

JERWOOD **PHOTOGRAPHY** AWARDS 2006

PRESS RELEASE:

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WINNERS – JERWOOD PHOTOGRAPHY AWARDS 2006 **Award Winners Ceremony: 16 November, Jerwood Space, London**

Portfolio Magazine and the Jerwood Charitable Foundation are pleased to announce that the five winners of the 2006 Jerwood Photography Awards have been selected and were presented by Martine Franck, President of the Henri Cartier-Bresson Foundation, Paris, at an Awards Ceremony at Jerwood Space in London on the evening of 16 November 2006. Martine Franck is a photographer with the Magnum Agency and is the widow of photographer Henri Cartier-Bresson.

This year's winners are **Zoe Hatziyannaki** (30), **Peter Oetzmann** (28), **Paul Plews** (26), **Indre Serpytyte** (23) and **Paul Winch-Furness** (36). Each winner was presented with an award of £2,000, their work is published in the December issue of Portfolio Magazine (Issue 44) and is featured in a group exhibition at the Jerwood Space, London (open to the public from 17 November to 9 December 2006). The exhibition will then tour to galleries in the UK during 2007.

For the fourth year, Edinburgh-based Portfolio Magazine has teamed up with The Jerwood Charitable Foundation to organise and manage these awards, which are open to artists who have graduated from visual art degree courses in the UK within the last three years. There is no age limit. The Jerwood Charitable Foundation is dedicated to imaginative and responsible funding, supporting promising artists in the first stages of professional life and assisting them to establish successful careers. The Jerwood Photography Award is part of the Jerwood Visual Arts Series, which also includes Painting, Sculpture, Drawing and Applied Art.

This year, the selection panel looked at over 670 submissions to find five outstanding winners. The selectors this year were **David A Bailey**, Senior Photography Curator at Autograph, London; **Sian Bonnell**, Visual Artist; **Gloria Chalmers**, Editor of Portfolio Magazine; **Francis Hodgson**, Head of Photographs at Sotheby's, London; and **Russell Roberts**, Ffotogallery Senior Research Fellow in Photographic Curation, University of Wales, Newport.

Roanne Dods, Director of Jerwood Charitable Foundation said... "The expansion and importance of photography within contemporary visual art practice was thoroughly demonstrated by the quality of the portfolios submitted this year. With each year of these awards, the imagination and concerns of photographers continues to inspire us and we hope all who see the work of these talented artists."

Francis Hodgson, who participated in the selection process, has written in Portfolio Magazine: "These five photographers delight in the sophistication of the representation available to them to tackle issues in depth and detail. They share an ambition to forego the relatively easy business of making pictures *of* things, to tackle the more difficult one of making pictures *about* things."

Guidelines and applications forms for the 2007 Jerwood Photography Awards will be on Portfolio Magazine's website www.portfoliocatalogue.com from 1 May 2007.

For further information, images, artists' statements and biographies contact:

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Exhibition: Jerwood Photography Awards 2006

Jerwood Space
17 November to 9 December 2006
171 Union Street, London, SE1 0LN
10am – 5pm Monday – Saturday
space@jerwoodspace.co.uk
020 7654 0171

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Zoe Hatziyannaki (30)

MA Photography and Urban Cultures, Goldsmiths College, London, 2005

Taken within two of the most familiar regenerated areas of London, Zoe Hatziyannaki's *Regeneration Stories* captures the idealisation of an urban space, demonstrating the perfect outcome of planning.

This controlled and orderly view is questioned, however, by the enlarged portraits of passers-by, the blurred effect evocative of CCTV cameras that are common to urban areas such as these. These distorted faces, in contrast to the clear panoramic images they are set beside, confuse and question our relationship with the built environment, adding a sinister element to what was planned as the ideal living space.

Peter Oetzmann (28)

MA Photography, UCCA, Rochester, 2006

Using three large painted backdrops, Peter Oetzmann recreates the romantic notions of the English landscape, symbolically seen as a place for reflection. The backdrops were taken into the street and members of the public were asked to step into the paintings to be photographed.

Referencing a number of sources, from the use of the perspective in Renaissance art to the painted backdrops used by early photographers, the people in the photographs invite the viewer to share in the obvious illusion of the image.

Paul Plews (26)

BA Hons Photography, Blackpool and Fylde College, Blackpool, 2003

Taking inspiration from the work of Dutch masters such as Vermeer and Rembrandt, Paul Plews' *Modern Classics* reinvents classical portraiture for the digital age, studiously replicating the decorative detail and descriptive light of the Dutch canvases.

In updating the work, Plews also creates new conventions. His sitters make gestures and use props that are not easily recognisable when placed with their titles – various attributes such as Greed, Pride and Dignity. The choice of Japanese sitters is central to the idea of creating 'modern classics', with Japan standing as one of the world leaders in technological developments, particularly in the field of digital technology.

Indre Serpytyte (23)

BA Hons Editorial Photography, University of Brighton, Brighton, 2006

A State of Silence by Indre Serpytyte is a series of striking still-life images – a typewriter, a telephone, a military hat – that presents the viewer with a narrative of intrigue. The document is shredded and the telephone silent, leaving what appears to be the remnants of a bureaucratic system.

Serpytyte questions official accounts of the death of her father, a government official, in an apparent car accident. The darkness of the images appear to represent the mysterious and ambiguous nature of the objects themselves.

Paul Winch-Furness (36)

BA Photography, University of Westminster, London, 2006

Having focused on communities and architecture at university, Paul Winch-Furness took his camera to Milton Keynes, the ultimate planned environment, for his series of images.

Shot on 5 x 4 camera, *The Master Plan* uses tilt and shift movements to distort the perspective of the scene. What he produces is a recreation of the original architect's model, which itself was distorted almost 40 years ago to create the city of Milton Keynes as it exists today. The photographs, lacking real people, like the original model, ask the viewer to assess the design of the city, debating the results of the first Master Plan, the two-volume planning document published in 1970.

NOTES FOR EDITORS

The Jerwood Charitable Foundation is dedicated to imaginative and responsible funding sponsorship of the arts, and other areas of human endeavour and excellence. The charity believes that the visual and performing arts make an important contribution to the fabric of a civilized society.

Portfolio Magazine is an award-winning magazine of contemporary photographic art with an international subscription base. It publishes new and unpublished photography created and shown in Britain, accompanied by specially commissioned essays in a collectable bi-annual publication. Portfolio is a showcase for the most innovative and engaging photography.

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