DON'T 
FASHION 
PHOTOGRAPHY 
NEXT 
PART 1 
NOW
Don't Stop Now: Fashion Photography Next is curated by Magdalene Keaney. The exhibition is initiated by Foam Fotografiemuseum Amsterdam and co-produced with Fashion Space Gallery, London College of Fashion.
Don’t Stop Now: Fashion Photography Next was first presented at FOAM, the Photography Museum, Amsterdam, in July 2014. The exhibition is based on my research for a book titled Fashion Photography Next (Thames & Hudson, 2014). A selection of artists and images from the exhibition has been made around these organizing concepts, which form the architecture of the exhibition. These are authentiﬁcation, materiality, and experimentation. Three ideas for some previouss ideas and themes found in contemporary fashion image making, and contemporary photography more widely, to emerge. For Fashion Space Gallery, these three themes have been then divided again in two, allowing readings and combinations of images unique to the spaces at London College of Fashion, which are consequently in the central London location of the school in mind.

It is worth beginning by noting that the curatorial concept for a stand-based exhibition is now just one of an increasing range of platforms available to photographers working in and around fashion photography that include exhibitions, websites, blogs and digital archives, online magazines, and self-published and independent books, zines, festivals, and independent commercial publications. Each has different requirements for outcomes, which may be commercial, experimental and so on, thus necessarily facilitating or limiting a range of different processes, creative choices, and modes of presentation, and even, affecting how one might access the platform (the zine or magazine, the blog or digital archive) in the first place.

It is also useful to bear in mind that, as much as it has the potential to be a ‘new’ approach or ‘new’ object, the fashion image is now often ﬁrst, and sometimes only, a digitally ﬁled image, born with a simultaneous material form. The fashion shoot is radically transformed by digital technology and a case could be made that the fashion industry helps develop more sophisticated and versatile digital hardware and software from the 1990s into the ﬁrst decade of the new century. Digital operatives and auteurs are a key part of the production of fashion photography, in which an image is transformed almost instantaneously from the lens-based capture of the set to screen. Digital ﬁles can be sent quickly and shared, viewed and sized in large volumes. They can be colourized and manipulated in a myriad of ways more diﬁcult or at least more time consuming and costly to achieve with analogue technology and paper prints. The ﬁrst exhibition highlights process and materiality, and juxtaposes this with work in which a notion of play and performance is central to the creation and reading of the image. Visitors may expect contemporary fashion photography to be dominated by digital practice. Yet many new-generation photographers are returning to analogue processes and technology, both as a creative choice and as a refusal to comply with commercial or client pressures to shoot digitally. Both Claire Schaid and Leilani Higo still make active use of Polaroid, not only as a fast means of exposing film, but also including them in their ﬁnal editorial and commercial edits, which may or may not also include digital processes. Rusin Wilkipeczyk’s large-scale and unique Polaroid – now an Os Gemeos portrait presented, provided with his energetic portrait, presented, provided to a well anywhere. Axel Hood shoots with ﬁlm and large-format camera, constructing visual effects in camera, then employing darkroom printing processes, and even embracing ‘roughness’ such as double exposures, to create his images. While Jonathan Holland now shoots both digital and analogue, the rich colour and tonal quality of negative ﬁlm remains important to his photographs. His Abaddon-Ab Sensation contains this depth of colour, overlaid with a series of light projections onto the model, also incorporating the use of mirrors. Other photographers, including Mel bis, Daniel Sarnawit and Harley Weyl, explore materiality by embracing both digital and analogue techniques, as the need or inclination strikes. Samuelle’s practice is experimental and unpredictable, with each new commission he ﬁnds a new way to represent the garments he presents. In some of his most extreme work so far, ﬁgures are entirely decontextualized into pixelated colour blocks. Mel bis’ playful creative methods also embrace a range of techniques, notably collage, and a single image may combine different image resolutions, depths of ﬁeld, light sources and points of perspective.

The contrasting concept explored in the second exhibition is play. Some of the images in this part of the exhibition employ irony and humour. Some are relevant to current discussions around post-colonial culture, including possible fusions between ‘virtual’ and ‘real’, the proliferation of generic images available on the web, and our ADD of technologys, notebly collage, and a single image may contain different image resolutions, depths of ﬁeld, light sources and points of perspective. The contrasting concept explored in the second exhibition is play. Some of the images in this part of the exhibition employ irony and humour. Some are relevant to current discussions around post-colonial culture, including possible fusions between ‘virtual’ and ‘real’, the proliferation of generic images available on the web, and our ADD of technologys, notebly collage, and a single image may contain different image resolutions, depths of ﬁeld, light sources and points of perspective. The contrasting concept explored in the second exhibition is play. Some of the images in this part of the exhibition employ irony and humour. Some are relevant to current discussions around post-colonial culture, including possible fusions between ‘virtual’ and ‘real’, the proliferation of generic images available on the web, and our ADD of technologys, notebly collage, and a single image may contain different image resolutions, depths of ﬁeld, light sources and points of perspective. The contrasting concept explored in the second exhibition is play. Some of the images in this part of the exhibition employ irony and humour. Some are relevant to current discussions around post-colonial culture, including possible fusions between ‘virtual’ and ‘real’, the proliferation of generic images available on the web, and our ADD of technologys, notebly collage, and a single image may contain different image resolutions, depths of ﬁeld, light sources and points of perspective.
Daniel Sannwald  
**Untitled**, 2012  
For *Interview Germany*  
- Stylist: Kathi Kauder  
- Hair: Don Wong  
- Make-up: Ayami Nishimura  
- Special effects make: Joz @ Crawley Creatures

Daniel Sannwald  
**Untitled**, 2011  
For *Arena Homme +*  
- Stylist: Simon Foxton  
- Grooming: Gemma Smith-Edhouse

Jonathan Hallam  
**Abstraction de Sensation**, 2010  
For *Sleek Magazine*  
- Stylist: Katy Lassen

Ruvan Wijesooriya  
**Polaroid negative (Malin #1)**, NYC, 2007

Daniel Sannwald  
**Untitled**, 2008  
For *Dazed and Confused*  
- Make-up: Ayami Nishimura

Ruvan Wijesooriya  
**Gridprint (Annabelle)**, NYC, 2012

Jonathan Hallam  
**Untitled**, 2009  
For *French Magazine*  
- Stylist: Mary Fellowes  
- Hair: Simon Izzard  
- Make-up: Georgina Chapman  
- Clothing: turtleneck and skirt, Vintage Jean Paul Gaultier; Lurex tights, Sonia Rykiel

Ruvan Wijesooriya  
**Georgette (Annabelle)**, NYC, 2012
From the series MOM - Fashion editor/stylist: Tracy Nicholson
Make-up: Robert Greene
Clothing: coat, Jil Sander; shoes, Celine

From the series MOM (ketchup and mustard) - Fashion editor/stylist: Tracy Nicholson
Make-up: Robert Greene
Clothing (from left to right): coat, Yohji Yamamoto; skirt, Costume National; shoes, Celine; coat, Marni; sweater, Louis Vuitton; shoes, Miu Miu

Hannah Putz
Untitled (SDD), 2012
‘Avalon’ for Oyster Magazine #98
Fashion editor/stylist: Nobuko Tannawa
Make-up: Nobuko Maekawa
Hair: Roku Roppongi
Clothing: Valentino

Hannah Putz
Untitled (LL 1), 2011
‘Out of the box’ for New York Magazine
Fashion market editor: Michelle Reneau
Make-up: Nobuko Maekawa
Clothing: 3.1 Phillip Lim

Hannah Putz
Untitled (Grandqvist 2), 2012

Charlie Engman
Untitled, 2012
For C’N’C Costume National

Charlie Engman
MOM (doubleface), 2012
From the series MOM

Charlie Engman
MOM (ketchup and mustard), 2012
From the series MOM

Charlie Engman
Untitled, 2013

Charlie Engman
Untitled, 2013
For Hermès

Charlie Engman
Untitled, 2013
For Hermès

Charlie Engman
Untitled, 2013

Charlie Engman
Untitled, 2013
For Hermès
Jacob Sutton

Powder Story No. 3, 2007
For More Magazine
Stylist: Celestine Cooney

Jacob Sutton

Danceteria No. 1, 2009
For The New York Times
Fashion director: Bruce Dash
Choreographer: Jonah Bokaer

Harley Weir

Stairway to Heaven, 2013
For Double Magazine
Styling: Max Pearmain
Hair: Alexandry Costa & Kota Suzuki
Make-up: Nami Yoshida

Laetitia Hotte

Line, 2013
From the series: Forum
Brendan Baker & Daniel Evans
Whistles x Lulu Frost, 2012
For Whistles

Brendan Baker & Daniel Evans
One Round, Two Fold, 2013
For Vice Italia

Brendan Baker & Daniel Evans
Untitled, 2012
For Sleeping Through an Earthquake

Brendan Baker & Daniel Evans
One Pound, Two Fold, 2013
For Vice Italia

Brendan Baker & Daniel Evans
Wet Look ’93, 2012
For LAW Magazine
Stylists: John Holt and Joe Prince
Hair: Zara Toppin

Brendan Baker & Daniel Evans
Topshop x JW Anderson, 2012
For Topshop

Brendan Baker & Daniel Evans
Alice Gibberd, 2013
For AnOther Magazine

Brendan Baker & Daniel Evans
Pier Wu AW12–13, 2012
For Pop Magazine

Brendan Baker & Daniel Evans
Wet Look ’93, 2012
For LAW Magazine
Stylists: John Holt and Joe Prince
Hair: Zara Toppin

Brendan Baker & Daniel Evans
Dazed, 2013
For Openlab Magazine

Brendan Baker & Daniel Evans
One Pound, Two Fold, 2013
For Vice Italia

Brendan Baker & Daniel Evans
Hair: Fabio Vivan
Make-up: Molly Portsmouth

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The exhibition at Fashion Space Gallery was re-curated to suit the space and approach by Magdalene Keaney, with Ligaya Salazar and Assistant Curator Polona Dolzan. Exhibition Design by Joana Filipe Graphic Design by Lauren Chalmers Special thanks go to Leanne Earle-Reid for additional research.

Fashion Space Gallery
1st Floor, London College of Fashion
20 John Princes Street
London W1G 0BY

www.fashionspacegallery.com

FashionPhotographyNext

The photographers were asked to make a short film intended to say something about themselves, their practice or their process. There was no other brief, so the specific approach was left open. See these newly commissioned short films in the entrance window on the ground floor. Contributing photographers include: Brendan Baker & Daniel Evans, Mel Bles, Charlie Engman, Jonathan Hallam, Jamie Hawkesworth, Alice Hawkins, Erik Madigan Heck, Samuel Hodge, Dan Jackson, Immo Klink, Tyrone Lebon, Chad Moore, Hannah Putz, Daniel Riera, Robi Rodriguez, Daniel Riera, Clare Shilland, Saga Sig, Jacob Sutton, Philipp Vogelenzang, Chardchakaj Waikawee (AIR), Tung Walsh, Harley Weir and Ruvan Wijesooriya.

ZINES

Turn left when exiting the gallery to see a vitrine featuring a selection of zines created by the photographers or that feature their work.

60 Brendan Baker & Daniel Evans
Untitled, 2012
For Sleeping Through an Earthquake
Published: October, 2012
Edition: 250
Printed: The Newspaper Club
www.thepaperclub.co.uk

61 Jamie Hawkesworth/Adam Murray/Robert Parkinson
Preston is My Paris,
Preston Bus Station
Writing: Aidan Turner Bishop
Published: October, 2010
Edition: 500
Printed: The Newspaper Club
www.prestonismyparis.co.uk

62 Samuel Hodge
Pretty Telling I Suppose
Published by Rainoff, 2009

63 Axel Hoedt
Untitled
Self-published, 2014

64 Tyrone Lebon
Nothing Lasts Forever
Published by DilettoBooks, 2011

65 Erik Madigan Heck
January to August – Photographs, Paintings, and Words
Published by Nomismos Quarterly, 2011

66 Chad Moore
Anyone in Love With You
(Already Knows)
Published by Diemerte (Germany), 2014

67 Chad Moore
Themen
Published by Glasone Box (USA), 2013

68 Dennis Schoenberg
Young Soul Rebels
Self-published, 2014

69 Dennis Schoenberg
Sudy
Self-published, 2014

70 Clare Shilland
Love from Afar
Published by DilettoBooks

71 Ruvan Wijesooriya
Masculinum
Published by Rouge 58, 2013

72 Ruvan Wijesooriya
All Night New York
Self-published, 2008

60 63 67 69 72
66 68 71
61 64 70
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120 SECOND VIDEOS