

# Photosight

## Photography Exhibition



# Foreword

## Dr Sarah Bonner

Photosight, as a concept, is hugely relevant today. When the world around us is changing at a rapid pace we need photography to record, measure and make sense of these unprecedented times. The photographers in this collective have been working to this the culmination of their degree, not imagining the conditions we find ourselves in. Here they offer a considered, intelligent and engaging visual response to the world we live in.

When asked to speak to the qualities and strengths of this group it is their engagement with social and political issues, their exploration of health and history and their capacity for close observation that stand out. I applaud the quality of work that they have produced, the reach of the subject matter and the resonance with the real-world issues they engage with. It is with great pleasure that I can commend these individuals assured that theirs is the vision of the future.

Dr Sarah Bonner  
*Programme Leader BA (Hons) Photography*

# Introduction

Photosight is a collective exhibition hosted by students of the University of Cumbria. The work shown features a variety of genres and methodology, meaning work can range from any topic and any genre. The topics addressed are of a socially relevant nature, from the collapse of industry to topics on health, the works tend to push feelings of certainty and objectivity of belief when it comes to their respective subjects, making for driven and dynamic bodies of work.

This brochure gives the viewer a small glimpse into each artists' works, so you can learn about each student's body of work.

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# Mark Attwood

## *Bradford-by-the-Sea*

*Bradford-by-the-sea* explores the idea of economic strife as an often fundamental cause in the change of small communities in modern-day Britain. By placing a focus on the people of Morecambe whose heritage lies in Bradford, we can summarise why the economy of the time led so many from one place to another. The work focuses on community and group identity and seeks to show pride in the subculture of people that make up this body of work. The town of Morecambe would not exist in its current form if not for the city of Bradford, with such a large mass movement of people from the city for various reasons resulting in a change in the heritage of the local population, thus the town eventually received the label, Bradford-by-the-sea.

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# Jamie-Lee Best

## *Abandoned*

This project explores derelict buildings, the reason I created this project is because most of them are being knocked down, even the ones that have stood for many years and have history behind them, even some that are decaying like the Egremont Castle.

These buildings that have been photographed are the ones that have not been knocked down, though one has and that is the Kangol Factory. While photographing that building it was half knocked down to be made into a carpark. This project aims to show that there are still some old abandoned buildings out there to be investigated and explored, some of those buildings are large and some much smaller like the old pillbox.

All these buildings that are shown in this work were used for something in different time periods as some are older than others ranging from the 12<sup>th</sup> Century to the 21<sup>st</sup>. All of these buildings have a story to tell. For example the Haig Pit was used as a coal mine, the old pill-box was used during world war two to seek out enemy ships, the abandoned house was lived in by a family before it burned down, the old school was an infant school that was closed down due to having asbestos, Kangol was used to make hats and items of clothing, and the Egremont castle was used to protect its markets and town and they were all based on the west coast of Cumbria.

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# Casey Brennan

450,000

With the new way of living in 2020, adapting to the lifestyle of being in quarantine has been extreme. With all of our leisure activities, hair salons and restaurants being closed due to Covid-19, our key workers in the supermarkets have been able to keep their doors open for the nation.

This work explores and documents the working environment during lockdown and now being a key worker myself at Tesco. I wanted to show what measures the team have put in place to keep our customers and colleagues safe in these testing times.

With over 450,000 Tesco employees across the country, we have shown our true colours and maintained our customer service even with the new changes of limiting how many customers are allowed in at any one time, installing protective screens at our checkouts, creating separate entrance and exits so customers do not run in to each other and the most important, obeying by the 2m apart rule.

For me it was very important to document these conditions as the pandemic has shaken up the United Kingdom by withdrawing our freedom to try and save lives which is current and needs photographed so people in the future can piece together how we got through.

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# Savannah Davidson

## *The New Normal*

*The New Normal* is a piece of work which explores the challenges and changes that society has had to adapt too in order to protect the ones we love, as well as ourselves, from COVID-19.

When looking out the window, the world seems normal but once outside, you realise how abnormal it really is. This time of year, the streets are usually full of people, now they are empty.

Many things taken for granted, are now banned. The only way to see our families is through a window or a computer screen. *The New Normal* documents how life changed during COVID-19 and what became "The New Normal".

Light act as a response to *The New Normal*, representing hope and positivity within this dark time of our lives, as many people continue to find solitude within their gardens as a way to escape the domestic environment they find themselves trapped, waiting for lockdown to be over.

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# Daniel Dockeray

## *The Joy of Getting Old*

I will be presenting two projects on Photosight. The first project is *The Joy of Getting Old*, where I have been going around local clubs in Cumbria; documenting people over the age of 60, simply enjoying life and being part of a community. Before the Coronavirus outbreak and subsequent lockdown, one of the clubs I found myself going back to was the 'Grumpy Old Gits' Club,' based in Allenby.



Daniel Dockeray

## *Silloth Under Lockdown*

The second project is called *Silloth Under Lockdown*. In this I have been taking photographs around my hometown of Silloth, documenting how the outbreak of Coronavirus has affected the area.

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# Kelly Hamilton

## *Organic*

(This project was created during the isolation period of COVID-19.)

This project is about finding art within nature, whilst on a walk around the local river, photographer Kelly Hamilton started noticing the different patterns and textures found in the plants and trees around her. Her intentions with this project are to remind ourselves of the beauty in the outdoors. The tight cropping of the images creates the idea that every different leaf or blade of grass resembles a work of art.

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Kelly Hamilton





# Zoe Lyons

## *Restricted Interaction*

COVID-19 has played havoc with everyone's plans in 2020. Using the current situation to produce a set of Images, Zoe Lyons chose to tackle the subject of isolation and within this work questions how isolated we really are.

While being isolated and unable to leave home or the grounds, Zoe noticed how many more people were walking past on a daily basis, and wanted to try and get a bit of interaction from each person that walked past throughout the day.

Using minimal interaction from six feet away, Zoe convinced the walkers to stop and agree to take part and give verbal agreement as model releases couldn't be signed. This made the project a point for discussion of how isolated we actually are and if it is ourselves or society that really isolated us, and how as a race we need to smile or see a smile, or say hello or talk to someone familiar for five minutes.

This project covers a day in isolation showing the people who agreed to stop and smile.

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# Megan Mavin

## *Passing Time*

The world has come to a halt because of COVID-19 and like many other countries the United Kingdom has been placed under lockdown. Finding a final project for a photographer under these circumstances can be extremely strenuous, leading to documenting a small community within Carlisle; how it has affected their lives within such strict governmental guidelines and their ability to cope. This also led to the photographers life being documented from their own perspective.

This leads onto the personal perspective and how they have attempted to pass the time whilst in lockdown. This varies from people watching via their bedroom window; enjoying several barbecues and family dinners with their housemates; attempting to enjoy the rather wonderful weather either from their back garden or using the daily allowance of outdoor activities to do so. Lockdown has completely dismantled any semblance of normality causing sleeping patterns to become non-existent so days can vary.

Sadly, lockdown is occurring and there is yet to be a timeframe to be established. Families and friends all over the United Kingdom are counting down the days when normality will return, i.e. leaving homes freely or even visiting a pub. Each day is taken as it comes, waiting for new guidelines to be issued by the government. Speeches by Boris Johnson are slowly becoming events in households. COVID-19 has negatively hit the United Kingdom and all that can be done is for people to continue to be sensible and wait until COVID-19 departs.

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# Jordan Mossom

## *Daytime Disability*

*Daytime Disability* is a documentary project which brings an insight into the daily life of a disabled person living with a severe life-threatening condition like Duchenne Muscular Dystrophy - by creating a deeply personal and intimate narrative through a series of images that look into the day to day things that Jordan requires the assistance of two support staff to achieve and complete successfully, such as domestic things that most able-bodied people take for granted without actually realising like bathing, eating, working from home and getting dressed, but there are some oddities in this project that some people won't actually see in their lifetimes, such as medical equipment that improves the quality of life like a ventilator, cough assistor, height-adjustable bed, and ceiling track hoists.

*Daytime Disability* attempts to bring the viewer into the scene through a series of images that look inward at what's going on at that moment but then also attempts to put the viewer in Jordan's shoes with images that show what is going on from his point of view. This project has brought some emotions out of Jordan that are normally hidden behind closed doors out of embarrassment on having to rely on medical equipment and support staff to retain independence and has taken lots of confidence for him to show some of these emotions for the first time in a project that will be seen by many people, far and wide, from the public, to friends and family, and to fellow photographers.

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# Alan McNeish

## *The Products we use and the Pollution from Them*

This work aims to highlight how many goods are imported to, rather than produced, in the U.K. Not only are we importing goods that could potentially be produced in the UK with the right investment in industry, but through the process of importing goods we are actively contributing to pollution and thus, climate change.

During the COVID-19 pandemic, where an estimated one third of the world were under lockdown, pollution dropped to its lowest level in years, to such an extent that the Ozone layer above the Arctic has begun to heal itself.

The shipping industry is one of the largest sources of pollution, so much that by some estimates, the international shipping industry produces as much carbon dioxide (CO<sub>2</sub>) as Germany (according to an article published by the BBC).

This is one of many examples that acts as damning proof that we, as a society, are producing a dangerous amount of CO<sub>2</sub>, and this should force society to act against rapidly increasing pollution in the world today.

You have to ask yourself, is it worth having those designer jeans or the latest footwear, and do you really need them? We all have a responsibility to try and do our part to cut down on pollution. At the end of the day it is mankind's health that will suffer along with wildlife.

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Cameron Paterson

# Cameron Paterson

## *"One Man Tells Tale" & Other Parts*

*"One Man Tells Tale" & Other Parts* is a two-part series addressing two different aspects of documentary photography, and acts as a criticism of the documentary genre. With this work Cameron Paterson is questioning representations & narrative with a series of self-portraits and character studies that seek to examine the 'absolute truth' associated with photography as a form as evidence.

Drawing on existing aesthetic and technical decisions that are often associated with the connotations of objective documentation, this project uses those established techniques against the genre. Paterson presents images and stories as truth, even though they are purely fictitious, and all brought together in the edit.

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# Nathan Pullan

4924

4924 refers to the store number of the Stanwix Sainsbury's Local supermarket. 4924 documents the Sainsbury's supermarket during the COVID-19 pandemic. The World Health Organisation declared COVID-19 as a worldwide pandemic on the 11/03/20, and has had an enormous impact on countries all over the world. Supermarkets have had to change the way in which they operate in order to minimise the spread of the Coronavirus.

4924 looks at the way in which Sainsbury's have adapted the shopping experience during lockdown, whether that's the way colleagues must work or how customers must shop. New measures have been put in place to protect colleagues and customers during the pandemic following guidelines given out by the government.

Colleagues during the current pandemic are putting themselves and their families at risk daily by continuing to work as they are classed as 'key' workers. Non 'key' workers are being told to stay home unless it is for daily exercise or essential shopping therefore, they are less at risk. For many key workers they would rather be at home where they are safe, however, they continue to do their bit in order to help others. 4924 documents life as a whole from the store to the colleagues working there.

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# Shay Ralh

## *Confessions of Love & Hate*

From the beginning, this project was inspired by a previous project I had produced in the second year of my degree. This was a project in which I went out and took snapshots on 35mm film and then asked people to choose their favourite image from one of the images I had taken. When these people had chosen an image, I then asked them to produce a poem that was inspired by the image they had chosen from earlier. I found it interesting how people had interpreted their chosen images into poems. The way they had formed their own personal relations and stories in relation to the image and how these all connected to not only themselves but also to each other.

This project started out as a way of using a combination of text and image and aimed to convey the thoughts and feelings of random people from everyday society via text messages that they have sent to me and images I have produced which have been influenced by the contents of the texts themselves. The texts from which I drew inspiration are answers to these three questions:

*What are you thinking about right now?*

*What do you love the most?*

*What do you hate the most?*

These layers of thought, questions and other people's perspectives all blend together to make an interconnected view of people themselves and a snapshot of our own society.

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# Harry Renton

## *Hiccup*

In the summer of 2019, I was sent a text message by my girlfriend's mother asking if I could stay out for a little longer because they needed to have a chat with their daughters. A few hours later when I arrived home I was told by Poppy, my girlfriend, that her mother and grandmother have Huntington's Disease. She then told me that there was a fifty percent chance that she, her sister and her cousin could have it too. Over the course of a year this project has documented the love and connection shared between a family living in the shadow of Huntington's Disease.

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# Joe Saunders

## *We Will Remember Them*

*They shall grow not old, as we that are left grow old:  
Age shall not weary them, nor the years condemn.  
At the going down of the sun and in the morning  
We will remember them.*

—Robert Laurence Binyon

*We Will Remember Them* is an ongoing body of work looking at different aspects of remembrance. This work takes place across many memorial sites from areas in France and Belgium to the local memorials in the towns and villages around Dumfriesshire. The aim of this body of work is to state that remembrance is every day, not just one day a year. This body of work has been inspired by the great importance of not forgetting the brave souls who sadly lost their lives to secure our freedom. Over the course of this work it will not only look at the memorials of the Commonwealth but also German and Jewish as they too suffered tremendous losses during both World Wars.

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Photostight

Joe Saunders



# Chloe Simpson

## *Working Animals*

This body of work explores working animals, otherwise known as draught animals, within a rural setting. Animals have historically been used to help with agriculture and have been trained to carry out tasks or to provide for us. These animals are essential to our lives whether we are directly in contact with them or not. Some animals provide food and clothing while others aid the process for farmers. All animals pictured within this work are well cared for to ensure they are fit and healthy to carry out what is needed around the land. The working animals that are featured within the project are local to Cumbria, especially animals that are most used in the countryside/farming lifestyle. This includes shepherding, breeding livestock and gun dogs, to name a few.

The project seeks to educate the audience about the way life works around farms and the relationship between the workers and the animals. The project also seeks to celebrate this relationship and demonstrate the continuous work that puts food on our tables.

Harry Monks (Shepherd), stated "Our life cannot stop because of Coronavirus, we have to keep working to look after our animals, to provide food for the supermarkets... I work with my dog as a team, she loves to work and never wants to stop. She makes my job easier; I don't know what I would do without her."

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Photograph

Chloe Simpson



# Kirsty Smedley

## *Red Trails*

Kirsty Smedley is a British Photography graduate who's work discusses identity, gender and race. Being of English and Jamaican heritage means that her work gravitates towards societal issues that affect the African diaspora.

Finding it challenging to see herself represented in photography overall, has meant the artist has had to construct her own way of creating images. This need to disrupt the archetype has meant that her practice tends to gravitate towards a more self-exploratory way of creating.

This self-exploration into identity, is used by the artist to create a way in which women that look like herself can see themselves represented. Inspired by academic writing that discusses the effect of living within a systemically racist society, Kirsty's final major project entitled *Red Trails* looks at the lasting effect of trauma caused by racism and racial microaggressions, and how generational trauma is passed down through families.

Turning the camera on herself, the artist was able to respond through documentation of her own personal feelings and experiences. Capturing internalised feelings surrounding her own identity in this manner, has meant that the work created, is just as much of a cathartic experience while emphasising the issues faced by Black women in British society.

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# Thomas Vincent

## *Wide View of Nothing*

All over the British countryside housing developments pop up that destroy valuable agricultural land and potential wildlife habitat, which are then replaced by expensive, identical rows of houses. All the while throughout our towns and cities, empty spaces and absent lots stand vacant; previously developed space with potential for repurposing into affordable and less environmentally destructive living space.

The purpose of these 'imagined' panoramas is to illustrate the sheer extent of space in Carlisle alone that may be redeveloped yet remains in disuse. Each of these images are in fact photocollages: multiple photographs, digitally stitched together to form one seamless and purely imagined landscape image. The focus of this project has been limited to one city (Carlisle), as staying confined to a finite area may in fact work better to convey the quantity of these spaces.

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# Acknowledgements

There are surely plenty of people who were crucial in the success of every artists' body of work shown here on Photosight, collectively however there are a select few who without whom, we would not have made it this far. These people have been the guiding light throughout our tenure at the University of Cumbria and have molded us into a group of emerging contemporary photographers ready to go out into the industry.

The first of which, Sarah Bonner, our programme leader on BA Photography, whose knowledge on the theoretical side of our study has helped drive our academic learning throughout our time at the University. Sarah has kept every aspect of both the course and our studies as individuals running smoothly and provided support when we have needed it most.

Secondly, Rob Sara, whose knowledge on the application of photography has helped guide our photographic journey, and whose technical knowledge and willingness to go the extra mile has been extremely important in our success (not to mention his continuous providing of apples from the trees in his garden).

Finally, in the thanking of our lecturers, Alice Myers, whose knowledge as a photographer in the industry has helped provide us with real world experience in application, crucial to developing any photographer's mindset for the production of contemporary work.

We'd also like to thank Michael, who throughout our time at the university has been unwavering in his support of our work and whose expertise in the processing, printing and all technical aspects of making work has allowed us to produce our work without the fear of arriving at a technical impasse, Michael has thus been the backbone of our degree.

Finally, we'd like to thank Max Wilkins, who without whom, this brochure and many other aspects of Photosight would not have been possible, his skill as a graphic designer has been crucial to us in the visualization of our concept of Photosight.

University of Cumbria  
Institute of the Arts  
Photography Graduates  
Exhibition Booklet 2020

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