

the Shot

IRELANDS PHOTOGRAPHY MAGAZINE

no.5



the Shot

Welcome to issue 5 of the Shot

Hello and welcome to the first issue of the Shot magazine for 2012, we hope you've all been well! Since we launched the Shot magazine we are constantly struck by the talent out there and we have been very lucky to have had some of that talent featured in the magazine, this issue is no different.

From Dublin we start off with Deirdre Marie O'Sullivan's fantastic series of portraits featuring a variety of top class models such as Madame Bink. Her work harks back to a more classical form of Nude photography interlaced with a modern twist.

Following on from Deirdre we are also have Billy Kenricks mesmerising black and white film photography with his dislocated, fragmented series of images of abandoned hospitals, iconic images through a fractured and undiluted aspect.

Also in this issue of the Shot we feature Italian born Galway based photographer Andreas Zipoli who is a veteran with his camera and has been taking photographs for many years with a broad showcase of his photographic work from sweeping panoramic vistas to model shoots.

Don Horne who is featured on the cover with his image from his series 'Powder' and his other images from his

Featuring
Deirdre Marie O'Sullivan
Billy Kenrick
Andreas Zipoli
Don Horne
Norma Manly
& Sean Hillen

recently published photo book 'Invisible People' which was shot over a period of three years highlighting the plight of the homeless across the country to raise awareness and also money for the Cope Galway homeless shelter. www.copegalway.ie

Finally we have Norma Manlys documentary series, first featured in the Irish Times, of photographs of the aging Irish community in New York city and the lives they lead and how it reflects the homeland they come from.

Also featured in this issue of the Shot is an interview with the Northern Irish artist Sean Hillen. In it he discusses his latest exhibition *Reviewed* and also his work down through the years and his thoughts on where Ireland is socially and artistically through the eye of satire.

As always we want to thank you all for your continued support of the Shot magazine and also the fantastic response from you all with the Daily Shot, we recently reached the 150th Daily Shot and look forward to hitting the one year mark. And if this is your first time getting your hands on the Shot, enjoy!

Editors: John McAleer | Karl Clarke
Cover photo: Don Horne



Anglo Avenger

Michael Mc Laughlin



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Deirdre Marie O'Sullivan

Make-up by Erika Csala
www.deirdremariephotography.com

Deirdre Marie O'Sullivan is an art-nude/beauty/fashion photographer based in South Dublin.

"My main passion lies in nude work. I adore the beauty in the nude form. I shoot in studio or on location in quiet woods, hotels or abandoned buildings. I love working with other creative make up artists, stylists and models and always enjoy keeping up to date with the work of other nude and fashion-nude photographers.

My interest in photography began five years ago when my father gifted me an old Canon SLR. I was instantly hooked and have been experimenting with both digital and film cameras since then.

I am a member of the Dublin Camera Club for three years now and enjoy the competitions, exhibitions and weekly meetings at the club. Recently, I was awarded the LIPF distinction with the Irish Photographic Federation and hope to enter my images for further distinctions in the near future.

I hope to continue and develop my creativity with some exciting projects in the pipeline for 2012. My body of work in 2011 was fresh, bright and fun using mostly classic poses, this year I want to create bolder, darker, moodier images, probably with a hint of naughty!"









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Billy Kenrick

www.billykenrick.com

I am a latecomer to photography. My educational background is in literature & philosophy. I travelled for some years before returning to Ireland in 2010. I first took up photography in 2009 while living in Germany. I am now based in Dublin & have been photographing here consistently over the last two years. I use film cameras, a scanner, & also use a darkroom.

Taking pictures comes out of a rather compulsive need to record my own experience. The unreliability of the photographic image goes hand in hand with imperfection of memory.

The vast majority of the work doesn't get past the editing stage, selection is key. The images that speak to me may not appeal to the next person. In this sense, assembling a body of work involves a highly subjective approach to photography.

The work also reflects the environment in which I live, the culture that I am a part of. My aim is to create images that bear repeated viewings. I am interested in how images work in sequence, the different associations generated by a collection of images. I am a big fan of the photo book & would eventually like to be able to self-publish my work.

I consider myself a beginner & continue slowly to learn how to improve in my ways of seeing & creating.









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Andrea Zipoli

I was born in Italy on the last day of the Woodstock summer, I had a fantastic childhood in Milan and visited Tuscany every year for the holidays up to the age of 18. Stunning locations, Art, Architecture, Music and History have always been both the foundations of my lifestyle and the main nutrients for my inspiration and passion for the Visual Arts.

I studied and graduated in Architecture in Milan where I have been constantly exposed to never ending sources of Glossy Imagery: Design, Cinema, Fashion and of course, Photography. Seeing Da Vinci's "Last Supper" and The Ramones live in Milan when I was 12 or being struck by the "vision" of the Duomo in Florence or The Twin Towers in NYC, standing on the D-Day Landing beaches in Normandy or flying over the Majesty of the Alps, changed my life.

Since I bought my first Camera (a ZENITH that replaced my father's Bencini Comet II) when I was 11, I literally just wanted to take mnemonic glimpses of what my eyes were feeding upon. I've been through some really extreme experiences: from visiting Poverty riddled slums in Addis Ababa all the way up to the Glamorous Pool Parties at the Cannes Film Festival for the World Premiere of "Pulp Fiction". These experiences really changed my vision and effected my personality. The Economic Downturn in Ireland also has had a big effect on me as an Architect. When I moved back to Ireland

in 2006, the "Party was in full swing" while now "we can just about have enough cash to get a taxi home". With more time in my hands, I have then worked with my wife on building a new and fully Patented Lingerie Line and it's thanks to her that I got bitten by the Photography bug one more time.

She called me with great excitement from Paris where she was exhibiting, saying that a lot of Lingerie Magazines were looking for images and that we had to set up a photo shoot. After I booked the Location and the Model, there was no more cash to spare for a Photographer and that's how it happened. She asked me to take the shots and I loved every minute of it. Preparing, Directing, Lighting, Shooting, Editing...

I since got a few projects completed on my portfolio and shot the Catalogue for the second Lingerie collection. For this last work I was delighted to receive some proper constructive criticism even from people of specific calibre like Barry McCall or the Official Trade Show Press Agents in Paris and New York.

I am only an amateur Photographer and have a lot to learn in terms of technique and a lot to buy in terms of equipment but I would love nothing more than being able, one day, to make a living out of this magical, beautiful form of Art.











Don Horne

www.donhphoto.com
www.flickr.com/photos/don-h

I'm 31 years old and from the east coast of South Africa. I have been living in Ireland for the last four years and working as a web designer for Alienware and Dell. I have been a web designer for about eleven years now, so I have been surrounded by the creative industry for a long time.

I bought my first camera back in 2004 and started taking loads of random photos. But it was only until late 2007 when I asked a friend of mine (www.zanephoto.com) if I can assist him on one of his shoots that I took photography a bit more serious and thought it would be awesome to do that full time!

When I moved to Ireland four years ago I started taking a lot of touristy type photos while I was travelling around Ireland over weekends and that's when I got more interested in street photography. I ended up taking photos of beggars and homeless people on the streets of Ireland. This turned into a three and a half year charity photobook project called Invisible People.

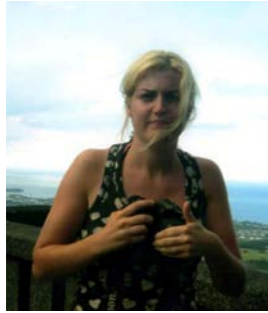
Street photography has always been my main focus, but I have been playing around in the studio a bit and is starting to get a bit more attention from me. So far my creative/studio shots have been well received in competitions and is pushing me to create even bigger and better photos!

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Norma Manly

www.normamanlyphotography.com

My name is Norma Manly, I am a freelance photographer based in Co. Tipperary. I studied photography in Limerick Senior College of Further Education for three years graduating in 2008 with a Higher Diploma. Since graduating I have continued to work in photography, mainly focusing on personal projects. The projects that I work on are usually on a long term basis and documentary is my genre of choice. I feel that documentary allows me to engage very deeply in a subject and the understanding that I gain from this greatly enriches my work.

In 2009, I was successful in securing a place in a Magnum workshop in Toronto. Here I was taught by the successful photojournalist, Chien Chi Chang. He showed me how to approach storytelling through imagery and how to edit images into a meaningful piece of work. In 2009 I had pictures published in B&W Photography magazine and won their annual competition for reportage. In 2010 I was featured in the same magazine in a New Talent feature.

In January of 2011, I had the amazing opportunity to work in New York City. I got accepted to an internship position for three months with the renowned photography agency, VII Photo. www.viiphoto.com/photographer.html They are one of the finest photojournalist agencies in the world, and it was a huge honour to be working and learning from them. After completing my internship

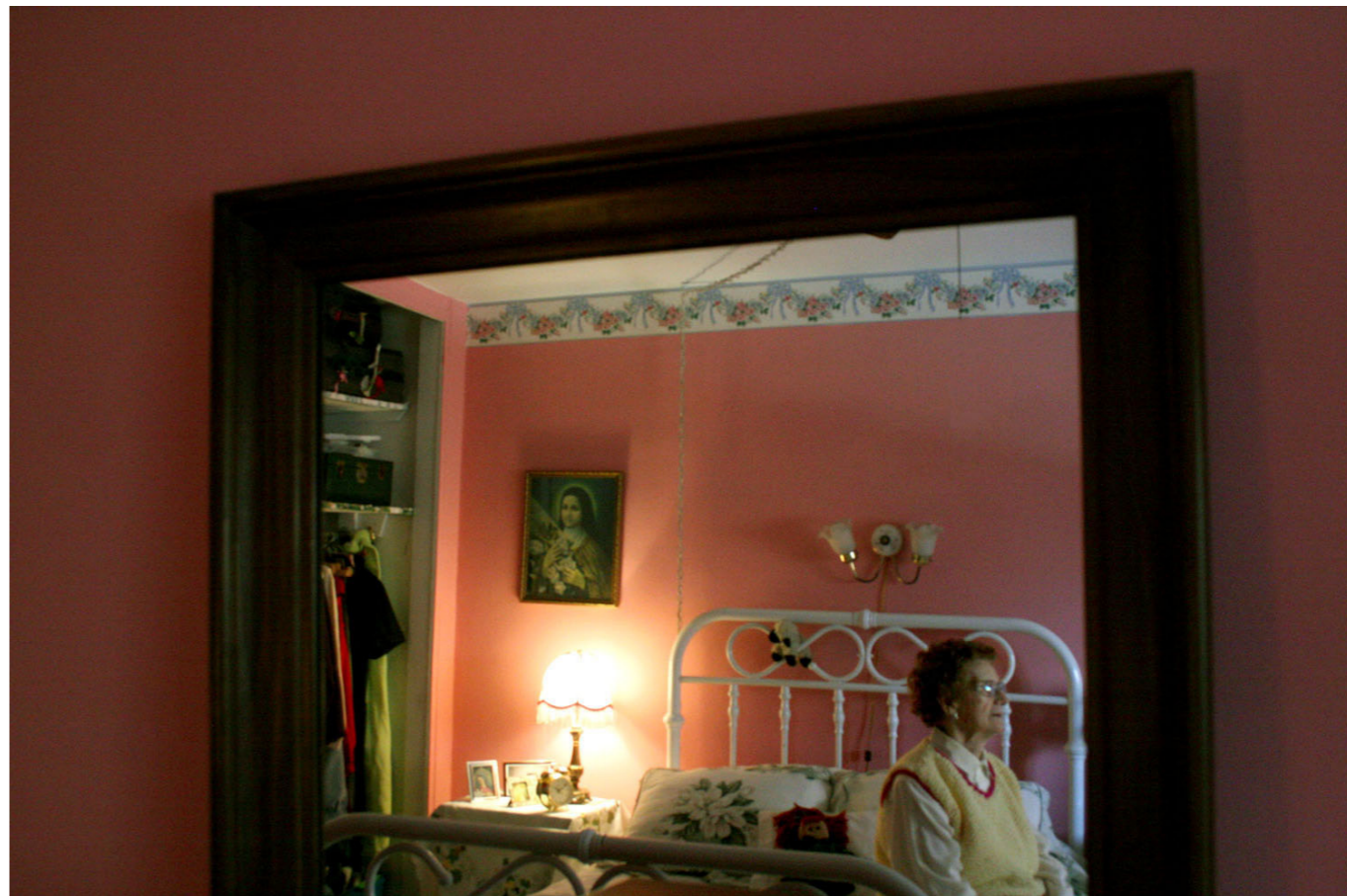
I had the confidence and determination that I could succeed in the world of photojournalism. While in New York, I worked on a personal project on the aging Irish community, I used imagery to explore and document their lives from when they first left Ireland to now. I approached the Irish Times with my images and they were immediately interested. In collaboration with journalist Belinda McKeon, a feature article with my images was published in a full page spread on 3rd October 2011.

I remain in contact with the friends I made in the Irish Centre in New York and I am determined to return there to continue helping them to tell their stories. I believe I only scratched the surface of the issue of our aging immigrants and I hope that a more comprehensive documentary will bring more awareness and interest in their lives.

My primary objective in my career is to bring stories to national and international audiences that highlight major issues in our society. I am confident in the work that I do and how I produce it, however, I am constantly striving to learn more and develop my skills. Photography is rapidly evolving, especially in the multimedia aspect and I endeavor to keep pace with these changes. I believe that my passion, resolve and hunger for knowledge will lead me to success and fulfillment in my career.

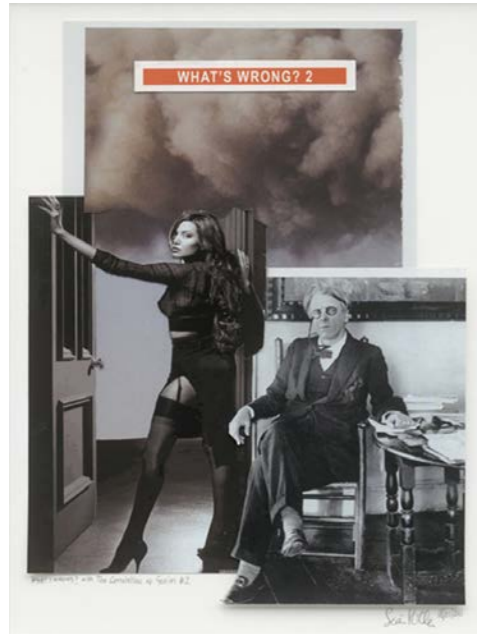
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Interview



ReViewed | Sean Hillen

Tell us about your new exhibition 'ReViewed'

It's to present a new 'museum-sized', I suppose, edition of prints from my collages. I have experimented with big prints occasionally (and done things like billboard projects) but I was never sufficiently satisfied at the outcome. But the Copper House gallery people are also a company with a history of fine-art printing and scanning, and have expertise and a quite rare and extraordinary scanner, so we've been able to re-scan collages (in some cases tracking down owners and borrowing the pictures), at ridiculous quality and resolution and now that we've made those thick-acrylic-bonded gorgeous prints from them, they are each completely an eyeful, there's no other word.

The amount of detail is almost shocking and you get perhaps most surprisingly a magnified sense of the texture of everything really, the board is like blanket, scalpel cuts look like maniacal hacks, the whole thing is maybe more cinematic in the sense of spectacle. Which reminds me of Hausmann's description of his own photomontages as "static films" .

Though I knew they would be fun, it has actually taken me a little by surprise, but there's probably quite a bit one could say about how the change in scale is so significant (there is for one thing just a lot more raw information to absorb) but it's certainly true anyway that they are very much different things to the original works. And that's fun in itself.

How important was it to juxtapose pulpy and humorous images with the more extreme aspects of the Troubles in your collages?

Well it was the product of circumstance in finding a way to make pictures. It's a quite Irish tradition and a literary one I had absorbed of 'serious humour', and the idea of humour as a conceptual weapon- not just a distraction nor just a lubricant. Maybe it can be sacred or anyway healing drama as well as mischief, there's a lot of potential in a kind of temporary power inversion like a 'carnival-of-the-oppressed' which would be a natural strategy for political collagists like Heartfield and Peter Kennard.. and maybe I think a trickster figure such as Robert Anton Wilson who certainly influenced me a lot.

Your earlier series Irelantis was originally intended as a humorous take on Ireland's social evolution, has your view on that changed over the years?

Maybe I can't help making funny pictures- I do seriously identify with Duchamp's that he 'made art to amuse himself' primarily (and 'trusted to posterity') I have said in the hazy past (and assume I mean it) that Irelantis was meant to be a visionary offering where the joke was that I was serious and actually was averring the true actual marvellousness (if ok simultaneously the terribleness) of the world. But maybe the humour is a psychological get-

out so I don't have to say what I really think and it has to some extent sabotaged my true intention.

Has my view changed? So much has changed that it's hard to consider. I think Irelantis is much less about its particular time than it presently looks, thrown into sharp focus by our current view. I won't be denying any resonances, of course, there are more than I knew I was putting in, and fate has its own ideas for comedies.



Is good satire in Ireland now in short supply, or has the last few years of the recession provided more platforms for satire, for example Will St. Ledgers work?

There have been arguments over the years about the lack of satire in Ireland and it may be simply as Fintan O'Toole avers 'the fact that satire is impossible in Ireland'.. It is, almost completely, true. Maybe Myles na gCopaleen or Father Ted is more at home. I do like and admire Will's work indeed and maybe if things drag on there will be more polemical or satirical work. I think it lends itself to the independent voice and maybe to some clarity of vision and you can only wait for that to happen and in

the meantime we have a lot of confusion. On the other hand maybe culture has moved on so much visually and intellectually and the older models may no longer suffice when any visual or intellectual device is so quickly recycled back into advertising and entertainment.

Most importantly you have to admit, what passes for reality is such a joke that it is hard to parody. And though weirdness and incongruity are the stuff of collage, good old reality just keeps getting far truly weirder. But when the going gets really tough maybe the tough will really get going.

You have been involved in a wide range of projects, from your work featured in ReViewed to Sculpture, Illustration and stage design, what's next for you?

It can be enormous fun to do something with fresh eyes. I am hankering to work on some ideas for pure sculptural works, and also to use a 3D machine I have access to, that is exciting me. I am playing with an idea for a collage series based on 'the many names of G*d', and I am working (and should be doing more! note to self) on a book project, which is basically all the collage work collected, and I'm at the stage now where I have an agreement with my ideal publisher and hope it will come out this year.

Finally it's back to the future again for me later this year with a public collection acquisition coming up, so some of my oldest stuff is going to get looked after. If only they'd take and preserve me too!

ReViewed runs until the 2nd March at The Copper House Gallery off Synge St, Dublin 8
Curated by Leszek Wolnik
Opening hours: 10am – 5pm Monday – Friday
Admission: Free

www.fire.ie
www.seanhillen.com



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