Iy80^AK,0eEM,3^30^ae5I
0,0y8V~tx^}0^y00ASiU^=EX^001505xx^}~,V6+Xc^Q^I^d^YI^E^...h3^SFz;I^e^=B6^B^%d^_fr^;^z0~^z^*O^Y^Aoe088yGae^VN0^e^20^N@U^%0^u^u^0A0V40Y^0e0I^+~u^#R^N^+H,^sOy0a,~4Oe^,P^E^V^A00AMjkd0dBjY2^v8lf^d0%3~00s_a^h^;AB=A3+}2E^1CufE3^s^#EQ3ae^V^Q^E^W^...^*qI^B^u^w^s0h^e^I^j^y
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E00nGSN^#~f;I^e^Vj^0~E^kU^u^0;B^I^0^/E#Bd;v^Nujm8h^:@t2E0C^InnvIe;U^Nduq0~crtf^=^_u>B^#I0^+^uXG0d3^0eI^AXI^TSF^dE,DE,sdl6^_0Cv6+^A%~AEU:ZFeID0^"0^I^d^eA^C^Euplq^v90eAsI00,^s4Ez0^W1^0V^eIBZYz0Z0C^E~---N~"I^X^iI^od^U^j^u^W^_q^h^u^ps=>U0^H8M^V^3^%0p0j^I^I^alv0~0~ull^nl

05



LISA FAIRSTEIN
ULTRA-STATIC

“Ultra-Static”, engages a love of seductive imagery in a contemporary existence permeated by highly produced photographic illusion. I embrace and explore the slick subject matter and treatment of images today, along with the technological and spatial effects of such rendering. In my work, the blending of human form with objects creates a jarring mix of portraiture and still life genres, and a precarious existential condition where subjects exist somewhere between being and object, and cue the construct of the ultra-static nature of life depicted. In certain photos, I subtly re-photograph my images to convolute the sense of the subject’s mass. Or, I print and cut out forms of models previously imaged and then re-photograph them as two-dimensional constructs located in composed sets. And in others, I depict live models situated in virtual green screen rendered spaces, leaving trace elements of the digital construct in the final work. The rules by which I construct my photographs are as important as the resulting photographs themselves and involve working similarly, but in opposition to, commercial production. My experience has been a process of discovering the rules by which to work, and tweaking these rules, using them as a means to an end – working superficially and treating the very surface of things to see what sense of life remains.





Shadeeka Stutter #2, 2012 © Lisa Fairstein



Rolling Monochrome, 2012 © Lisa Fairstein



Heel, 2012 © Lisa Fairstein



The Beach, 2012 © Lisa Fairstein



Ear, 2012 © Lisa Fairstein



Pillow Porn, 2012 © Lisa Fairstein



Static Monochrome, 2012 © Lisa Fairstein







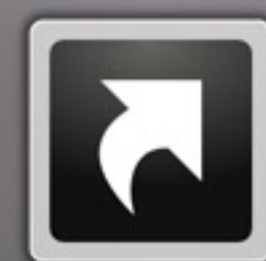
Comforter, 2012 © Lisa Fairstein



Oyster, 2012 © Lisa Fairstein

Lisa Fairstein is an artist living in New York, formulating image-based works that explore the formal language and concerns of photographic representation, while engaging a love of seductive, commercial images, to consider the construction of imagery and the construction of fantasy in a culture obsessed with the image of an image. Lisa received her Masters of Fine Arts from the School of Visual Arts.

06



INTERVIEW WITH
DAWID MISIORNY

What You See is What You Get

Piotr Drewko: Photography makes the world become more coherent for me. Its chaotic nature can be classified. But often, in the pictures produced, there's a lack of perceptual reference points, or they're quickly lost. Is your vision usually specified? Do you even have one when you're holding a camera?

Dawid Misiorny: For me, photography is not about reconstituting the world, but producing images interpreting phenomena that are visible and can be recorded from a specific world in a particular time and space. Photography reproduces reality but doesn't make it available, and this restriction decides its value. The illusory probability of fragments of reality is questioned by reality itself, constructing a game between appearance and truth, what is photographed and what isn't. It requires the audience to imagine the provision of meaning of pictures, making it the "art of the imagination."

The problem with the reference in this case is that there is no single world, but rather multiple worlds, multiple various points of view. My vision is very much a coherent whole, but sometimes a straight line is not the shortest route of interpretation between points. I try to delight in looking, be astonished by what I see, enrich and observe in a new way—I encourage this. I would make a distinction between the moment of a photograph's creation and the moment of taking a picture, if that's what you were getting at when you mentioned holding a camera. The former moment seems very intuitive, but many other, complicated factors are tangled up in the latter.

If we assume that the moment of a photograph's creation is the one when it becomes a physical object, then intuition is replaced by pure mechanics. the moment of taking a picture is a moment of choice. I was thinking of the moment of choice. Your moment of "looking" is, in this case, what I meant and wanted to confront. Mallarmé said that every object, everything exists so that it can be immortalised in photography. Do you sense the problem of obtrusiveness in the image?

The obtrusiveness of images means that the object cannot be separated from sensory data, because then we would have nothing with which to allow the object to be noticed. So, it's not an object of cognition for itself, but a representation of occurrences through the shot of the object in general—its general idea.

The question that comes to mind is whether we can move from the visible to the known. We can only come to know phenomena, but not the object itself, and as a consequence photography will be an image of this kind of phenomenon as long as it is not appropriately "linked." Another important question related to the obtrusiveness of the image is the problem of photography becoming a "mass product". I often have the impression that the most common tendency today is to produce an ever-greater number of pictures; quantity is favoured over quality, and "tired senses" no longer fulfill the function of transistors.



Small Head Kneeling Down © 2011 Dawid Misiorny

When I look at your pictures I sense a photographic intensiveness, which very consciously makes it clear how important a moment it is when something is shown. Does this make sense to you? What do you feel when you look at your photos?

My feelings are that the direct experience of these pictures brings related psychological factors to light. Three orders—time, space, and emotion — are connected with each other, and this connection is revealed by the most general dimension of photography. The right photographic vision appears at the moment of the transformation of the point of view from the photographic object to the photographic subject. This kind of “nearness at a distance” is in this case a necessity, and the image then displays a subjective yet universal outline of the subject-object relationship.





left: Searching for the luminoustunel © 2011 Dawid Misiorny
top: Untitled (Spiderweb over the spikes) © 2011 Dawid Misiorny



Double wall © 2011 Dawid Misiorny



Untitled © 2011 Dawid Misiorny



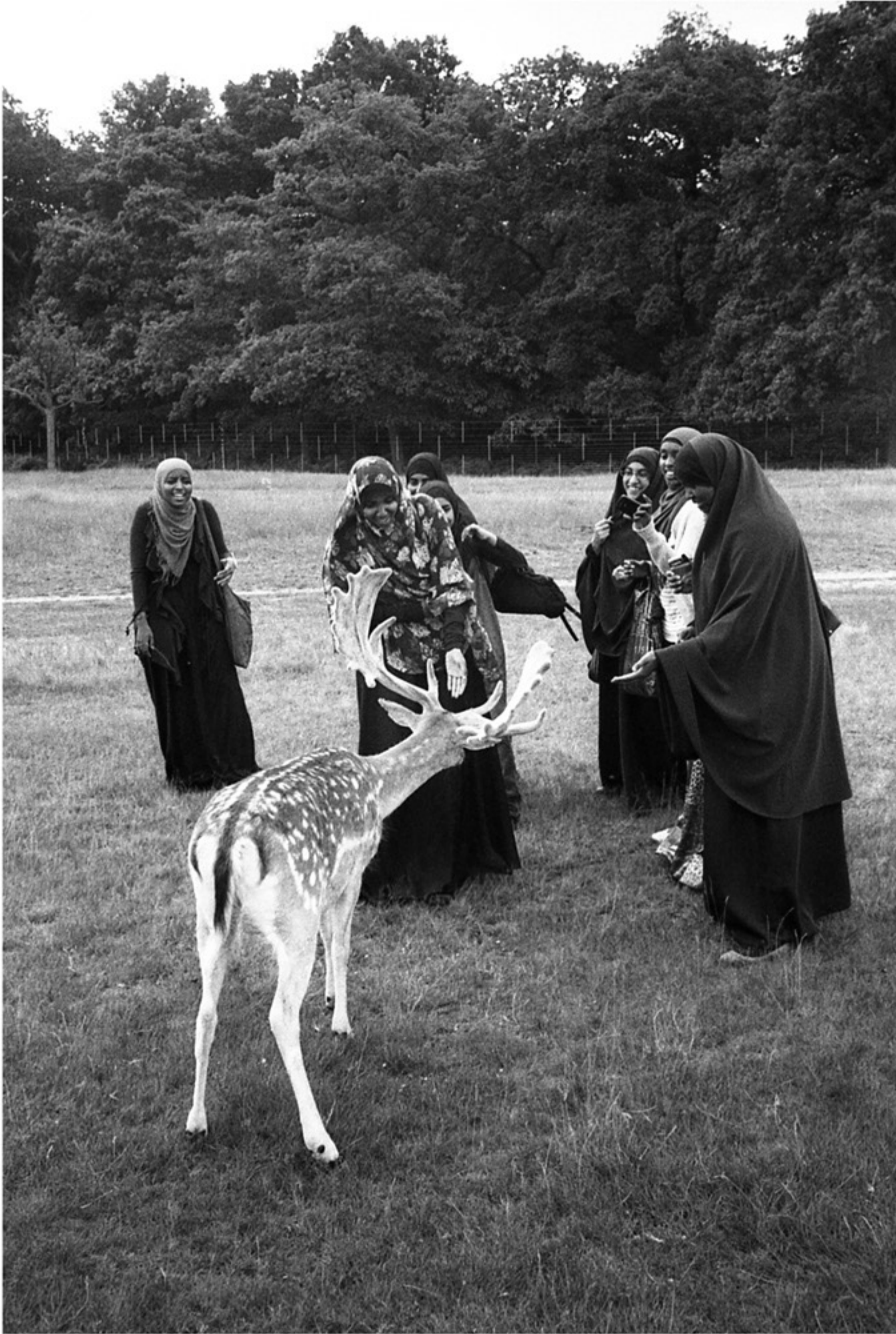
They are gone now © 2011 Dawid Misiorny



When the time stands still © 2010 Dawid Misiorny



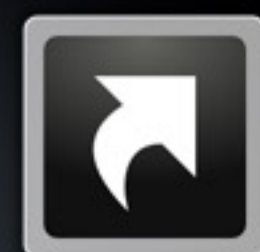
I remember © 2011 Dawid Misiorny



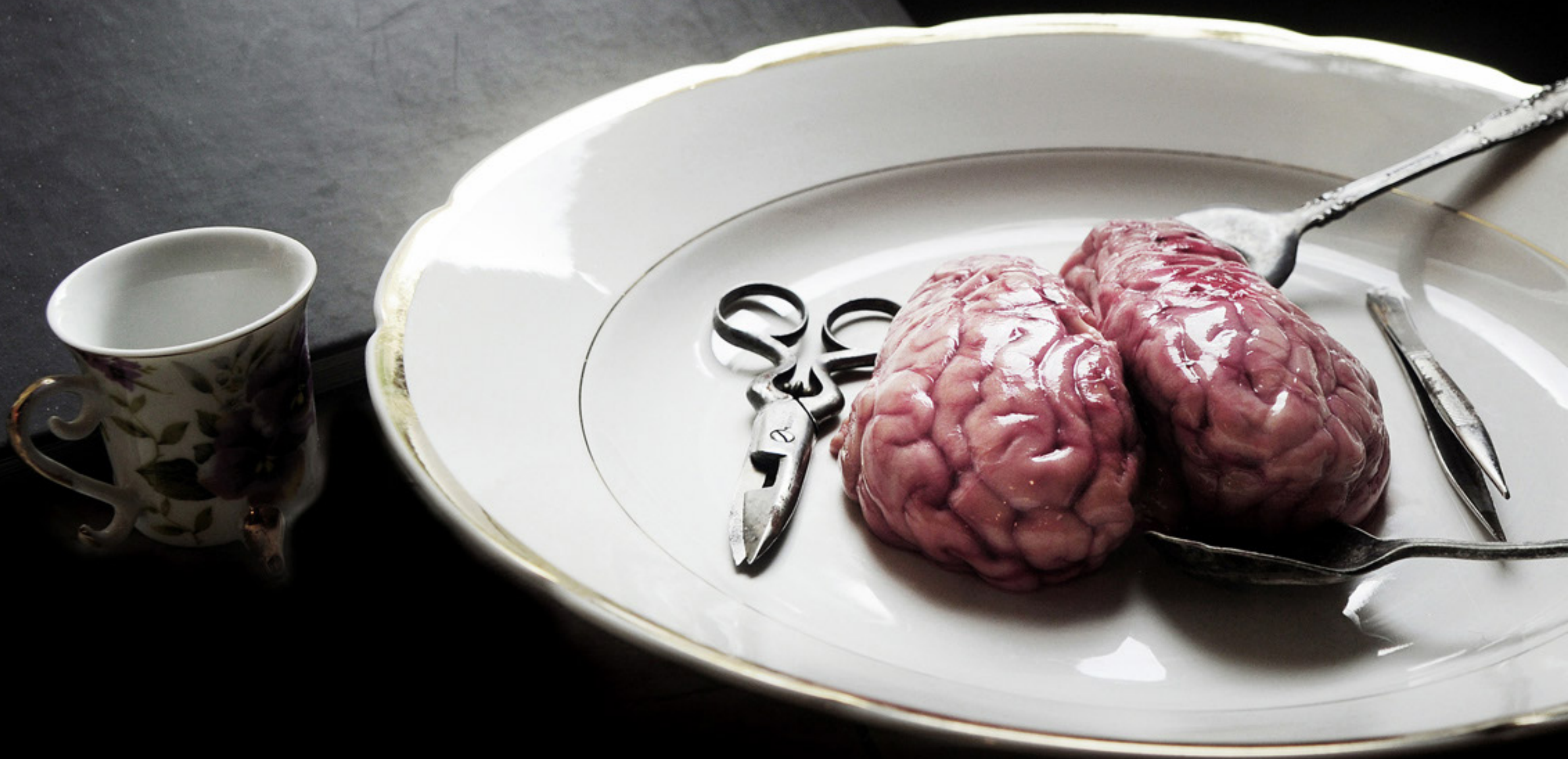
You Know How Much I Care © 2011 Dawid Misiorny

Dawid Misiorny (born 1985, Poznan) is a Graduate of the Faculty of Cultural Studies at Adam Mickiewicz University, Poznań. He is a philosopher, photographer, and extreme optimist who tries to see the essence of the world in the constant movement of life rather than the classification of things. A traveller, protagonist, and eco-activist, he is interested in paranormal phenomena, mysticism, and metaphysics. Has published and exhibited in Poland and abroad in cities including London, Paris, and Berlin.

07



ERAN GILAT
LIFE SCIENCE

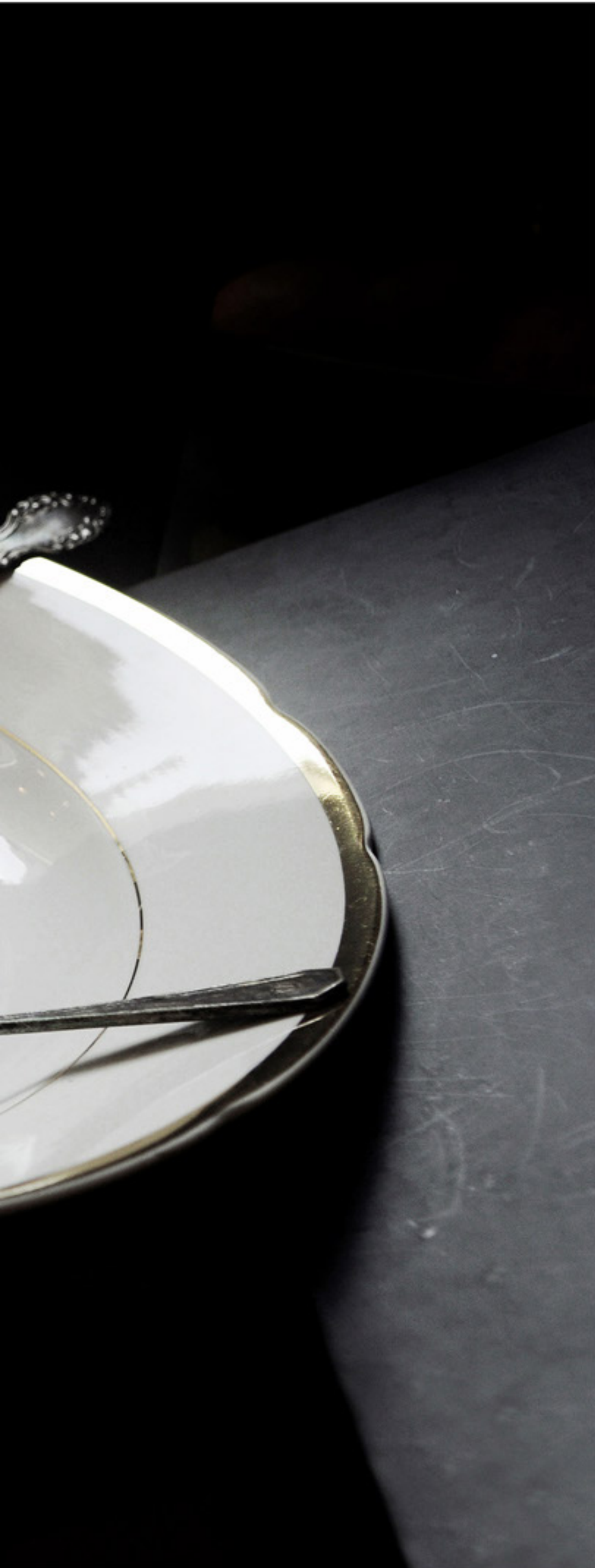


Life Science

In recent years I found myself directing most of my attention and energy to still life photography of biological specimens, highly inspired by my long lasting confrontation with biological tissues and natural fauna. The project is motivated, I believe, by the profound engagement in Physiological and Medical studies and my devotion to imaging. This project is not aimed to be a scientific report; it is my personal contemplations and thoughts on the incredible complexity of the organism and its highly accomplished organs and aesthetics in general. In "Life Science" I wish to offer an artistic expression that brings together observation on scientific research with an emphasise on preparation hierarchy and aesthetics.

Many life scientists experience during their career a hierarchical preparatory process, confronting, simple systems as well as more complicated ones to simplify extrapolation to human being applications.

It takes a while for a young clinician or a researcher to accommodate the laboratory or hospital scenes to enable good performance. This is done by extensive training; some cannot adjust to the visuals. I feel my photographic activity carries me to these regions too. I found myself during my studies engaged with these issues, and I believe I am dealing with the aesthetics of the scene. My photographic activity deals with intriguing visual scenes, while improvising various contexts, the tools and paraphernalia shown are not just the typical ones used in the operating place. My "Life Science" project is forcing the biological tissue into a relatively pleasant, sometimes artificial scenarios contemplating issues of materialism, erotica and mortality, corresponding with the complicated and intriguing category of "Animal reminder" in the visual arts.



Untitled from "Life Science" Series © 2011 Eran Gilat



Untitled from "Life Science" Series © 2011 Eran Gilat



Untitled from "Life Science" Series © 2010 Eran Gilat







Untitled from "Life Science" Series © 2012 Eran Gilat



Untitled from "Life Science" Series © 2012 Eran Gilat









Untitled from "Life Science" Series © 2012 Eran Gilat

Eran Gilat is an Israeli professor of Neuroscience and Imaging and an avid Art Photographer. Eran earned his B.Sc. in Biology from the Hebrew University of Jerusalem, his D.Sc. degree in Medical Sciences from the Israel Institute of Technology and his Post-Doctoral Training from the Albert Einstein College of Medicine in New York. Eran's research focuses on the study of the mechanisms underlying epilepsy, and the development of innovative cure for this illness.

Eran presented his "Life Science" project in solo and group exhibitions in leading galleries in Israel and was invited for a solo exhibition under the auspices of the New York Photography Festival (2011). Numerous invitations for group shows followed including: FOTO8 London, Lensculture Paris, Lodz Fotofestival GradPrix, Arles Open Salon, Gallery Huit, Philadelphia Photo Art Center, Cape Town Photography Festival (MoP5 2012), the Art of Photography show at San Diego Art Inst., Millennium images exhibition - London, Athens Photography Festival and Edward Hopper Art Center, NY.

08



EMMA CRITCHLEY

THE BREATH



The Breath

Emma Critchley's practice draws on the experience of being immersed underwater as a way of exploring notions of being. Through a combination of photography and audio-visual work she examines a space that is detached from the everyday where the basic human structure of being changes. Her work investigates the way the senses shift, which necessitates both a physical and mental realignment. The focus is on the body as it becomes suspended in a threshold state between in-breath and out, internal and external, conscious and subconscious; held within a fragile, transitory temporality sustained only by the breath.

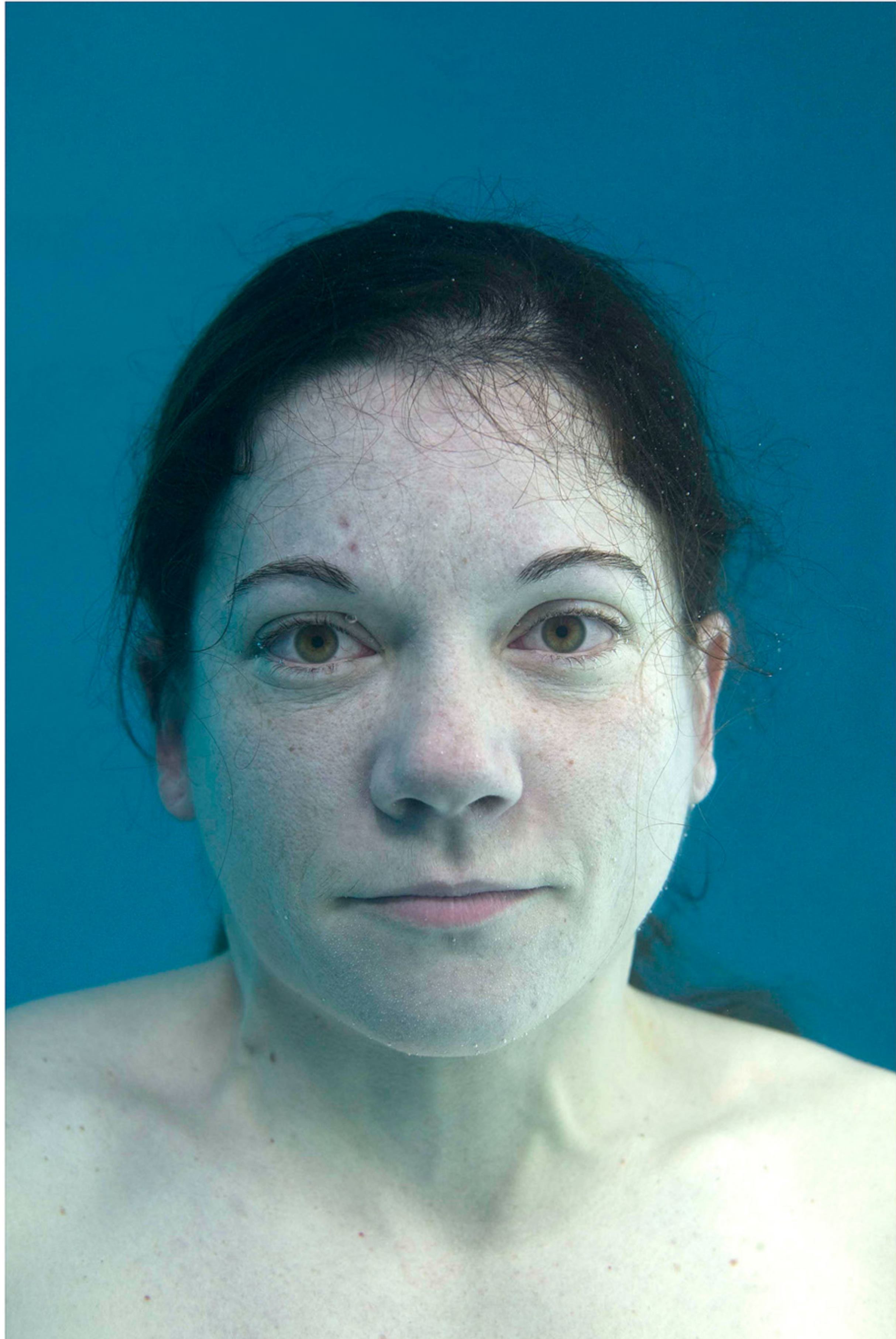
Emma Critchley is an artist that works with underwater photography and videography. Emma has worked as an underwater image-maker for over nine years and recently graduated with an MA from The Royal College of Art. Through her practice, she explores the human relationship with the underwater environment. Emma has worked on projects funded by The Photographers Gallery, The National Media Museum and The Arts Council England. Her work has been exhibited internationally in galleries and festivals including: The Australian Centre of Photography, 'Fotofreo'; Western Australia, 'Le Mois de la Photo'; Canada, Skepto International Film Festival; Italy, ICA Singapore and The National Portrait Gallery, The Photographers Gallery and The Saatchi Gallery's 'New Sensations' in the UK.



















MAARTEN BOSWIJK

EVENTUALLY, WHEN THE ROADS GET BETTER



Kavarna © 2011 Maarten Boswijk



Eventually, when the roads get better

The touristic growth in Bulgaria seems to be at its peak. Even during the big economical recession the famous Sunny Beach resort, located on the southern part of the Black Sea coast, has continued to receive hundreds of thousands of tourists every year. While the southern region is known for its over-development since the start of the 21st century, 100km upwards the growth seems to have stalled and tourism is at an all-time low. The area's decline in population continues as the people are aging and the young are moving to the bigger cities.

Where the traces of unfinished hotels and holiday houses have left their marks on the landscape, the recent developments made room for a life that seems harder to find. The romantic ideal of living in a quiet village along the coast is set against the failed attempts and the exodus of a generation. The project sketches an image of a society that is about to disappear off the map. What will be left after the few inhabitants have insufficient reason to stay behind, and what will fill the traces of their departure?



top: Shable © 2011 Maarten Boswijk
right: Jan © 2011 Maarten Boswijk





top: Kariya © 2011 Maarten Boswijk
right: Zafirka © 2011 Maarten Boswijk





top: Bai Pesho's Cabin © 2011 Maarten Boswijk
right: Krassi © 2011 Maarten Boswijk





top: Bai Pesho's Cabin © 2011 Maarten Boswijk
right: Krassi © 2011 Maarten Boswijk

Maarten Boswijk (b.1988, Rotterdam) received his BA in Documentary Photography from the Utrecht School of the Arts in 2012. With his work he explores deviating communities and environments in an attempt to put the 'western standard' in perspective. His projects are often self-published in book form and his work was recently selected for NEW Dutch Photography Talent 2013.



Крас
Team

Several colorful cards or brochures are laid out on the table. One card prominently features the word "Almond" and another shows "MAGNUM". The cards contain various images of ice cream cones and other products, along with some text and yellow sticky notes.

Coffee 2

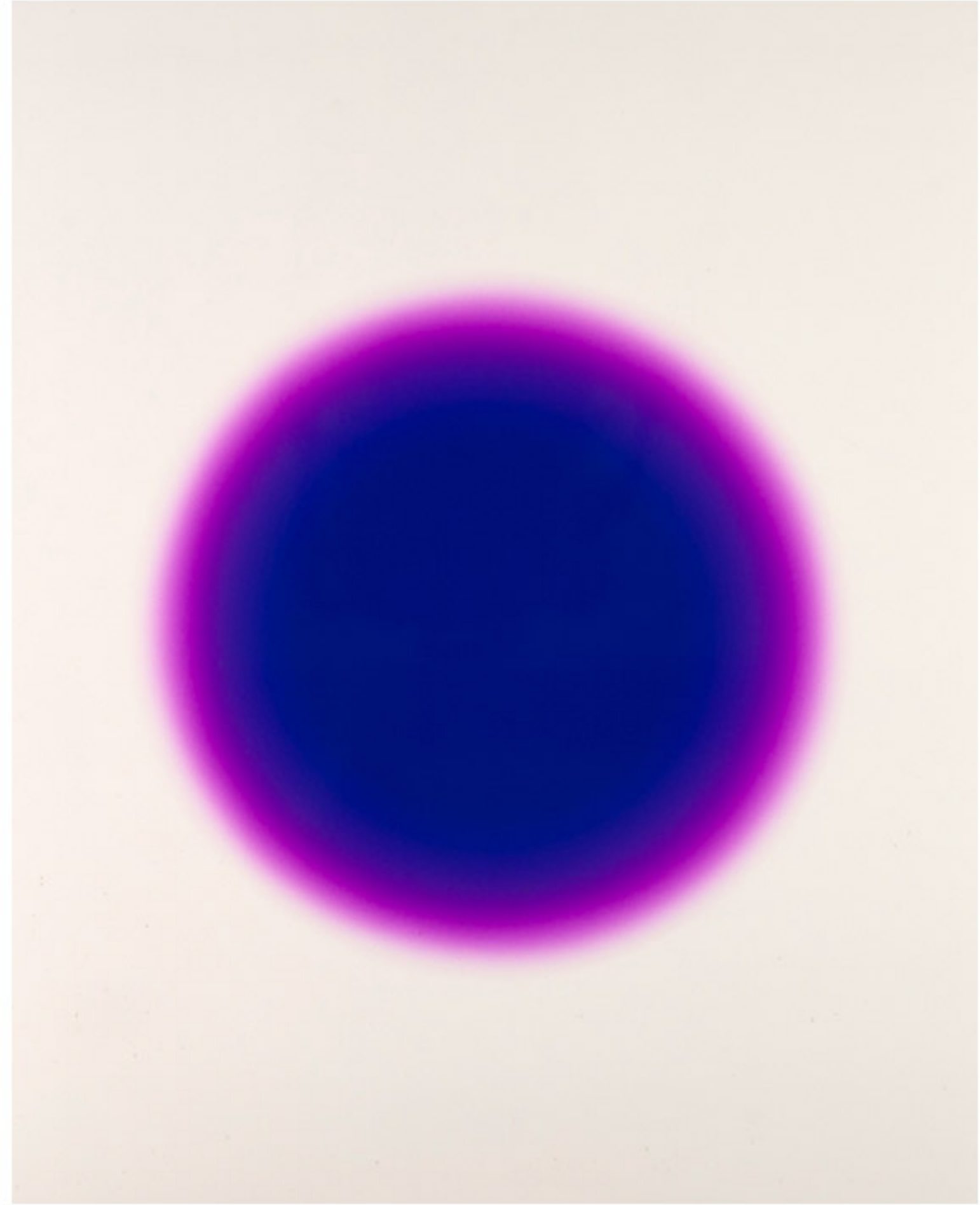
SNICKERS

10



HELEN GOODIN
SOURCE





left: Source, 'C' 20x24" handprint

top:

'COM40Y170', 10x8" photogram, 2011

'C60M40Y170' 10x8" photogram, 2011

© 2011 Helen Goodin

Helen Goodin (b.1987, Cambridge) studied at both Bachelors and Masters degree at University for the Creative Arts in Farnham. She is taking an experimental approach to making images. She has adopted a practice within the darkroom exploring the light onto the surface of photographic material.

The series presented focuses on questioning what photography is and what is key to the production of the photograph. Light is the main focus of this exploration. Source considers the nature of light, its changing behaviors, and more specifically how the filtration of light from an enlarger alters the photographs' exposure and colour. The circular nature of these images derives directly from the pin-hole, the basis for most photography. What one sees within this simple form is subject to ones own interpretation.



from left to right:

'C100M40Y170', 10x8" photogram, 2011
'C120M40Y170', 10x8" photogram, 2011
'C160M40Y170', 10x8" photogram, 2011
© 2011 Helen Goodin





from left to right:

'M' 20x24" handprint

'Y' 20x24" handprint

© 2011 Helen Goodin





RENÁTA MIA KÖHLEROVÁ

WOMEN WHO RUN WITH THE WOLVES

Renáta Mia Köhlerová



Women Who Run with the Wolves

I have always been fascinated by women as mythological beings. Especially those who are wild. Mythological stories where women acted as fairies, witches, forest maidens, water virgin and wild women.

In my project I am trying to establish non-verbal communication with the selected girls, capture something of their inner life and uncovers the mystery of the female being. I'm not so much interested in their particular form and character, but rather seeking in them archetypes of mythological beings. I am inspired mainly from the book *Women Who Run with the Wolves*, from the author Clarissa Pinkola Estes, where she says - **“every woman there lives a powerful force, filled with good instincts, passionate creativity, and ageless knowing. She is the Wild Woman, who represents the instinctual nature of women. But she is an endangered species.”**

Women Who Run with the Wolves is my long-term project, which is based on several levels of the sight of the female beings, who I have been long time interested in, from the perspective of wild women archetype and Máchal's Slavic mythology, where he is the shape of religious and mythological ideas with pagan Slavs. In my project, I tried this feminine strength and instinctive nature of women visually record, I was looking for the archetype of wild women in today's modern woman.

The project was created with the daylight in Prague cafés and in my home. Photos are partially desaturated to help the dreamlike atmosphere.

Renáta Mia Köhlerová





Ženy, které běhaly s vlky © 2012 Renáta Mia Köhlerová

Renáta Mia Köhlerová





Ženy, které běhaly s vlky © 2012 Renáta Mia Köhlerová

Renáta Mia Köhlerová





Ženy, které běhaly s vlky © 2012 Renáta Mia Köhlerová





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hand-picked photographers'
portfolios**



EVA VERMANDEL

SPLINTER





Splinter

The experience of time and a sense of rooting.

The time experience: since the onset of digitisation and further progression of globalisation the experience of time and thought patterns have become severely fragmented. While in the past we'd process time and thoughts in a linear way, this has now become more and more modular and disrupted.

In the series I focus on creating a sense of timelessness, away from fragmentation, towards the linear. The work also carries visual echoes: between the individual photographs as well as between the photographs and art from the past and present (the Flemish Primitives, Bronzino, Ingres, Courbet, Michaël Borremans), which underlines a sense of continuity.

Rooting: living in a society where the economical engine is driven by a constant feeling of dissatisfaction and the need to consume we lose touch with our immediate environment. If everything is disposable and to be replaced by bigger and better, we seem to float among people, objects and the natural habitat that surrounds us.

In the Splinter series people and objects get firmly tied back into their immediate environment. This happens through creating a sense of flatness in the photographs, where all elements are knitted together firmly.





left: Brothers, Heath © 2012 Eva Vermandel
top: Deer, Isle of Arran © 2012 Eva Vermandel



top: Evie, Hornsey (white) © 2012 Eva Vermandel
right: Calendar, Stroud Green © 2012 Eva Vermandel



TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY				
		1	2	3	4			
		5	6	7	8	9	10	11





left: Monique, Stroud Green © 2012 Eva Vermandel

top: View from the train to Wimbledon © 2012 Eva Vermandel

Eva Vermandel (b.1974 Sint-Niklaas, Belgium) has been based in London since 1996. She initially worked as a portrait photographer for a broad range of magazines, including Telegraph Magazine, Independent Magazine, The Wire, Mojo, W, the New York Times Magazine and German AD. In 2005 she started work on a body of fine art photography mainly dealing with the consequences of living in a hyper capitalist, severely fragmented society. Eva has had solo shows at the Douglas Hyde Gallery, Dublin, the Whitechapel Gallery, London and Kunstencentrum België, Belgium. Her work is in the collections of the Scottish National Galleries, Edinburgh, National Portrait Gallery, London and the V&A, London where 'Brothers, Heath' was on display in the installation 'From the Seventies till now: Highlights from the collection'.





left:
Luke, Clapton © 2012 Eva Vermandel
Becky, Montréal © 2012 Eva Vermandel

top:
Vila, Hamble © 2012 Eva Vermandel



MARTIN MCGAGH

THE ADVANCEMENT OF LEARNING



Untitled I © 2012 Martin McGagh

The Advancement of Learning



Untitled II © 2012 Martin McGagh

The passage from infancy into adulthood is seemingly familiar, but its edges are impossible to define. It is an archetypal journey, one that often finds expression in venturing beyond the familiar and into the unknown.

Contemplating young adults as they move through the last days of their childhood, and viewing them against the generic housing estates where they live, *The Advancement of Learning* proposes a dialogue about transition, modernity and the sense of compromise that can accompany belonging.



Untitled III © 2012 Martin McGagh



Untitled IV © 2012 Martin McGagh



Untitled V © 2012 Martin McGagh



Untitled VI © 2012 Martin McGagh

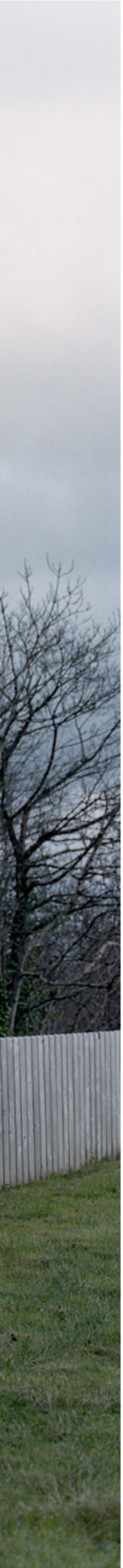


Untitled VII © 2012 Martin McGagh

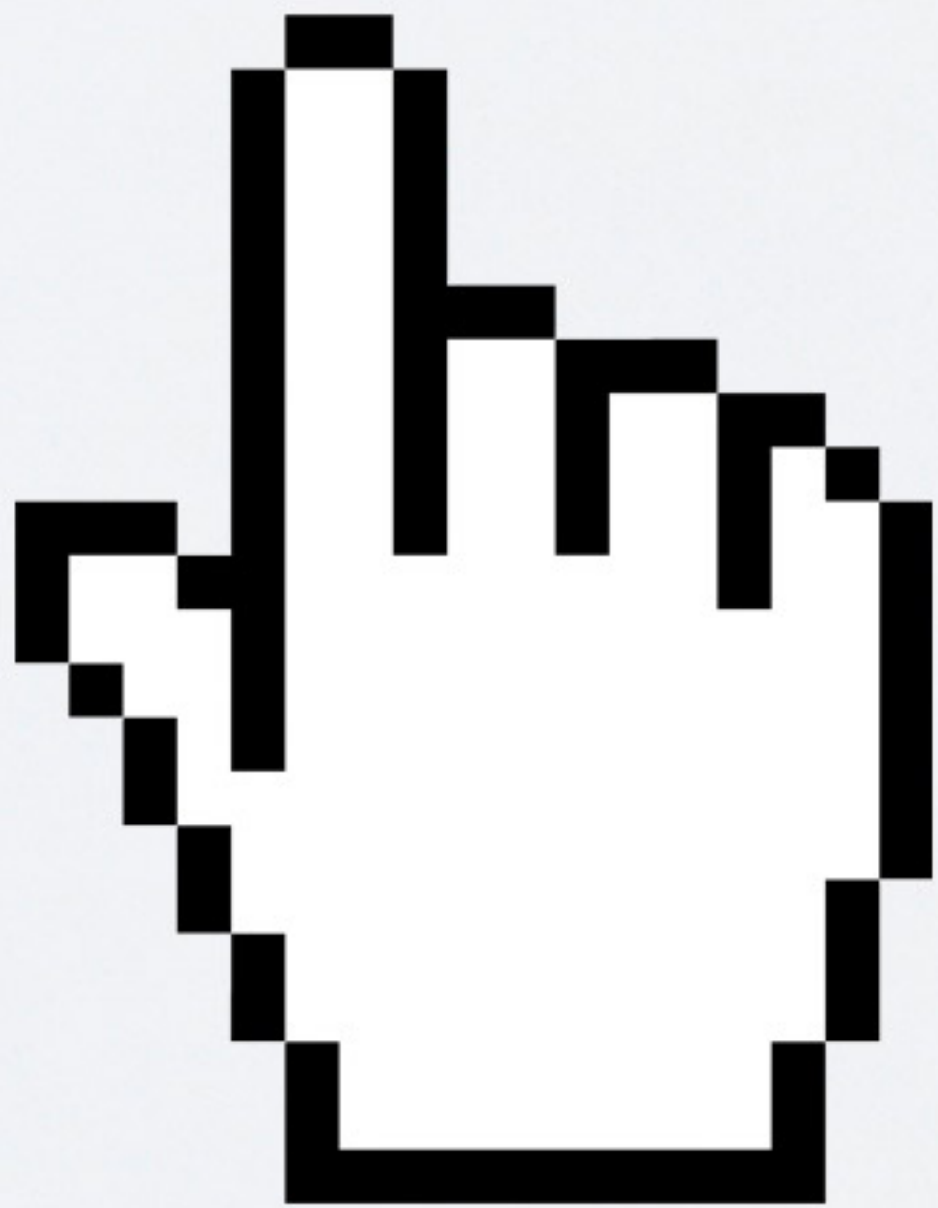


Untitled VIII © 2012 Martin McGagh





Martin McGagh grew up in the Northwest of Ireland. He initially studied Film and later worked as a cameraman on short films and television programmes. He also operated as a project leader on community filmmaking initiatives, taking young people through the process of making short dramas and documentaries. Building on time spent working in regional communities, Martin gravitated back to his own photography as a way of processing recurring concerns about identity, belonging and shifting cultural codes. He recently completed a Photography MFA at the University of Ulster, Belfast, Northern Ireland.





STAY
IN TOUCH

David Creedon davidcreedon.com
Maury Gortemiller maurygortemiller.com
Dominik Tarabanski tarabanski.com
& Mateusz Paja ...
Anyse Ducharme anyseducharme.com
Lisa Fairstein lisafairstein.com
Dawid Misiorny dawidmisiorny.tumblr.com
Eran Gilat erangilat.com
Emma Critchley emmacritchley.com
Maarten Boswijk maartenboswijk.nl
Helen Goodin helengoodinphotography.co.uk
Renata Mia Kohlerova n/a
Eva Vermandel evavermandel.com
Martin McGagh martinmcgagh.com

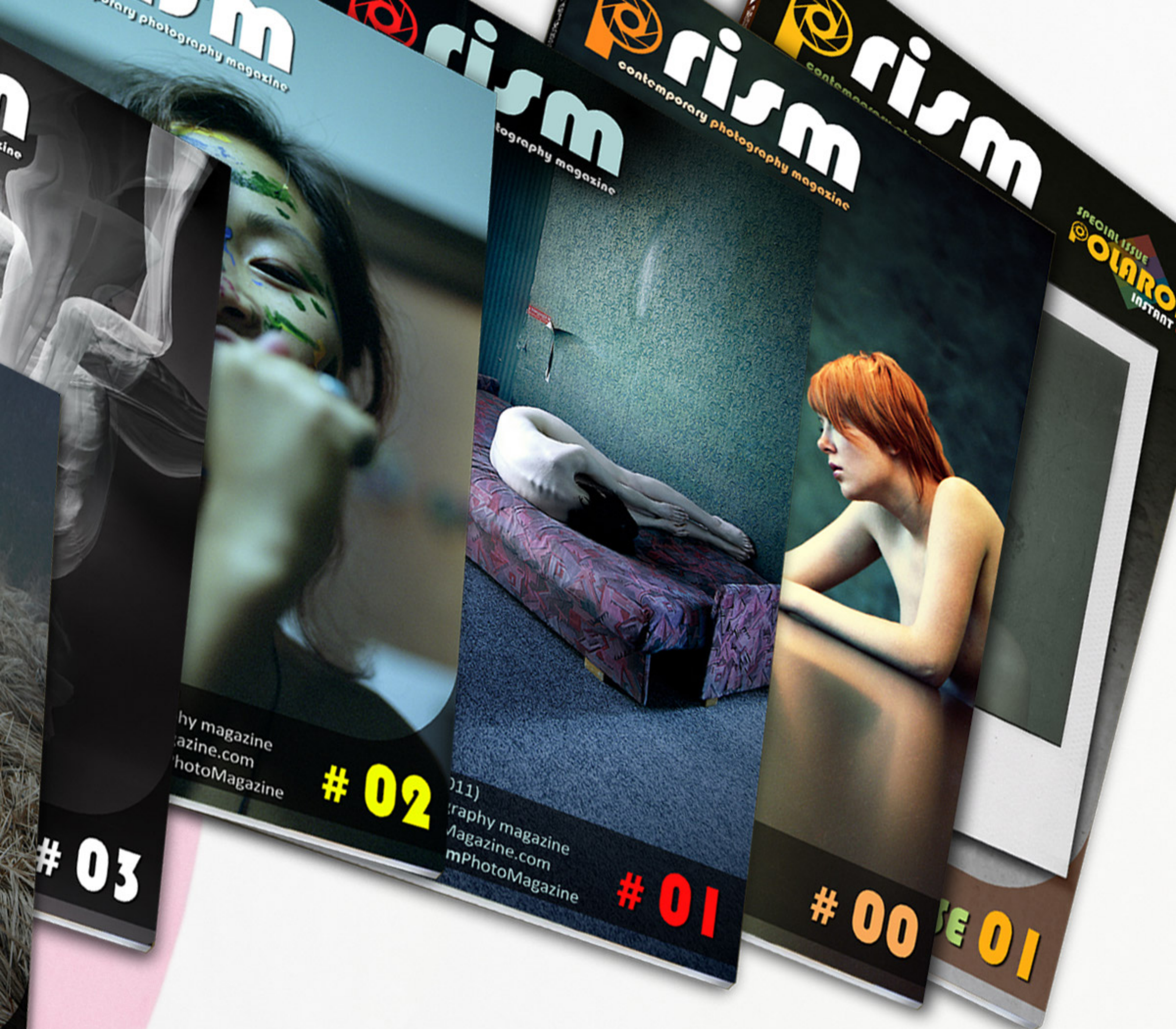


#09

enjoyed

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