



Grand Est

# Maison Louis Jardin

Lieu de création et de diffusion d'art contemporain

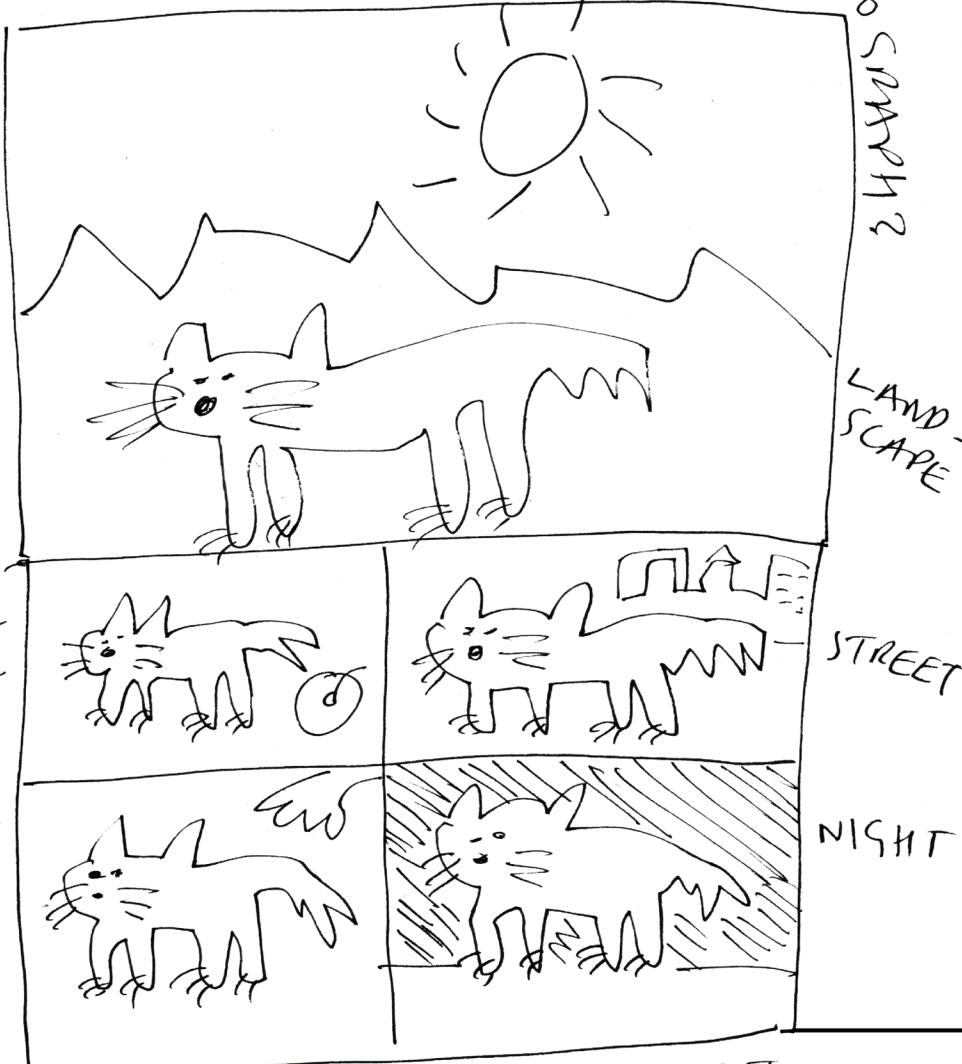
Capitale du Champagne  
**EPERNAY**



# Terminal #3 Gavin Parry

RULE #1

WHAT MAKES A GOOD PHOTO



ALWAYS BETTER WITH A CAT.

## AMOS

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## SILENT DIALOGUE

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EXPOSITION PHOTOGRAPHIQUE du 16/09 au 02/10 **ENTRÉE LIBRE**

\*Règle n°1 : Qu'est-ce qui fait une bonne photo ? D'un paysage, d'une nature morte, de rue, avec des gens, de nuit...  
Toujours mieux avec un chat.

# S'attarder et regarder, ensemble et séparément - la photographie de Gavin Parry

*«La proximité de l'œuvre nous a soudain transportés ailleurs que là où nous avons l'habitude d'être»*

M. Heidegger, *Chemins qui ne mènent nulle part* W. Brokmeier (trad.), Paris, Gallimard, 1994, p. 36

La photographie requiert du temps : de vous, maintenant, quand vous regardez ces images, mais aussi celui du photographe, des machines et des technologies qui dévoilent les images. La photographie recueille également du temps : à partir des lieux, des personnes et des choses qui apparaissent dans les images, et au mieux, ou au plus crucial, la photographie peut préserver le temps, son délai et son déclin. Voilà ce que font les photos de Gavin Parry.

Les photographies de Parry, sélectionnées à différentes étapes de sa pratique, nous montrent différentes périodes, fidèles à ses instants et ses lieux, ces personnes et ces choses, qui auraient disparu, qui n'aurait pas été remarqué ou dont on ne se serait jamais souvenu.

Cette dimension transformationnelle et rédemptrice de la photographie est une chose que de nombreux écrivains et penseurs ont commentée (de Benjamin et Proust à Barthes et Deleuze), mais ce qui importe, c'est la façon particulière dont une photographie particulière accomplit cet acte de préservation magique.

Ce qui compte, c'est qu'il s'agit d'une photographie, d'une seule image, d'un seul tableau... - pas un essai ou un traité philosophique - qui reprend le disparu et le perdu, et c'est ce pouvoir qui empêche une image d'être subordonnée ou secondaire à l'écrit.

La photographie est, selon les mots de Teju Cole, « non seulement la capacité de créer une image directement à partir de l'interaction de la lumière et du monde tangible, mais aussi la possibilité de sauvegarder [une] image », et lorsque la photographie est la plus significative - et avec le travail de Parry en particulier - il s'agit de conserver et de protéger cette différence et cette distance temporelles et spatiales au sein de l'image.

Le travail de Parry montre comment la photographie peut visualiser, à travers le temps et l'espace, la différence innée des autres personnes et des autres époques.

Cette « différence innée » est ce qui donne au monde sa richesse et sa complexité, et ce sont des images qui respectent l'altérité et l'étrangeté que possèdent le temps et le lieu (et l'histoire et l'identité).

Regardez attentivement ces images et vous commencerez peut-être à ressentir ce que c'est que de retrouver une conscience de la durée et de la présence dans le monde, de sorte qu'au lieu de se sentir comme si nous « n'avions jamais le temps » (l'expérience pérenne de la modernité et vie), nous pourrions commencer à nous refamiliariser et à nous réorienter dans le monde partagé, étrange et fragile dans lequel nous vivons tous.

**Dr Andrew Warstat**  
Août 2022

**GAVIN PARRY**

Gavin Parry, photographe et maître de conférences à la Manchester Metropolitan University, vit à Yorkshire et travaille à Manchester, Royaume-Uni. Sa pratique évolue à partir d'une tradition photo documentaire, explorant la relation entre la photographie et le réel.

De plus en plus, sa pratique explore la «photographie lente» et la nature performative de la photographie, et comment cette méthodologie peut aider l'écriture et la narration.

Parry a exposé à l'échelle nationale et internationale, notamment à la Holden Gallery, MMU, Manchester; Fait Liverpool ; et Old Rajhagar Mill, Ahmedabad, Inde. En 2007, son livre photo Not Just Another Story est publié par Righton Press. En 2017 il présente avec Jeremy Deller « What is the City but its People » commandé par le Festival international de Manchester. En 2019, il présente 'Lived-In Rooms' une exposition photographique des nouvelles communautés urbaines de la ville, présentée aux côtés et en dialogue avec les photos séminales de 1972 de Daniel Meadows / Martin Parr de June Street

**ANDREW WARSTAT**

Dr Andrew Warstat est maître de conférences en théorie et pratique de l'art, à l'Université métropolitaine de Manchester.

Il est écrivain et philosophe des médias avec un grand intérêt pour l'art contemporain et la photographie. Ses dernières publications portent autour de la mémoire et de la persistance du temps dans la création d'images et la fiction, en se concentrant sur des artistes et des écrivains tels que John Stezaker, Lewis Klahr et J.G. Ballard. Il s'intéresse particulièrement aux études françaises et allemandes sur la vision et les images, en mettant l'accent sur le travail de personnes comme Maurice Blanchot et Gilles Deleuze, il travaille sur un nouvel essai à venir sur la photographie et le post-humanisme.

**LIVE!****RHUME CARABINÉ**

C'est un garçon en mauvaise santé, tout seul avec sa guitare, son synthé et sa boîte à rythmes. Il chante l'éloge de la solitude et des grisailles de la vie, tout comme Sinsemilia chantait le bonheur. L'ambiance est celle des bords d'une époque qu'il n'a pas connue, où la musique était en plastique et les cheveux colorés. Ses trois influences majeures : Niagara, Jessica93 et Sylvie Vartan.

<https://rhumecarabine.bandcamp.com/>

# SILENT DIALOGUE

## DIALOGUE SILENCIEUX

Silent dialogue est une série de photographies réalisées dans et autour du quartier de Dhalni-Pol dans la partie ancienne de la ville d'Ahmedabad, Gujarat, Inde

C'est un document photographique de la richesse quotidienne et du patrimoine incarné par les marchands ambulants et boutiquiers. La série tente également de reconnaître et de contourner certains des préjugés et des conceptions romantiques souvent associés à un certain type de photographie de rue.

Le titre - Silent Dialogue - fait référence à la fois aux informations visuelles contenues dans l'image photographique et aux tentatives de communication gestuelle auxquelles les gens ont souvent recours lorsqu'ils ne parlent pas la même langue.

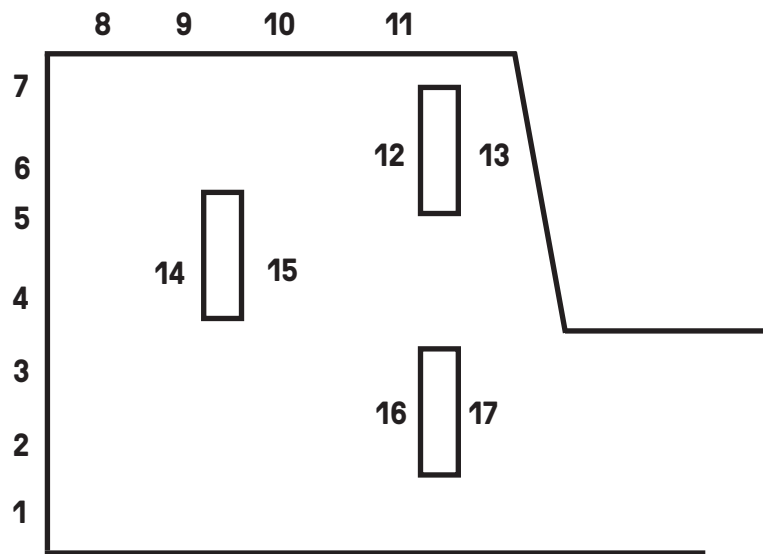
Utilisant une approche photographique lente et formelle, le processus et le rituel de la prise de vue sont devenus un point de rencontre entre le photographe et le sujet.

Pour le sujet, c'était une invitation à se présenter, dans un environnement très familier et à rencontrer le regard de l'appareil photo - Chaque photographie résulte d'un partenariat - le succès de toute image dépend de l'ouverture et de la générosité du sujet à s'engager dans le processus

Cette lenteur a eu pour conséquence involontaire que l'installation de la caméra a souvent été perçue comme une invitation ouverte pour les autres à entrer dans le cadre.

Dans de nombreux cas, les photographies ont évolué devant l'objectif ; le cadre de la caméra fixe les limites d'un décor de scène improvisé où les compositions se déploient simplement.

Lors de la réalisation des photographies, la communication initiale a été polie et formelle : demande d'autorisations et présentation du contexte du projet. L'orientation du sujet et la préparation de la photographie étaient essentiellement gestuelles. Les citations sont issues de conversations ultérieures qui ont permis de faire apparaître un contexte et des idées personnelles supplémentaires. Le texte (comme cette déclaration) devrait, espérons-le, donner un coup de pouce à l'image.



- 1 - Saagar Sharma- Boutique Paan, 90x60cm, 2013-2015.
- 2 - Après le développement - Saagar Sharma- Boutique Paan, 42.5x30cm, 2019.
- 3 - Après réparation Ranchhodbhai Purabiya (Dhobi) & Madhuben Ranchhodbhai Purabiya, 42.5x30cm, 2019.
- 4 - Ranchhodbhai Purabiya (Dhobi) & Madhuben Ranchhodbhai Purabiya- Repasseur, 90x60cm, 2013-2015.
- 5 - Mayurbhai Fadiya (vaishnav vaniya) - Mayur Voitures, 40x60cm, 2013-2015
- 6 - Jagdish Motilal Shah- Garage automobile, 40x60cm, 2013-2015.
- 7 - Chauhan Kailash - Pan-bidi ni shop / Photographe, 40x60cm, 2013-2015.
- 8 - Mansukhlal Ratilal Vaghela- Tailleur & Brodeur, 40x60cm, 2013-2015.
- 9- Sureshbhai Chinubhai Shah, Ushaben Sureshbhai Shah - Magasin Stationnaire, 40x60cm, 2013-2015.
- 10 - Deepak Kantilal Rana. & Manibhai – Tailleur, 90x60cm, 2013-2015.
- 11 - Dashrathbhai Govindlal Limbachiya- Coiffeur, 40x60cm, 2013-2015.
- 12 - Dipesh Makwana with Jignesh Parmar, Krishna Kalani- N J Ladies - Tailleurs, 40x60cm, 2013-2015.
- 13- Ashok Natvarlal Parmar & Jayantibhai - Moulins à Farine, 40x60cm, 2013-2015.
- 14 - Monal Chuha –Repasseur, 40x60cm, 2013-2015.
- 15 - Ganpat Jayanilal Chauhan, Vandanaben Ganpat Chauhan Istri ni dukan – teinturiers, 40x60cm, 2013-2015.
- 16 - Shantilal V Nai- Coiffeur, 40x60cm, 2013-2015.
- 17 - Pranlal Bansilal Shah - Provision Magasin, 90x60cm,2013-2015.

Impressions sur papier jet d'encre haute résolution 140g sur EPSON SCP20000, 2013-2015.

# LONDON ROAD

## L'HISTOIRE DE LONDON ROAD

En 1900, la Corporation de Manchester a commandé une caserne de pompiers pour la ville. Aucune dépense n'a été épargnée, les meilleurs architectes ont été employés et des technologies de pointe ont été installées.

Largement considérée comme la plus belle caserne de pompiers jamais construite en Angleterre, cette caserne devait être un modèle de bâtiment moderne et municipal jamais vu à Manchester auparavant.

London Road était plus qu'une caserne de pompiers, elle abritait également une station de police, une station d'ambulance, un tribunal, une banque etc

Inaugurée en 1906, London Road était une déclaration d'intention, un point de repère imposant recouvert de terre cuite, stratégiquement positionné comme une porte d'entrée de la ville et destiné à protéger Manchester pendant 80 ans.

Durant sa vie active, elle a également accueilli des centaines de familles de policiers et de pompiers, ce qui fait que les souvenirs de London Road sont synonymes d'idées de communauté et d'identité.

Vendu à une chaîne d'hôtels au milieu des années 1980, cet emblème de Manchester été mis sous clé et réduit à un entrepôt. Pendant 30 ans, il a été dépourvu de vie, négligé et laissé dans un état de délabrement critique.

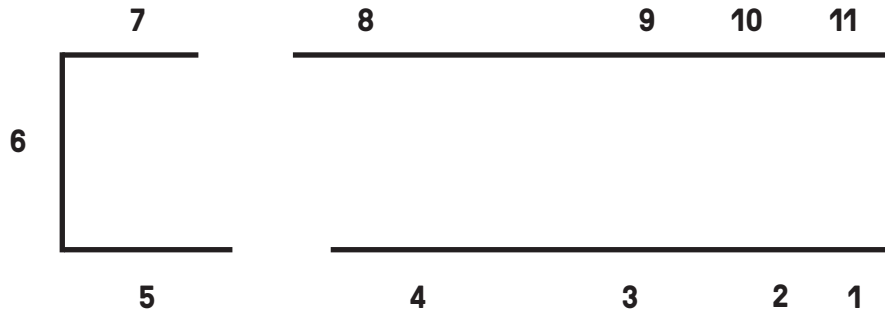
Aujourd'hui, London Road est en cours de réaménagement.

Alors que la curiosité à l'égard de cet énigmatique chef-d'oeuvre « édouardien » grandissait, la ville a changé au point d'être méconnaissable.

En 2017/18, alors que le redéveloppement du site en un hôtel et des appartements de luxe était imminent, un projet de documentation et d'archivage de ce bâtiment unique a commencé. Cela a été géré par l'archiviste, Jenny Walker.

Dans le cadre de ce projet plus large, les photographes Gavin Parry et David Penny ont invité les anciens résidents du bâtiment à revisiter leurs anciennes maisons et à réhabiter temporairement les pièces où ils avaient autrefois vécu et travaillé. Être photographié dans le cadre de ce retour à la maison ritualisé - les portraits qui en résultent deviennent un document de la réunion entre ces espaces autrefois importants et leurs anciens résidents.

Les anciens résidents ont transformé positivement les espaces froids, humides et délaissés par leur présence de façon inattendue. Ils incarnaient chacune des pièces comme s'ils les possédaient. Il était surprenant de constater à quel point il y avait une absence presque totale de tristesse et de nostalgie. Le fait de revisiter leur ancienne résidence après plus de 30 ans a suscité beaucoup de joie, de tendresse et d'appréciation.



- 1 - *David et Lynda Berry : Appartement 34 (1973-1975), 60x40cm, 2017.*
- 2 - *Margaret Gallagher : Appartement 13 (1933-1938), 60x40cm, 2017.*
- 3 - *Coin, Chambre: Appartement 30, 100x66cm, 2017.*
- 4 - *Denise Knight: Appartement 27 (1957-1964), 60x40cm, 2017.*
- 5- *Len Robinson: Appartement 34 (1958-1969), 60x40cm, 2017.*
- 6- *Carol Williams et Yvonne Brinksman: Appartement 24 (1962-1979), 60x40cm, 2017.*
- 7- *Susan Sedgwick : Appartement 16 (1944-1948), 60x40cm, 2017.*
- 8 - *Papier Peint Bleu, Salon: Appartement 14, 100x66cm, 2017.*
- 9 - *Carol Williams et Yvonne Brinksman: Appartement 24 (1962-1979), 60x40cm, 2017.*
- 10 - *Papier peint, Cuisine: Appartement 37, 100x66cm, 2017.*
- 11 - *Bill Milner: Appartement 37 (1949-1958), 60x40cm, 2017.*

Impression sur papier jet d'encre haute résolution 140g sur EPSON SCP20000,

# AMOS

Le lotissement Amos a été construit dans les années 1930 à Rotherhithe, Londres.

C'était l'un des quatre immeubles érigé le long d'une mince bande de terre s'étendant entre la Tamise et les docks de Rotherhithe. Les appartements ont été construits à l'origine comme résidences pour les dockers et leurs familles.

Au début des années 80, les docks ont cessés leurs activité et la région subissait une vague de développement effréné.

Un différend sur la propriété du domaine a laissé de nombreux appartements habitables vides.

De 1984 à 1987, certains de ces appartements ont été occupés par des squatters : un ensemble de personnes, motivées par des besoins urgents en matière de logement, des circonstances personnelles ou des choix de vie, qui se sont réunies et se sont façonnées en une communauté.

J'étais à la fois photographe et squatter vivant sur le site. L'une de mes motivations était de remettre en question les préjugés et les idées préconçues. Je voulais présenter un document positif d'une communauté - pour aussi en informer les organisations externes souvent hostiles, telles que le Conseil municipal, les promoteurs immobiliers et les associations de locataires.

Au lieu des stéréotypes négatifs et simplistes souvent tenus à propos des squatters, je voulais présenter une image d'une communauté beaucoup plus diversifiée et nuancée.

Nous étions un groupe de personnes utilisant et gérant une ressource de logement indispensable car les appartements qui n'étaient pas squattés étaient souvent vandalisés ou dépouillés.

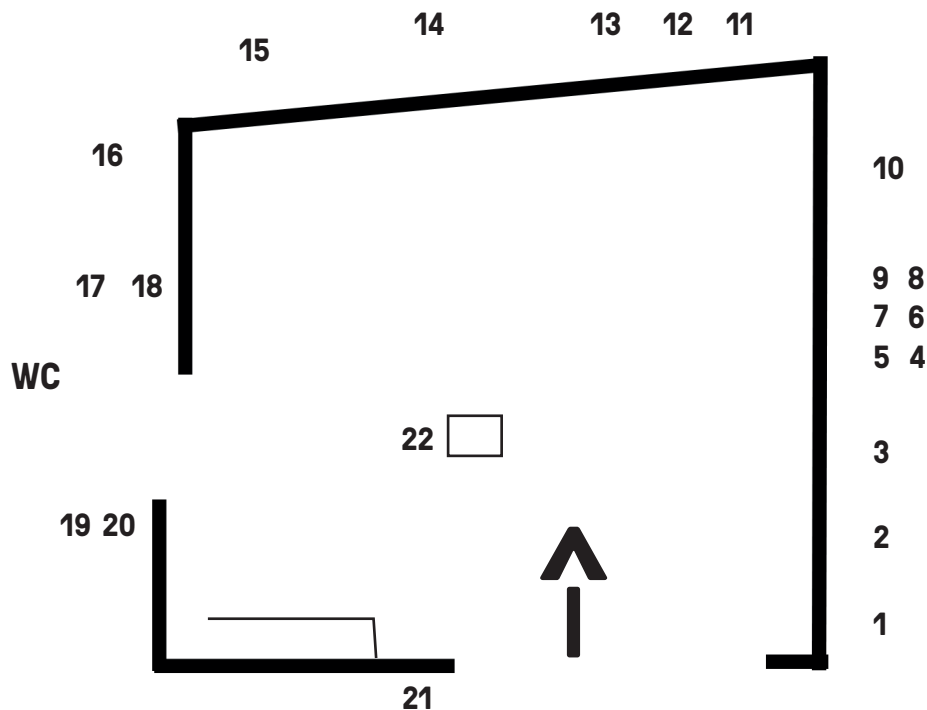
Je n'ai pas cherché d'images positives de squatters.

J'ai fait confiance au pouvoir de la « vérité et de l'objectivité » photographique. J'espérais que cela remettrait en question les opinions négatives sur les squatters.

Avec du recul, il y a une naïveté évidente dans cette approche. Une photographie et un photographe ne peuvent jamais être totalement objectifs, et les vérités peuvent être problématiques. En outre, l'interprétation d'une image est influencée par les préjugés, les valeurs et les croyances de l'observateur. En tant que photographe, on a beau souhaiter le contraire, en soi, les photographies ne peuvent pas changer les préjugés profondément ancrés des autres. Elles ne changent pas non plus les mauvaises décisions politiques en logement social.

En 1987, nous avons tous été expulsés. Ces photos constituent désormais le témoignage d'une expérience personnelle profondément transformatrice... Elles sont aussi le témoignage d'une communauté qui s'est trouvée réunie par la nécessité et les circonstances. À certains égards, il s'agit d'une collection d'images désordonnée, incomplète et aléatoire, mais une collection qui, je l'espère, capture quelque chose de l'énergie et de l'esprit des gens, et du caractère unique de cette époque et de ce lieu.





- 1 - *Gavin & Ann Marie*, 70x50cm, Impression jet d'encre sur papier dos bleu, 1985.
- 2 - *Malcolm & Jussi*, 76.5x55cm, Impression jet d'encre sur papier dos bleu, 1986.
- 3 - *Basil & Piers*, 70x50cm, Impression jet d'encre sur papier dos bleu, 1987.
- 4 - *Lucy Bed*, 54.2x39cm, Impression jet d'encre sur papier dos bleu, 1986.
- 5 - *Pat with kitten on a stump*, 54.2x39cm, Impression jet d'encre sur papier dos bleu, 1986.
- 6 - *Simone with Walkman and tea*, 54.2x39cm, Impression jet d'encre sur papier dos bleu, 1986.
- 7 - *Eden and some of her band*, 54.2x39cm, Impression jet d'encre sur papier dos bleu, 1987.
- 8 - *Heather with kitten on cushions*, 54.2x39cm, Impression jet d'encre sur papier dos bleu, 1987.
- 9 - *Flo with bike*, 54.2x39cm, Impression jet d'encre sur papier dos bleu, 1986.
- 10 - *Andy and bike*, 76.5x55cm, Impression jet d'encre sur papier dos bleu, 1986.
- 11 - *Sean with action man and mirror*, 70x50cm, Impression jet d'encre sur papier dos bleu, 1986.
- 12 - *Jo with torn knees and friend*, 70x52cm, Impression jet d'encre sur papier dos bleu, 1985.
- 13 - *Nicole watching TV*, 70x50cm, Impression jet d'encre sur papier dos bleu, 1986.
- 14 - *Nicole & ice*, 2.3x1.5m, Impression jet d'encre sur papier dos bleu, 1986.
- 15 - *View from outside Jane & Johns with black cat*, 70x52cm, Impression jet d'encre sur papier dos bleu, 1987.
- 16 - *Bob & Jane*, 70x52cm, Impression jet d'encre sur papier dos bleu, 1985.
- 17 - *Wendy & Jim with rat*, 76.5x55cm, Impression jet d'encre sur papier dos bleu, 1985.
- 18 - *Glenn & Simone & Stop making sense poster*, 76.5x55cm, Impression jet d'encre sur papier dos bleu, 1985.
- 19 - *Anna with man & ferret*, 70x52cm, Impression jet d'encre sur papier dos bleu, 1986.
- 20 - *Johno & cat*, 76.5x55cm, Impression jet d'encre sur papier dos bleu, 1987.
- 21 - *Smoking surfers*, 70x52cm, Impression jet d'encre sur papier dos bleu, 1986.
- 22 - *17 x avant/après les expulsions 1985-1987*, 8min20sec, video, ipad, 2022

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## FAIRE UN DON

Quels que soient nos goûts ou les causes que l'on défend,  
LA CULTURE EST ESSENTIELLE.

Grâce à votre don, vous permettez à l'association Maison Louis Jardin de proposer et d'organiser au mieux ces rencontres entre artistes et publics, MERCI À VOUS !

**FAIRE UN DON C'EST AUSSI ADHERER À L'ASSOCIATION MAISON LOUIS JARDIN !**



### **PETIT LOUIS 10 €**

Avec ce don je contribue à la mise en forme des expositions à la Maison Louis Jardin.



### **GRAND LOUIS 25 € ou plus...**

Avec ce don je contribue à la mise en forme des expositions à la Maison Louis Jardin et à son développement futur.

**FAIRE UN DON**

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Lingering and looking, together and apart – the photography of Gavin Parry  
Andrew Warstat – August 2022

“In the vicinity of the work of art we were suddenly somewhere else than we usually tend to be.”  
Martin Heidegger, ‘The Origin of the Work of Art’, *Poetry, language, thought*  
(New York: Harper & Row, 1975:35)

Photography requires time: from you, right now, when you look at these pictures, but also from the photographer, from the machines and technologies that manifest the pictures. Photography also *acquires* time: from the places, people and things that appear in the images, and at its best, or most crucial, photography can protect time and offset and delay decay. This is what Gavin Parry’s pictures do. Parry’s photographs – selected from various stages of his practice – show us different times, true to moments and places, people, and things, that would have disappeared or not have been noticed or ever remembered. This transformational, redemptive aspect of the photograph is something many writers and thinkers have commented on (from Benjamin and Proust to Barthes and Deleuze), but what is important is the particular way a particular photograph does this act of magical preservation. What matters is that it’s a photograph, one image, one picture – not an essay or philosophical treatise – that recovers the disappeared and lost, and it’s this power that stops an image being subservient or secondary to the written word.

Photography is, in the words of Teju Cole, “not only the ability to make an image directly out of the interaction of light and the tangible world but also the possibility of saving [an] image” (Cole, 2016:197); and when photography is at its most significant – and with Parry’s work in particular – it is about retaining and protecting this temporal and spatial difference and distance within the image. Parry’s work shows how photography can visualise, across time and place, the innate difference of other people and other times. This ‘innate difference’ is what gives the world richness and complexity, and these are pictures that respect the alterity and strangeness that time and place (and history and identity) possess. Look carefully at these pictures and you might start to sense and feel what it is like to regain an awareness of duration and presence in the world, so that instead of feeling as if we ‘never have time’ (the perennial experience of modernity and modern life) we might begin to refamiliarize and reorient ourselves within the shared, strange, and fragile world we all live in.

*Amos: a community for those with nothing in common*

Looking at the pictures assembled from Parry’s work from the last thirty years, an initial reaction is to read the photographs as a record of the fluctuating shifts in our experiences of personal, social, economic, and even political space. How we live, where we live, who we live with, what we treasure (and what we have lost) are all in Parry’s pictures. For example, the images of the Amos housing estate could be described as documents of a particular history, even classic documentary photography in the best traditions of that genre. In these images we find a time capsule from a moment when social, living space wasn’t simply

reduced to financial opportunity. It is a cliché to suggest that photography freezes and fragments time, however with Parry's work we can see why the idea of photography as an immobile 'still' image is questionable. Here, the images are about the continuities and flows that occur when time is reactivated, not just frozen or stilled – these are not still images from forgotten stories, instead they are the reanimation, the 'unfreezing' of condensed experiences and moments. In retrospect, we can see how the images were taken a key moment when urban space – especially in the major capitals like London, Paris and New York – was slowly being hollowed out by the economics of neo-liberalism. This period witnessed the transition from managed social housing to privatised or privately owned property (the shift from a building being a place to live in, to a building being an investment). In so many of these cities, the period between the late 1960s and mid 1980s saw the dismantling of the social, historical, political, and economic web of support that kept so many urban areas alive. What happened in Canary Warf in London, or Les Halles in Paris, was broadly similar – a lived community was expropriated through what we now call financialization (the shift in late capitalism where profit was now made from finance systems themselves, rather than, say, manufacturing). The common theme uniting these inner-city spaces during this time was that historically working class and urban communities were gradually moved out (or felt compelled to leave or were priced out) of what had been their traditional communities. The actual process involved the purposeful, engineered neglect of buildings that previously would have been rented social housing, with a shift away from democratically accountable city councils being the owner of properties, to private companies and landlords owning buildings. What people experienced was, in the words of the writer and political theorist David Harvey, "the existential pain of a withering crisis of everyday life in the city" (Harvey, 2012: p.x). The paradox was, though, that in these gaps appearing within the urban landscape, provisional communities moved in – which is precisely what Parry's Amos images show. In the crevices of decaying urban space there were opportunities for alternative ways of living; in Harvey's words this was opportunity for "an alternative urban life that [was] less alienated, more meaningful and playful but [also] conflictual and dialectical, open to becoming, to encounters (both fearful and pleasurable), and to the perpetual pursuit of unknowable novelty" (Harvey, 2012: p.x). The artists, musicians, and flaneurs that managed to fleetingly create their homes in these spaces were people hopeful for a different kind of life. This moment was only temporary, but what is significant for us today is that this moment lives on in the photographs: the romanticism associated with the transitory and evanescent is sustained in the image. The humour, the empathy, the awkwardness and oddity lives on as a picture of how different lives are possible. What makes these images more than nostalgic is the promise and hope of making a life in the neglected spaces of modernity, the images recreate an almost forgotten sense of shared experience, and it's what makes the images uncannily timely. The pictures invite the viewer to see what (and how) a community 'looks'. Amos is not, however, an idealised, perfect society (seen through a wistful 'rose tinted' lens) – instead it is, to paraphrase Georges Bataille, a community of those who do not have a community.

Such a community is built on a rapport of difference – you couldn't (and can't) create rules for who belongs in such a community. They are friends, friends of friends, acquaintances, people who are passing through, people who can make things, fix things, share things, travellers, lovers, artists – they could be you or me. The people in the Amos images are both utterly distinct and just like everyone else. In a picture like the one of Anna, with the ferret,

dog and the unnamed man, we don't know quite what the relationships are or what the narrative is (are the couple in a relationship? Are the animals their pets? Are we eavesdropping on a conversation?). The faces – due to the angle of the camera – don't address or acknowledge us: the camera's line of sight is from just above where we could feel included in the scene, and it's this awareness of being both inside and outside the image which makes it compelling. This sense of being within the image while also being slightly 'off to one side' is not only a description of the image, but also true to the experience of the being with others, of being 'in-common' with other people. This experience of community and the experience of looking at the photograph is one based on what could awkwardly be described as an exceptional but also utterly quotidian state: that it is precarious and unfamiliar, but also recognisable and known. The image becomes a meeting place for all these conflicting types of knowledge and experience, and photography is a privileged way of recording this understanding. The Amos photographs are liminal spaces or transitional portals that takes us, just momentarily perhaps, "somewhere else than we usually tend to be" (Heidegger, 1975:35).

This especially happens because of the way specific details or narratives become imprinted in the images – these are the particular elements of a picture that draw us in and then open up the stories of the scene and place. Parry's Amos images clearly document the changes in how we experience late capitalism, but they do this by pointing our attention towards the minutiae of lived life, the 'stuff' and matter of being humans: walls and surfaces, books and clothes, skin, and hair – even the weather. If we look at the picture of Nicole, for example, posed before a wall of ice, as she both marvels and is shocked by the strangeness and absurdity of a decaying building in the grip of winter, the building becomes: a theatrical backdrop, a metaphor for the indifference of an economic system, a beautiful dreamscape, a comic drama, a landscape sliding or skidding out of frame, the prickle of a frosty wind, the promise of warmth when you manage to get back inside – all these things, all at the same time, but crystallised in the photograph's record of texture, gesture, angle and depth.

### *London Road – The Redemptive Image*

The ability of images to shift our thinking from the general to the particular is what art, and especially photography, does. In the *London Road* series, it's striking to see how Parry has made history and time adhere to the bodies, surfaces, and objects he's photographed. The *London Road* images are from a project Parry worked on with project manager Jenny Walker, and artist David Penny which recorded the redevelopment of a fire station in the city of Manchester into a leisure and retail facility and hotel. What made the original fire station so unusual, however, wasn't just the modernity of the building (as Walker noted "when the City of Manchester Corporation commissioned the new fire station in 1900 no expense was spared. This was an unrestrained, ornate statement of modernity and civic intent of a type and scale not seen in Manchester" (Walker, 2020:23)), but that the workers and their families lived above their place of work: "it was home to hundreds of fire service families over its working life" (Walker, 2020:24). As a former fireman who lived and worked in the building commented: "London Road was not just a fire station but a community. You have got to remember that the city was a totally different place to what it is now, this was the only residential community within the city centre" (Walker, 2020:23).

When the building was decommissioned as a fire station in late 1980s, the workers and families also left. The building was mothballed for later development but endured a period of neglect and gradual decline. When the site was finally about to be redeveloped in 2017/18 the project to document this unique building began. As part of this process Parry, Walker and Penny invited the previous residents of the building to revisit their old homes and, for the duration of creating a photograph, re-inhabit the rooms where they had once lived and worked. The resulting photographic portraits therefore became a kind of ritualised, final record of a reunion between these significant spaces and their former residents.

The past lingers in photography – that’s axiomatic, obviously – but it’s only through the process of becoming an image, of becoming legible again in a shared present, that particular things can re-enter our experience and reappear in their specificity and individuality. The dilapidated rooms and objects which Parry & Penny documented in the series have passed so far beyond any habitable usable state that what we ostensibly see is ‘neglected space’ but, by becoming images – by being photographed – the neglect is metamorphized into a visual experience and the rooms become reanimated as we too reinhabit them. As Alfred Sohn-Rethel noted in his short text ‘The Ideal of the Broken Down’, “One never really owns something until it has really been knocked around, otherwise it is just not worth it; it has to be used and abused, run down until there’s practically nothing left of it” (Sohn-Rethel, 1926: online). The redemptive quality of Parry & Penny’s photography allows us to both save the past from disappearing but also transform, even rescue, the specific details that make the world rich and complex: the discarded objects and spaces transition from being abandoned, haunted places into image by the camera, and in so doing the objects in the pictures reveal themselves to us in ways we could never have conceived of while they were still in use. As an image, some strange continuity between the prior and post state of the objects and spaces is uncovered; the material state, the physical ‘object-ness’ of a chair or table or strip of wallpaper somehow resurfaces again in the photograph.

*Silent Dialogue – “I needn’t say anything. Merely show”*

The contemporary neo-liberal city has been built on certain types of transnational activity like finance, media, law, advertising, and consultancy. These are invariably types of business that can fluidly move workplaces and centres of activity to any networked city; they are the quintessential ‘placeless’ corporations that are everywhere and nowhere. They have been established in the areas of cities that were often associated with now impoverished or unviable industrial manufacturing and production (docks, warehouses etc.). This has led, of course, to significant shifts within local communities as development transforms de-valorized properties (as occurred, for example, with the Amos estate and the building that was the site for the London Road project). It is also what happens with globalisation and the creation of what Saskia Sassen has termed global cities, and no country has been immune to these changes.

This colonisation of space by a creeping sense of 'place-lessness' has occurred in so many cities, but what happens to the people left behind when an area is changed around them? What happens when the changes wrought by development displace pre-existing communities? Being edged out to the margins or 'pushed out of the frame' – economically, socially, spatially – seems to characterise so many peoples' experiences of contemporary urban life, with the result that, as Prasad Khanolkar has noted, "cities [...] often "double up" into invisible second cities that emerge and operate in the shadows of carefully planned cities" (Khanolkar, 2022:5). These 'shadow cities' are complex, diverse but half seen places; they are populated by people who are invariably central to the life of a city yet are somehow invisible. These duplicate cities within cities are made up of locally run shops, precarious housing, and buildings that can seem anomalous, strange, or curiously out of place. Often, they are places with long established histories or that have a special role for the remaining community.

In Parry's collection of pictures *Silent Dialogue*, the camera has been used to re-establish or re-mark the street communities in the Dhal-ni-Pol district of Ahmedabad, Gujarat in India. Technically the pictures fall into the genre of street photography, but the images are more complex than such a generic definition implies. As with Parry's other work, the camera is positioned on the boundary between spaces: the pictures are both intimate but also formal, respectful in terms of distance and composition, somehow appearing 'within' a living, breathing space yet they don't seem intrusive. The pictures show a connection between the camera and subject but use a (literally) unspoken visual etiquette. The ethics of visual representation and documentary image making is a subject that has been extensively discussed in the discourse of photography, but invariably what these discussions have covered has seemed closer to accounts of the morality of image making – the rules, procedures, boundaries, and quasi-laws that should or could be observed by photographers and image makers. With Parry's work something different is going on: there seems to be a more fluid, dialogic ethics of image making in play that is closer to what the philosopher Simon Critchley means when he describes ethics as "a relation [...] where I *face* the other person and keep my distance [because] distance implies respect" (Critchley, 1999:286). In Critchley's definition, an ethical response to someone or something cannot be reduced to conceptual comprehension (it's not about getting definitive knowledge of another person to 'completely understand them'), instead it's about giving space to allow a dimension of strangeness and wonder to appear in our relations with others. This allows for a depth of identity to develop or surface that stops us making easy, reductive assumptions about what we're looking at. We see this in Parry's work through formal elements like framing (where people are situated in their own spaces and places – see an image like the tailor, for example, framed in a doorway, looking up from his sewing machine as the camera mimics a passer-by). What is at stake in these pictures is an equality of vision – something about a space and place and person all being of equal value. Pay attention to how your eye travels across the image – the context, the ground or background comes to have equal significance as the person or figure – you look at everything in the image, not just the ostensible 'content' or subject. The resulting images are therefore not about grasping the subject – these aren't pictures that 'capture' or 'freeze' the content of the photograph.

An important part of the project, as Parry himself noted when discussing the process of making *Silent Dialogue*, was the lack of a shared language between the sitter and

photographer. This meant directing the construction of the photograph had to be done non-verbally so any words would only act “as an additional prompt or nudge towards the image and portrait”. The absence of a mediating verbal language therefore emphasised the role of vision and sight (it’s not possible ‘explain’ the pictures by just transcribing a conversation between the photographer and sitter); instead, the pictures came about because the image was the common ground between two people. Looking and sight did what conceptual, linguistic understanding and negotiation couldn’t achieve, and in this instance the face, like the photographic image, can only really touch us via our eyes.

Parry’s approach in *Silent Dialogue* mimics Walter Benjamin when he noted in his *Arcades Project*, “I needn’t say anything. Merely show” (Benjamin, 1999:460). Written description can’t do what the photograph of a person – a local shopkeeper, our nearest neighbour – can indicate; words and ideas can’t ‘picture’ the appearance of a face at a particular time of day, the weight of a body relaxing into a chair, the light and shadow on the folds of clothing. This is not to downplay the importance of writing in the dialectical interplay between word and image, it’s just that pictures *are* different to texts, and this difference allows a pre-conceptual (ethical, according to Critchley) encounter with the other. This is why *Silent Dialogue* is not simply about the semiotics of the street or a technical document of urban socio-spatial change – this is not a conventional documentary photography project, but an ethical meeting with how we see and respect alterity.

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