



NEW PHOTOGRAPHY / SPRING 2012

NEW PHOTOGRAPHY FROM TIM FLACH AND SIMON ROBERTS

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**Pupae I and Pupae II, 2010 – Tim Flach**

Following the success of *Equus* and *Dogs: Gods*, photographer Tim Flach has embarked on a new project that explores the relationship between humans and animals, focussing on how we engage with them within the contexts of history, culture, politics and science. Entitled *More Than Human*, the new work will be published by Abrams Books in October this year.



**Japanese Sea Nettles I, 2010 – Tim Flach**

As the title implies, one of the dominant concepts dealt with is the nature and prevalence of anthropomorphism throughout human culture, the departure from the 'wild' identity of animals to their use as a vessel for the projection of our uniquely human characteristics – and our growing obsession with cross-breeding and genetic modification of animals to mould them to our own ends and needs.



**Trinity I, 2010 – Tim Flach**

A graduate of St. Martin's School of Art, Tim Flach had a long and distinguished career in advertising before turning his focus to personal projects, mainly dealing with animal behaviour and human interaction with the animal world. His highly stylised portraits of animals have brought him world-wide attention and his work has appeared in publications across the world, received numerous awards and been exhibited in Europe, the US and Far East. To see more of Tim's work, visit [www.cranekalmanbrighton.com/photographers/timflach](http://www.cranekalmanbrighton.com/photographers/timflach)



**Pierdom 12, Southend, 2010 – Simon Roberts**

Simon Roberts' new project, Pierdom, looks at a quintessentially British architectural remnant of a once-thriving leisure time of our recent past. Mostly built in the 19th Century, piers were originally constructed as landing docks for pleasure steamers, but developed to cater for the needs of seaside day-trippers escaping the city. In their heyday, the 'pleasure piers' incorporated cafes, casinos, theaters and even tramways. While some were modest, others were characteristically Victorian – elegant, exotic and grand.



**Pierdom 4, Brighton West, 2010 – Simon Roberts**

At the turn of the last century, almost a hundred piers existed: now only half remain and many face an uncertain future. All have interesting tales to tell, and Roberts has been documenting the remaining piers, mostly out-of-season, using his signature landscape style and traditional 4"x5" plate camera. The photographs echo his work in *We English*: topographical landscapes, sometimes figurative and with a minimal colour palette.



**Pierdom 5, Clevedon A, 2010 – Simon Roberts**

Simon Roberts' two principle bodies of work, *Motherland* and *We English*, have met with great critical acclaim and have been published as monographs by Chris Boot. Roberts was also commissioned as the official Election Artist by the House of Commons to produce a record of the 2010 UK General Election. His photographs have been exhibited widely including a recent solo show at the National Media Museum, and are represented in major public and private collections, including the Deutsche Börse Art Collection and George Eastman House. Crane Kalman Brighton has a limited number of prints available from Simon Roberts' *Pierdom* series. To see more of Simon's work, visit [www.cranekalmanbrighton.com/photographers/simonroberts](http://www.cranekalmanbrighton.com/photographers/simonroberts)

# NEWS

## Recommended Exhibitions

One of Japanese photography's brightest new stars, **Hisaji Hara**, has his first European exhibition at the Michael Hoppen Gallery. Both strange and familiar, these beautiful monochrome portraits are meticulous recreations of paintings by the highly-revered, but controversial Polish-French artist, Balthus.

Hara creates scenes imbued with an unsettling combination of innocence and eroticism with the viewer an almost intrusive voyeur to moments of youthful innocence. Highly technically accomplished, the images are created through multiple exposures, all done in-camera without computer manipulation, which coupled with the use of smoke machines and cinematic lighting lends them a wistful, timeless quality akin to Balthus himself.

**Hisaji Hara** is on at the Michael Hoppen Gallery, 3 Jubilee Place, London SW3 until 31st March 2012.



Hisaji Hara - A Study of 'Because Cathy Taught Him What She Learnt', 2010. Courtesy of Michael Hoppen Gallery. © Hisaji Hara

Last chance to see Tate Modern's major new photography display, New Documentary Forms, which explores the ways in which five contemporary artists have used the camera to extend and question the power of photography as a documentary medium. Consisting entirely of new acquisitions to the Tate Collection, it includes recent work by Luc Delahaye, Mitch Epstein, Guy Tillim, Akram Zaatari, and two important early works by Boris Mikhailov. New Documentary Forms covers subjects as diverse as the conflicts in Iraq and Afghanistan, studio photography in South Lebanon, elections in the Congo and power production in the United States.

**Photography: New Documentary Forms** runs until 31 March 2012 at Tate Modern, Bankside, London SE1.



Mitch Epstein - Amos Coal Power Plant, Raymond, West Virginia 2004.  
© Mitch Epstein



Luc Delahaye - Jenin Refugee Camp, c.2001. © Luc Delahaye & Galerie Nathalie Obadia, Paris

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