You are what you eat: Martin Parr's Real Food van serves dishes based on his photographs

the all a combest specialist journalism website @ Mandre State

reviews | features | listed | gallery | q & a | brighton festival | first person | we recommend

wed 25/05/2016

today | new music | opera | film | classical | theatre | comedy | dance | visual arts | tv

Search

home > visual-arts > the best of photo london 2016

visual arts reviews, news & interviews

The Best of Photo London 2016

Our very own lensman gives the verdict on the UK's biggest photography fair

by Bill Knight | Thursday, 19 May 2016











You are what you eat: Martin Parr's Real Food van serves dishes based on his photographs Photo by Jeff Spicer / Getty Images for Photo London

Asking theartsdesk's theatre photographer to review Photo London is like asking a car mechanic to review the London Motor Show. "Remember the big picture!" I kept telling myself as I tried to deconstruct the lighting of a particular shot or measure the depth of field.

And big picture it certainly is. Now in its second year at Somerset House, Photo London aims to be the best photographic fair in the world - "the first photographic fair of the smartphone generation" - with over 80 galleries and 480 artists exhibiting. The exhibitors are a selection of London galleries alongside a range of international galleries and have been left to curate their own shows after discussion with the organisers to ensure a reasonable variety.

66 Somerset House is a labyrinth and despite improved signage your reviewer got lost 🧦

Beyond the individual galleries there are interviews, guided tours and exhibitions, some of which are the results of competitions. There are satellite events all over London. Don McCullin, the "2016 Photo London Master of Photography*,

has a mini retrospective - many brooding images of poverty and actual or impending violence. Sergey Chilikov shows Russian private life from the Nineties - wonderful faces in dated and often blurred colour - and Craigie Horsfield shows his massive monochrome portraits.

Somerset House is a labyrinth and despite improved signage your reviewer got lost. There are advantages to wandering about. At the end of a corridor I ran into Richard Nicholson's charming images of London's last darkrooms: yesterday's technology at the point of extinction. I also came across prints for sale at prices which would buy you a flat in, say, Hastings.

I came across prints for sale at prices which would buy you a flat in, say, Hastings >>

rating



related articles

Six of the best: Art

Strange and Familiar, Barbican

Vogue 100, National Portrait Gallery

Shirley Baker, Photographers' Gallery

Painting with Light, Tate Britain

explore topics

Visual Galleries arts

Subscribe to theartsdesk.com

Thank you for continuing to read our work on theartsdesk.com. For unlimited access to every article in its entirety, including our archive of more than 10,000 pieces, we're asking for £2.95 per month or £25 per year. We feel it's a very good deal, and hope you do too.

To take an annual subscription now simply click

And if you're looking for that extra gift for a friend or family member, why not treat them to a theartsdesk.com gift subscription?

more visual arts



Sunken Cities: Egypt's lost worlds rediscovered

Forgotten for over 1,000 years, eerily evocative treasures take centre stage at

the British Museum



Grayson Perry: All Man, Channel 4 More whimper than bang as insightful series on modern masculinity ends in the City



The Best of Photo London 2016 Our very own lensman gives the verdict on the UK's biggest photography fair



Painting with Light, Tate Britain How early photography revolutionised the way that painters saw the world



Six of the best: Art Our pick of the best exhibitions to see



Mona Hatoum, Tate Modern The pain of life in exile provides powerful subject matter



Alberto Giacometti, Sainsbury Centre for Visual Arts, Norwich

If you get really lost, you end up in the Deadhouse and watch Walter & Zoniel creating the "largest tintype in the world made as a live event."

And there is much more besides. If you like photography, here it is in plenty. Maybe there could be more new commissioned work; maybe there might be more celebration of photography as an immediate recording medium as well as an art form - more press photography for example but it is great to see the scale and ambition of this show. Catch it while you

Photo London at Somerset House until 22 May

Click on the thumbnails to enlarge



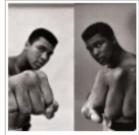
Sergey Chilikov, from the series Photoprovocations



The Guvnors in their Sunday Suits, Finsbury Park, 1958 by Don McCullin



David Bowie and Kate Moss by Ellen von Unwerth



Ali Left & Right Fist by Thomas Hoepker



By Night, Shining Wool and Towering Heel by Lillian Bassman



From the series Imprisoned Women (1991-1993) by Adriana Lestido

Reviews 20th century

Photography

share this article

🖸 Share | 🜃 🏏 🕮 🖰





A one-of-a-kind artist gains context and depth surrounded by his contemporaries



John Piper, Pallant House Gallery, Chichester

Intimately connected to his paintings, the artist's textiles remain mysterious



Sicily: Culture and Conquest, British Museum

For centuries, invading armies, migrants and merchants have shaped the art of

Italy's southern outpost: can an exhibition do it justice?



Mapplethorpe: Look at the Pictures A fame-obsessed manipulator or a selfeffacing observer of the New York gay scene?



James McNeill Whistler: Prints, The Fine Art Society

Master of rendering states and moods revealed in gem of a show



Conceptual Art in Britain 1964-1979, Tate Britain

A lacklustre evocation of an exciting, radical period

newsletter

Get a weekly digest of our critical highlights in your inbox each Thursday!

Simply enter your email address in the box

Sign up for our newsletter

View previous newsletters





Handstand on Michel by Jürgen Schadeberg



New York, 1980 by Helen Levitt



On Becoming by Christian Thompson



One of the huge portraits made using the 19th-century technique, tintype. Photo © Bill Knight



Giant tintype portrait of Eddie Redmayne by Walter & Zoniel

Add Comment

Post a comment

BOOK NOW

Like Share / Follow @thearts