

Proposal

The proposal is one of the mainstays of any photographic practice. Proposals are necessary for:

Editorial Projects

Residencies

Gallery Exhibitions

Funding Applications

And, of course, university module projects

Proposals should include

Scene setting

A summary of your idea - 5 Ws etc.

Bona Fides

Timescale

Market - Who is this for - sell the idea

Samples

FACSIMILE

TO: *Angela Lantley*
FROM: Neil Burgess
DATE: 13 July 1995

Fax. 44 171 831 4468.

*Picture Desk
Guardian
Weekend*

Dear

the situation in Bosnia continues to deteriorate. Following the Serbian taking of Srebrenica an estimate 30-40,000 refugees are descending on the next 'safe haven' of Tuzla.

The Bosnian Government have so far refused to take any responsibility for these people. The UN, they say, have set up the 'safe havens' and they have failed to maintain them, they therefore must take responsibility for the refugees.

At the moment there are roughly 2,500 refugees sitting in the open at the UN base on Tuzla airport, they are likely to be joined shortly by tens of thousands of others. It is likely that they will become a pawn in the sickening game being played out between, the Serbs, the Bosnians and the UN.

Roger Hutchings has made six trips to Bosnia since the conflict began, he has won major acclaim for his work there including a major prize at World Press Photo. He now wishes to return to Bosnia and specifically to Tuzla to photograph a feature on this developing story.

For more information please contact Neil Burgess or Alice Willson on :
44 171 831 3633.

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Story proposal.

To: Sue Camner / Yvonne Iwan

A Silent Soldier from a Forgotten War.

by Justin Leighton/Network.

Much has been written about the "Death Railway". The movie, 'The River Kwai' has entered the language as a by-word for the misery of the Allied Prisoners of War during the Second World War.

As we approach the 50th anniversary of the end of the war in the Far East, the fate of those who suffered at the hands of Japanese Imperial Army has come to the fore. Groups of former POW's have started to lobby the Japanese Government for compensation and an apology for the suffering caused during this time.

Bert Hall is one of those who suffered most. A former boxer and professional footballer with Tottenham Hotspur, Mr. Hall was drafted into the army at the age of 21 and sent to the jungles of Burma. Captured by the Japanese, he was sent as slave labour to build the notorious "Death Railway". He saw many of his friends executed by the Japanese or die of malnutrition. He returned a broken man at the end of the war.

Mr. Hall is not a campaigner. He will not be on any commemorative trips back to the River Kwai. He will spend the day of commemoration alone, at home with his memories that have haunted him for the last fifty years.

All he has left are memorabilia from his active life before the war, his demob suits, a table full of tranquillisers and thoughts of lost friends that he has never been able to free himself from.

Justin Leighton proposes to spend time at home with Mr. Hall, photographing him and the objects that make up his daily environment. He is now a prisoner in his own home in a small house in a run down area of Shrewsbury.

ENDS.

For more information please contact Alice Willson or Neil Burgess on 0171-831 3633.

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Story proposal from Harriet Logan.

To: *Michael Pilgrim* Date: *8 June '95*

Daily Planet - "The Brothel Concept"

The sex industry is one of the biggest in the world, out-grossing even the highly lucrative petroleum business. With this in mind, perhaps it is not surprising that the phones have not stopped ringing in the Daily Planet since it announced its plans to float on the Stock Exchange.

The Daily Planet is Melbourne's most successful brothel in the only Australian state with legal prostitution. It will be the first brothel to float on the Stock market.

"We're promising a 15% dividend for investors - which is a lot more attractive than bank interest at the moment" says the director Andrew Harris. "We have taken the most modern theories and concepts of business practice and applied them to the brothel concept."

For workers at Daily Planet this means monthly motivation and training sessions involving the latest techniques in grooming, conversation and business psychology. Indeed the brothel itself has just undergone a \$350,000 facelift on a classical Greek and Roman theme.

Daily Planet employs 100 "sex workers" and a dozen bar staff and "towel boys" catering for 800 clients a week. The 18-room brothel currently has a turnover of over \$3 million p.a., and a recent independent valuation has estimated that the business is worth nearly \$12 million.

A computerised booking system linked to four and five-star hotels in the city, will ensure that the Daily Planet cashes in on the increase in tourism expected with the opening of the Melbourne casino, and the arrival of the Australian Formula One Grand Prix in 1996. Interestingly, Daily Planet sponsors its own racing car which is driven by brothel owner John Trimbole.

Harris firmly believes that Prostitution will be decriminalised in most Australian states over the next decade. With the capital raised from the floatation he intends to open the first national chain of brothels. His ultimate goal is to open a branch in Mayfair, London.

In late June, as part of her long-term Prostitution project, Harriet Logan intends to visit the Daily Planet as it prepares for flotation on the Stock Exchange. She will examine what life is like for women working in the Daily Planet and produce an intimate set of photographs covering all aspects of the brothel's operation - management, support staff, working girls, and clients. She will also profile the brothel's owner John Trimbole.

We are looking for an assignment or guarantee for this project. Please contact Alice Willson or Neil Burgess at Network if you are interested.

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fax:

12/6/95

TO:

Caroline Metcalfe

From June 13 to July 3, Network photographer Jonathan Olley will be in Japan covering the following stories. He will also be available for any other assignments.

50th Anniversary of the A-Bomb

On August 6th and 9th 1995 it will be exactly 50 years since nuclear bombs were used against the civilian populations of Hiroshima and then Nagasaki.

As part of his long-term project on Violence, Jonathan Olley will be photographing the cities of Hiroshima and Nagasaki. He will be exploring the visual references to the Atomic bomb - memorial sites listing the names of all those who died, parts of the old city that are still standing, and the peace parks where families picnic and office workers sunbath. He will also examine the re-built and thriving town centres where icons of American culture - coca cola, T-shirts, fast-food outlets etc. have been embraced along-side the Japanese comic books, arcade games and film industry.

Providing a striking visual contrast, Jonathan has already visited the birthplace of the Atom bomb - Los Alamos in New Mexico - and produced a disturbing view of this small town, and the nearby Ground Zero site where the first nuclear explosion was tested on the desolate wastes of a US Army gun range.

SHINJUKU

Shinjuku station - thought to be the original target for the recent poisonous gas leak on the Tokyo underground, and certainly the busiest station in the world. Jonathan will produce a black and white reportage on the station and the people who use it - those who live there and call it 'home' as well as the huge volumes of people who are just passing through....

THE AGING SUIT

On a lighter note.... A research and development company in association with the Japanese Government has produced a suit which allows the wearer to experience 'old age'. The body's movement and physical processes are slowed down and restricted making everyday tasks such as negotiating stairs or visiting the shops a lot harder. The idea behind the aging suit is that the architects of policies, housing and other facilities for old people can gain an insight into their physical capabilities and thus make their designs more appropriate. Jonathan intends to photograph a test-run of this suit on the streets of Tokyo.

We are looking for assignments or guarentees for these stories. Please contact Alice Willson at Network as soon as possible if you are interested - Jonathon leaves for Tokyo tomorrow!

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Ryan L. Moule

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Photoworks / Jerwood Award Proposal

The conditions of the contemporary image are marred by a sense of sadness. A melancholy manifesting itself through means of the images passive consumption. The image, digested in just fractions of seconds, could be argued to come from the conditions of an endlessly reproduced self-sameness. Streams of repeated representations of stereotype and cliché lead the spectator into a sense of perceptual fatigue. Conversely, the sadness of the contemporary image comes from a position of emotional reactionism, through its use as a divisive political tool.

My work and research over the last five years has been engaged in creating an affective relationship between the work of art, audience and site of display; complicating the conditions of the visible in order to break the passivity inherent in the contemporary image. My practice proposes to reveal the construction of visibility (which often remains unseen) and in doing so, proposes to locate the spectator in an 'active' relationship to the work of art.

Representational strategies for breaking the passive conditions of visibility have included making works that are temporally and chemically 'unfixed'; displaying works under site-specific conditions (converting galleries into red lit darkroom spaces – making the unfixed materials paradoxically stable), and in doing so, connecting the audiences body in a the site of

seeing. Other strategies have included working in book format, causing the spectator to be part of the works making / unmaking (the act of looking causes the works to slowly disappear), counter to the idea of vision-as-power.



Divisible Remainder, Installation View, Flowers Gallery, Chemically Unfixed Silver Gelatine Prints under Red Darkroom Safelight.

The subject and material processes I employ are conceptually bound together, and range from photographing liminal spaces – interior spaces under threat from coastal erosion, to relics from antiquity, sleeping ancestors from family bloodlines, contaminated land and deep space. The physical embodiment of the photograph in relation to space within an installation context is fundamental to all the works I make, and consolidate my research around notions of an *art encounter*.

Recognising that photography deals predominantly with the world of the *distinct*, subjugated through the ideologies it operates under, my proposal for the Jerwood Photoworks award will

utilise aspects of both the *distinct*, but most importantly, the *obscure*. This ambitious new project proposes to explore fragmented narratives of space, place and time through the use of new-media technology, at the intersection with material processes bound to the history of photography.

My ideas are to combine a range of working processes- from live stream video projections of deep space onto chemically unfixed photographic materials, creating large, continually oscillating abstractions - to small scale photographs from my family archive of my ancestors lost in sleep. Furthermore, these fractured narratives from three distinct times – past, present and future, point at a future photography, defined by our relationship to the Anthropocene.



Sleeping Ancestors, 2018. Chemically Unfixed Silver Gelatine Print.

Fundamental to this exploration is the question of how we may think photography not as a medium predicated on a distancing of the subject photographed, but instead, how we live and die with photography as an embodied agent of continual change.

This proposal is not static, but instead a call to experimentation in the furthering of the underlying ecological, political, historical and technical contexts surrounding my work. The opportunity this award affords for my practice is enormous. The potential for dialogues and mentoring with a range of creative professionals from many different backgrounds is at the heart of my on-going interest in this award since its inception. This award comes at a pivotal moment in my career, where opportunities to challenge my practice, means of display, to encounter new audiences, and make new networks are of key importance to my development as a photographic practitioner.

Ryan L. Moule, 2018.

