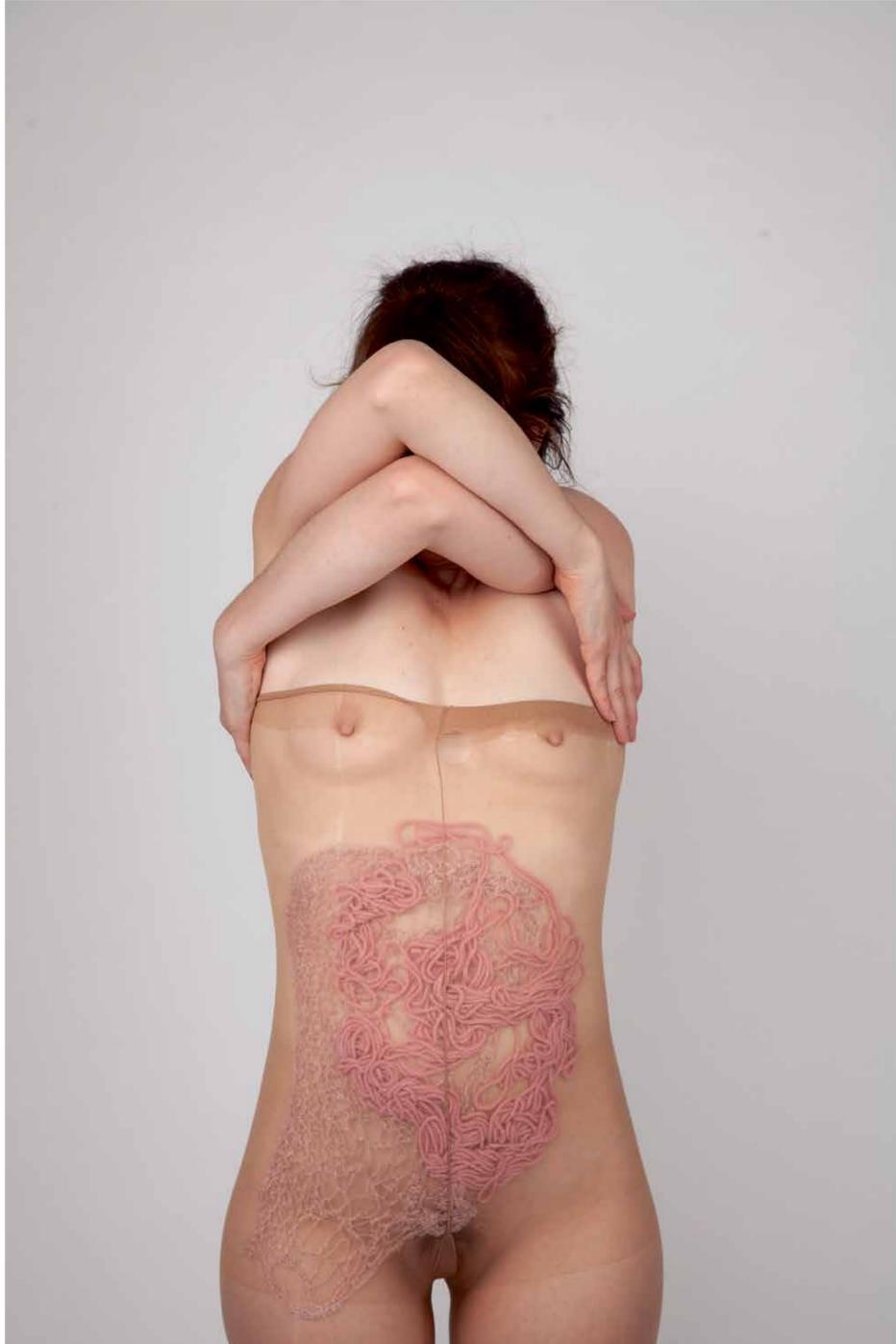


<p>Angela Blazanovic Planted in-between and lost in the elsewhere</p>	<p>Ben Bird Europe's symbolic heartland in uncertain times</p>	<p>Bella Tozini Celebrating the power of fluid bodies</p>	<p>Chris Roberts Lessons in causality</p>	<p>Joanna Vestey Picturing the mechanisms of another sense</p>	<p>Katja Høst Photographing the familiar</p>	<p>Karim Skalli In between designations of identity</p>	<p>Paloma Tendero Exploring physical & psychological relationships that spring from inherited DNA</p>	<p>Rory Carnegie Life as part of the Landscape</p>	<p>Su Jung & Ted Oonk An archival project about islands</p>
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UNCERTAIN STATES / 30





PALOMA TENDERO

Inside Out

My work explores physical and psychological relationships that spring from inherited DNA. I experience life through my body, a body that holds my emotions and houses my anatomy, my energy and my memories.

My body has been crafted from the genetic history of my ancestors with all their familial features and traits, sewn inside me from the very moment of my conception. It is a fragile and vulnerable entity. It has been compromised by its own genetic history and the genetic flaw I have inherited from my mother, which sits silently within me, waiting to inflict a malaise that lies beyond my control.

Since childhood I have viewed my body as both good and bad; a friend that offers life, but also a vessel damaged by its own genetic structure. It is the union of these opposing forces – the struggle between biological determinism and self-will – that has led me to explore the subject of the body and its inherited DNA.

Through photography and sculpture, I look for an interpretation of this co-existence of the healthy and the sick. The work often begins with a photograph of my body, contorted through performance into a sculptural form, and physically overlaid with a knitted or crafted representation of the internal genetic flaw. Put together, the body perfect is enveloped with the genetic imperfection, dragged from the inside into the revealing light of the external view. The final pieces weave together the emotional struggle we all have between genetic determinism and the desire for free will.

<https://palomatendero.com/>

We are/We are not	Constructed/Deconstructed
Narrative/Non-Narrative	Multiplicity/Individual
Determinacy/Indeterminacy	Identity/Dissimilarity
Diversity/Uniformity	Recognition/Mis-recognition
Histories/Future	Memory/Amnesia
Fact/Fiction	Dialogue/Soliloquy
Subject/Object	Language/Non-Language
Border/Borderless	Belonging/Longing
Resonance/Dissonance	Displacement/Stasis
Discontinuity/Continuation	Disruption/Organisation
Gender/Genderless	Power/Powerless
Empowerment/Veto	Time/Timeless

A MANIFESTO WE ARE

The theme, WE ARE, signifies a manifesto for Human Interfaces Creative Lab Research Group at Norwich University of the Arts (NUA). The three constituent parts of our manifesto are: Intentions, Motives, Views. These could be shown in the form of a 3 dimensional, interactive or animated collections of words that represent the diversity and multiplicity of our investigations into the human condition and its interactions with the world.

As a group we include a very wide variety of practice and areas of concern front and center. Rather than seen as a lack of definition this is a strength to celebrate. It informs our intention to investigate and/or challenge the gaps, slippages and in-between spaces in understanding of the human experience whether in arts, science or the humanities.

Our motives are to develop new understandings, knowledge, insight and questions as well as challenging received ideas. It may be that for some this is about improving human experience or the experience of certain groups. However, we would want the diversity of both individual's motives as well as the motives of the group as a whole to be reflected in the manifesto, which has a sense of fluidity about it.

This issue of Uncertain States addresses the complexities of how and what it means to be human now, exploring the functions, affects and dynamics of how identity is constructed through narratives, histories and social geography; through the exploration of relationships between communities and individuals, between power and empowerment, nature and nurture and representations of the human condition through technology - between the 'real' world, a digitally networked one and the space in-between.

We look specifically at the disruptions and slippages that occur between positions, people, territories and contexts. As the world becomes increasingly connected / disconnected and we embark upon uncharted territory, who do we hear, who do we listen to, how do we learn and share, what does this mean for society? It is in these disruptions and unreliable narratives, where memory and histories are fabricated, in the holes and gaps, the truths, the lies and how these shift, adapt or translate that tell us what it is to be human. At the reciprocal relationships between

communities and individuals, technologies and all species. The interface between us and the viewing screen and the expectations of the viewing public, between language, performance and sound, between power and empowerment, between nature and nurture. We intend to challenge the boundaries between representation and the 'real' world, and the space in-between.

We asked people to respond to a list of binaries in order to start a dialogue, to challenge, to disrupt, to seek out the gaps, slippages and breakages, of the in-between of these dualities.

The binaries were workshoped as a starting point (and are not intended to be definitive) for the Manifesto of the Human Interfaces Creative Lab Research Group. Members include lecturers, practitioners and PhD students from across subject disciplines including photography, film, fine art, sound arts, design, illustration, and performance. The overriding factor that stimulates dialogue between members of the Human Interfaces Creative Lab is the multiplicity of identity and what it means to be human. For many, this is constructed through stories, narratives, histories and memories, though a diverse range of practice and media. These structures, however are not taken for granted as complete or definitive - often it is the disruptions and slippages, the discomfort and unease and how identities are renewed and shifted, that are most important.

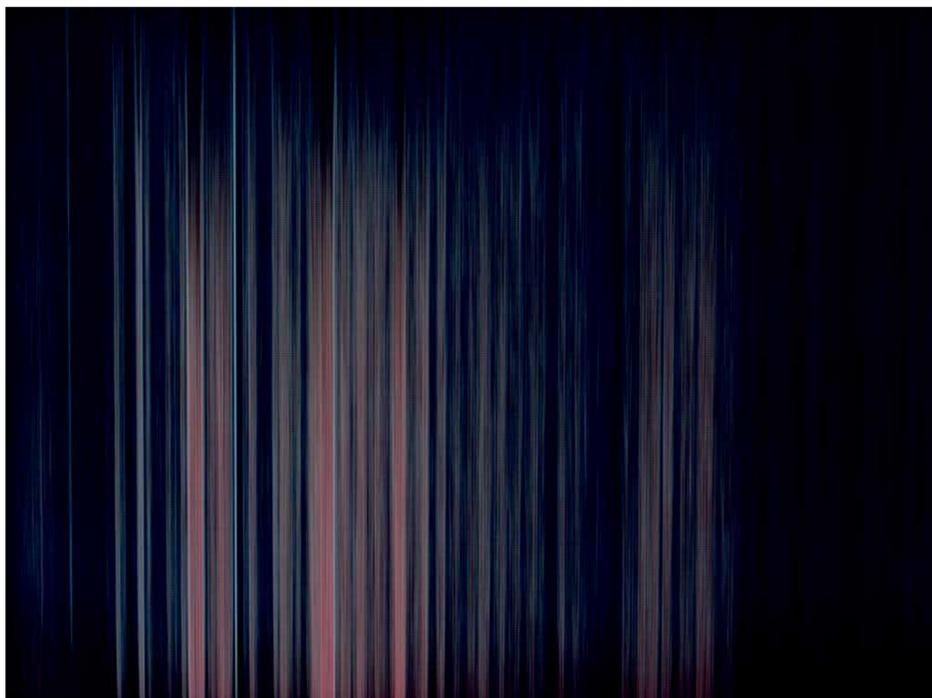
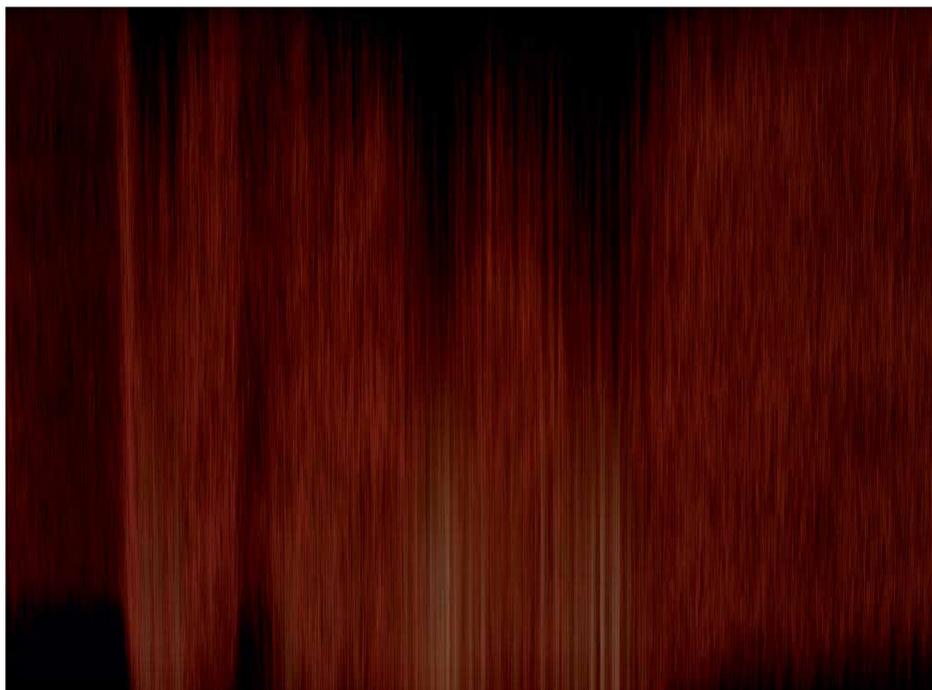
WE ARE interested in how the visual representations of the 'other' is caught up with the fluidity and multiplicity of social and cultural identity, exploring the spaces in-between and the interplay of fiction and recollection, borderless and stateless, belonging and longing, the sense of resonance and dissonance, and of displacement and discontinuity.

Our intentions are to explore the slipperiness of human interfaces - it's disruptions, unreliable narrators and narratives, where memory and histories (individually and culturally) are fabricated, the holes and gaps, the truths, the lies and how these might shift or be adapted or translated across cultures, time and art/design forms.

Ultimately, WE ARE attempting to question what it is to be human.

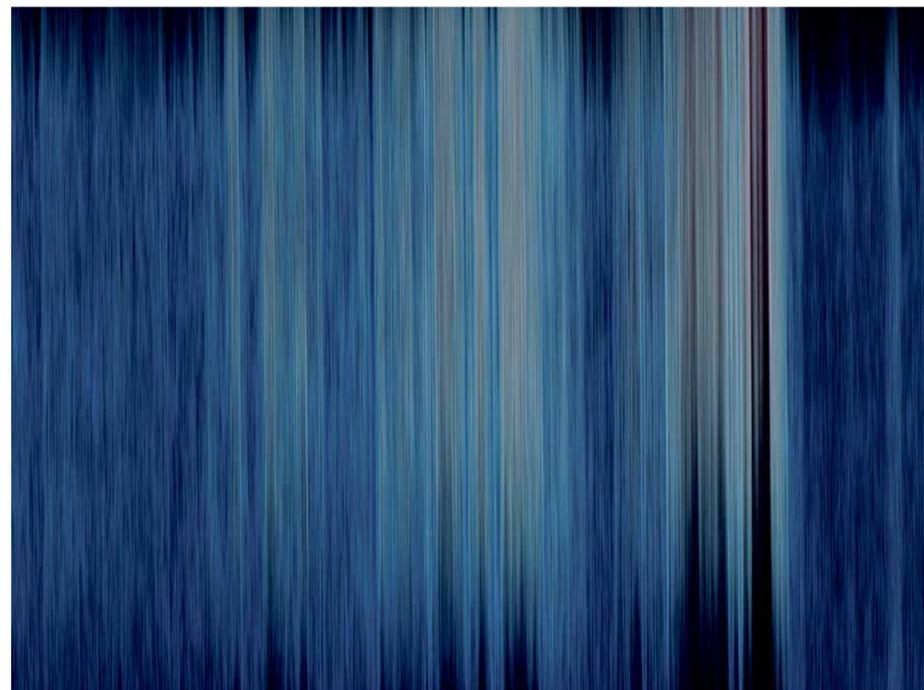
Professor Richard Sawdon Smith, Dean of Arts & Media Faculty, Research Champion: Human Interfaces Creative Lab Research Group Norwich University of the Arts

Knowing what not to know: Sharing and hiding information in digital societies - Dr Jess Wright, Oxford Martin School, Oxford, February 23rd 2016



'O Say Can You See?' Art, Propaganda and the First World War - Professor David Lubin., Rothermere American Institute, Oxford, February 28th 2017

On Madness and Expertise: the Atomic bomb and visions of Global order in the 1940's - Dr Dr Rosenboim, Radcliffe Humanities Building, Oxford, January 20th 2017



The Hippocratic Paradox: When is Resuscitating a Patient Doing Them Harm? Dr Elizabeth Dzeng, Green Templeton College, Oxford, September 15th 2016

JOANNA VESTEY

Lecture Series

Created over the period of one year at The University of Oxford, these works take as their starting point, audio recordings from thirty six lectures. These lectures span the three academic terms that make up the year - Trinity, Hilary and Michaelmas - and encompass a broad range of academic presentations from a multitude of disciplines.

From its beginnings, photography's power to transform has held a fascination. The camera's ability to reveal, to make visible, to make permanent things which were fleeting or fugitive, was a key part of its early success. "The phenomenon... appears to me to partake of the character of the marvellous", wrote William Henry Fox Talbot in 1839. "almost as much as any fact which physical investigation has yet brought to our knowledge. The most transitory of things, a shadow, the proverbial emblem of all that is fleeting and momentary, may be fettered by the spells of our 'natural magic' and may be fixed for ever in the position which it seemed only destined for a single instant to occupy."

Lecture Series explores this notion of transformation, converting sounds into sights, taking transient moments and converting them into static, spatial patterns using a hybrid of technologies. The digital audio files have been made visible through a monitor and subsequently photographed, using a long exposure on a 10x8 film camera. The resulting images use the mediums of both past and present to create a physical marking, a trace in some way, a reference of - and to - something ordinarily intangible which has taken place.

While there are no claims that they directly picture the mechanisms of another sense, these photographs playfully allude to the transformation of one sense to another, and of one medium to another, reflecting both photography's shift from analogue to digital and the digitisation of knowledge. The images invite the viewer to consider the technological transformations we are experiencing, the seismic shifts in the systems and structures all around us.

Picturing the mechanisms of another sense has long been of interest to artists and scientists, from Ernst Chladni (1756-1827), who perfected a technique to visualise acoustic vibrations in dust known as Chladni's Figures, to Georgia O'keefe (1887-1986). Her paintings, such as Music- Pink and Blue No 1, (1918) and Blue and Green Music (1919) were directly influenced by the famous synesthete Wassily Kandinsky (1866-1944). Kandinsky reportedly could 'see sound'. In his art he looked to invoke sound itself through vision: "Our hearing of colours is so precise," he wrote, "...Colour is a means of exerting a direct influence upon the soul. Colour is the keyboard. The eye is the hammer. The soul is the piano with its many strings. The artist is the hand that purposely sets the soul vibrating by means of this or that key. Thus it is clear that the harmony of colours can only be based upon the principle of purposefully touching the human soul." In notebook P, arguably some of his most important writing, William Henry Fox Talbot referred mysteriously to 'Words of Light'. My hope is that in Lecture Series, you enjoy these lectures in their new form, as 'Words of Light'.

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BEN BIRD

Run to the waters edge

Schengen is a small village in Luxembourg; It is more widely known for the European agreement that is named after it. The 1985 Schengen agreement (later the Schengen convention) was a cornerstone of the then European Economic Community, and underpins the European Union's political and economic foundation. Its main focus is on free movement of people and the dissolving of internal border controls for the majority of EU member states.

The village lies on the banks of the Moselle river where the agreement was signed on a boat by representatives of France, Germany and the Benelux states. It's also the meeting place of three land borders (or a tripoint) of Luxembourg, Germany and France.

In the past, this region has seen territory switching control from one country to another. An example of this being Saarland, the German federal state bordering this part of Luxembourg. Saarland has been an independent state, controlled by France and a part of German in just half of the 20th century. The area rich in coal and steel, was of huge significance to the EU's founding ideology and its predecessor, the European Coal and Steel Community.

Recently, increasing pressure has been put on the European Union, its member states and the ideas it fosters. This has manifested in the UK referendum to leave the EU, the turmoil caused by the dubbed Brexit, a rise of discontent citizens, growing populist or radical politics, the pressing

issue of refugees from the Middle East arriving on Europe's shores resulting in a temporary suspension of Schengen and reinstating of border controls by some states, terrorism, and countries like Greece trying to recover from financial crisis.

Run to the waters edge was made moving around this symbolic location of the European Union's political project. A project that is seemingly now at a crossroads. The spectre of failure could now lurk over the EU, with a turbulent presence and an unclear future ahead of it.

www.benbirdphoto.com



Tiana, February 2018

BELLA TOZINI

Lacração (Slay)

"Lacração" ("Slay") are mechanisms used to achieve fulfillment, to exert power so that you can exist, live and be in this world. It's also the name of the ongoing documentary portrait project of identities and fluid bodies of the LGBTQ+ community in the city of Jundiaí, São Paulo, Brazil.

If there is one theme which I am particularly anxious about, is the contemporary failure of love. I am not talking about romantic love, but the specific love that recognizes and appreciates another human being, the love you find when you look at each other, when you exchange a word, a touch and open up to one another, thus allowing yourself to be vulnerable. My photographic performance is horizontal, there is a recognition of bodies that carry propositions of singular enunciations, which historically have been determined as inferior and perverse.

Brazil presents ongoing alarming epidemic rates of violence against the LGBTQ+ community, in a rising context of conservative politics and religious forces.

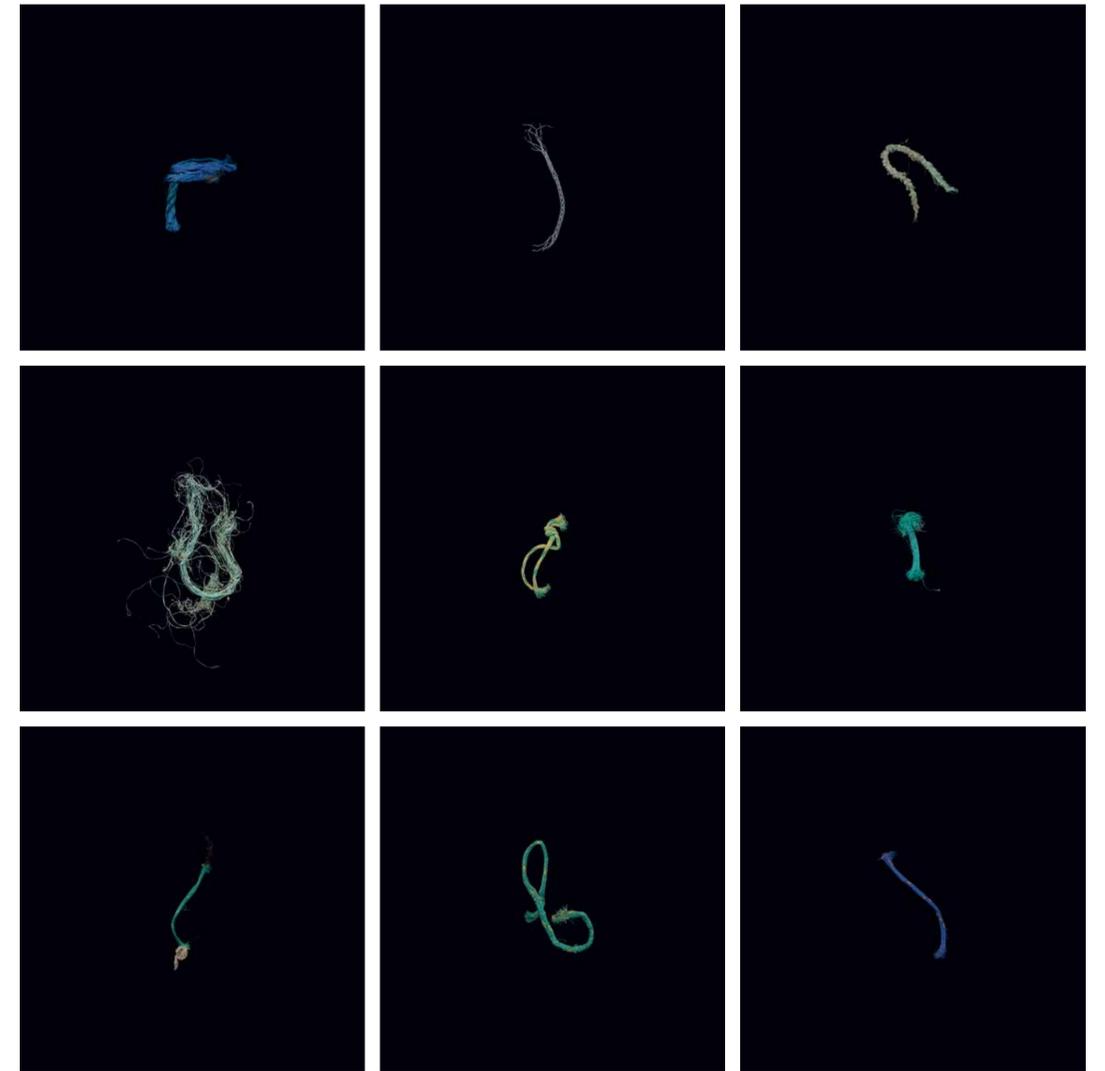
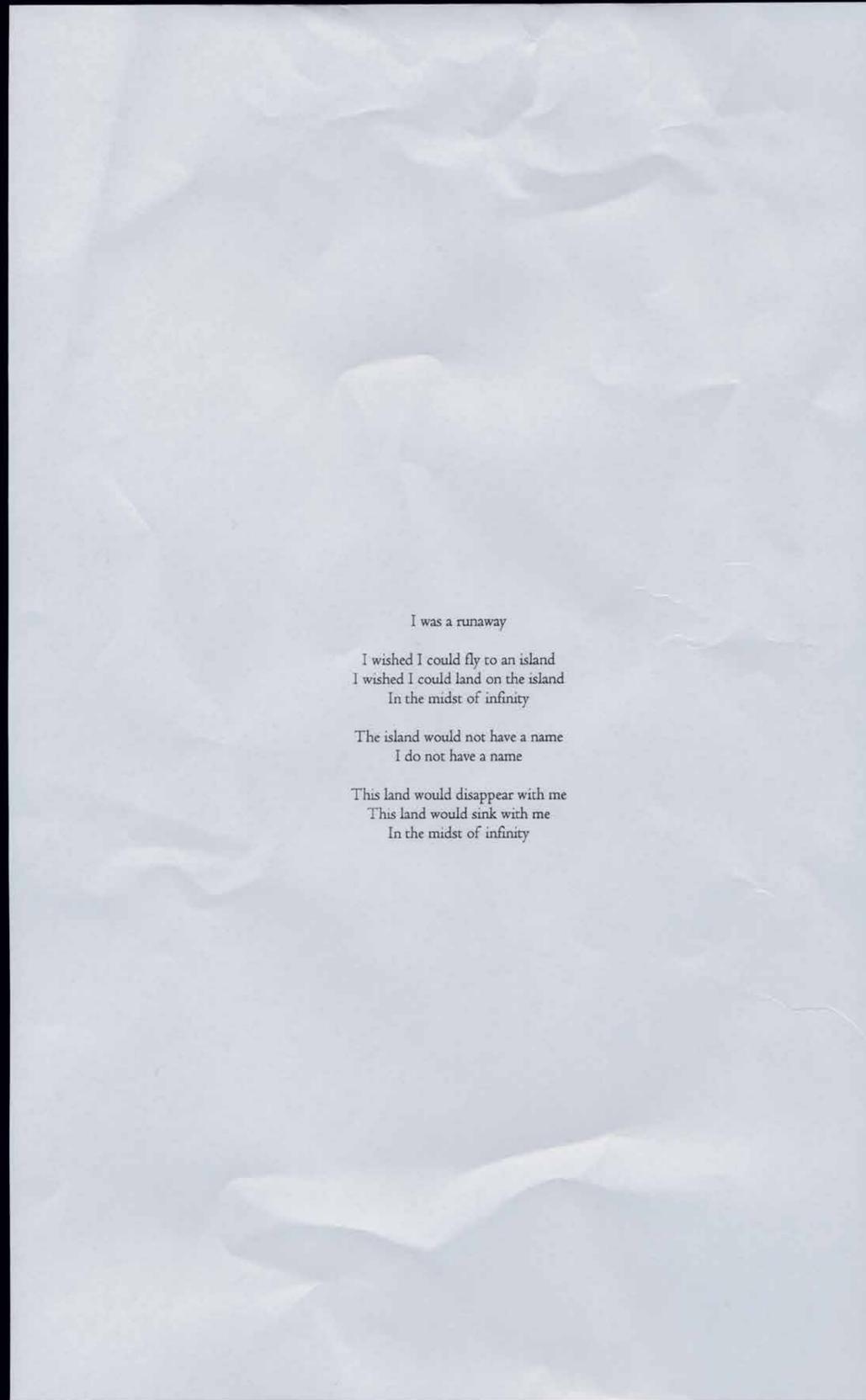
In the face of these restrictive social norms, the project celebrates the existence of these lively and engaging people and the unique creation of their own identities.

"Slay. According to the Urban Dictionary, "slay": (a) killed it, succeeded in something amazing, (b) something you tell someone when they look sexy as f***.

www.lacrao.com
 @projetoalacrao
 @bellatozini



Linn da Quebrada, August 2016



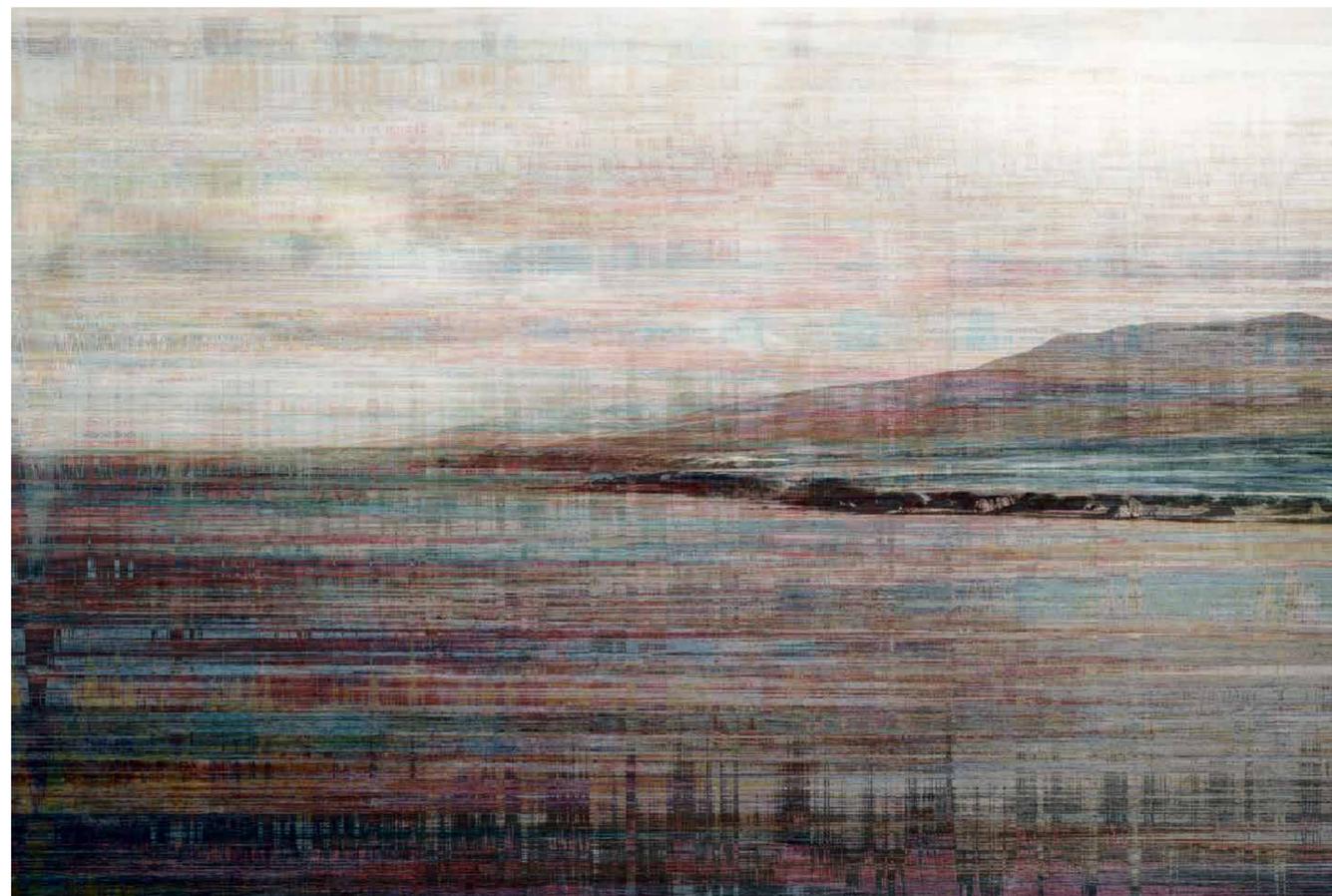
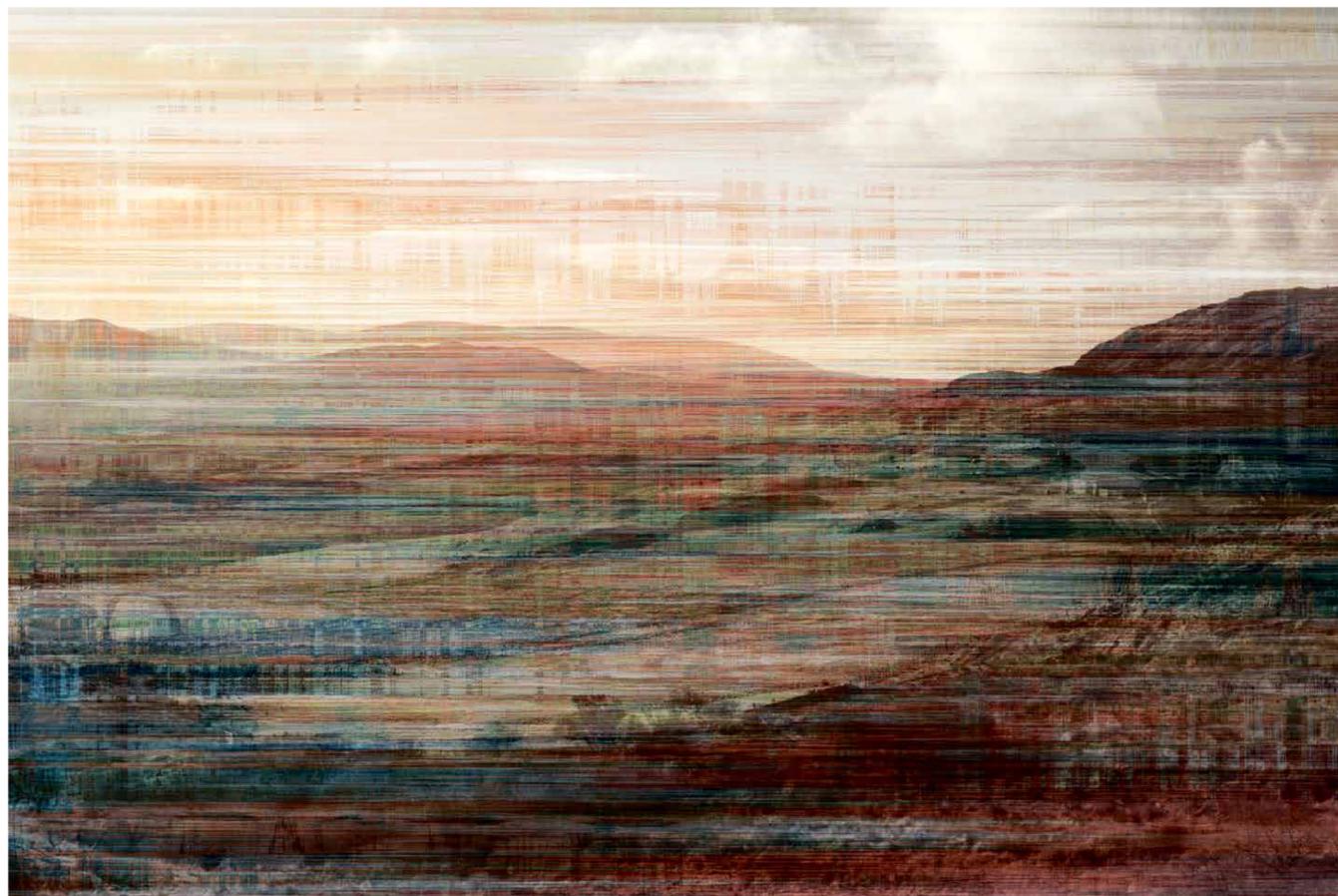
SU JUNG & TED OONK

CONTOUR | 2015-present
 CONTOUR is a collaborative project of Dutch and Korean artists Ted Oonk and Su Jung researching the concept of an island. Starting point of the project are the letters that the artists started writing to reflect on the island as a physical and mental concept or state. Both artists approach the subject influenced by their diverse cultural perspectives and backgrounds.

with the island as an unimportant and forgotten place, but also plays with the idea of valuable and fictional artefacts that must be preserved. They twist the collective implications of utopia. In result, CONTOUR consists of texts, video, audio fragments and photography. CONTOUR is a long-term project with an online database containing all this material.

projectcontour.wixsite.com/contour
www.tedoork.nl
www.sujungwork.com

The letters form the foundation to which the other works within the project develop. These works deal



RORY CARNEGIE

Living Land

I have been making photographs on Islay, an island off the west coast of Scotland, for 20 years. In this series, Living Land, B/W landscapes are layered together with colour images, which have been digitally edited. Before editing, the colour images all show some aspect of social or working life on the island.

Each image from the series might have up to 30 or 40 edited images as layers, in different degrees of opacity. For example one of the edited images in Ardnahoe is (or was) a photograph of teenage girls at the 'Hook a Duck' stall at the agricultural show. Another image is of a blue vested sheep shearer, and another of a prize winning cloutie dumpling.

When putting the images together, I find myself moving from layer to layer, remembering a particular blue or orange, which might suggest another colour and then another, and throughout this process I may adjust the opacity of a former layer. Digression is an invaluable tool in escaping 'conscious control'. There is a degree of unpredictability about the process and I am never sure how the image will turn out.

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KARIM SKALLI

Third Space
This project explores my identity and mixed cultural heritage through a series of photographs, archival images and video stills. As the son of an English mother and a Moroccan father, the project attempts to show the coming together of cultures, the conflicts and juxtaposition created through merging English and Moroccan culture and the influence of this on my identity. The work ponders my western outsider gaze, my 'cast on' view of my father's homeland whilst at the same time acknowledging my own sense of never being fully British. The images are an intuitive response to two cities in which we have homes; Hull and Fez, reflected upon through a lens of Post-Colonial Discourse and the critical discourse surrounding identity.

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ANGELA BLAZANOVIC

In Limbo 2017-2018
In Limbo is a photographic odyssey, a wandering through the various states of feeling in-between. Planted in the narrative is the displaced person in search of their ties, within a landscape of the elsewhere.

Growing up between cultures as a child of two nationalities, I have always felt uncertain about my own identity. This project has allowed me to seek inspiration from what once felt like a fearful longing for belonging.

As a way of opening up a discourse, I set out to photograph strangers who are migrants to London, people who have found themselves living somewhere between past and present, between here and elsewhere.

Though it portrays the people I have encountered and their unique states of being, *In Limbo* is more than an accumulation of individual stories. It is a visualisation of a phenomenon that occurs here, there and everywhere else. It is a potentially universal narrative - which is not bound to one individual.

Unexpectedly, I was able to document my own sense of displacement, portraying a species of people who are often alien to their surroundings; a species living in-between. It is a species that shares my story and that I can now place myself within.

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KATJA HØST

Dasein
One day someone gave me a simple task. To look. Just look, out of the window of an office building in Oslo. I looked. At everything and nothing, with no other intent than just to look. And there it was: the whole world. I couldn't stop crying.

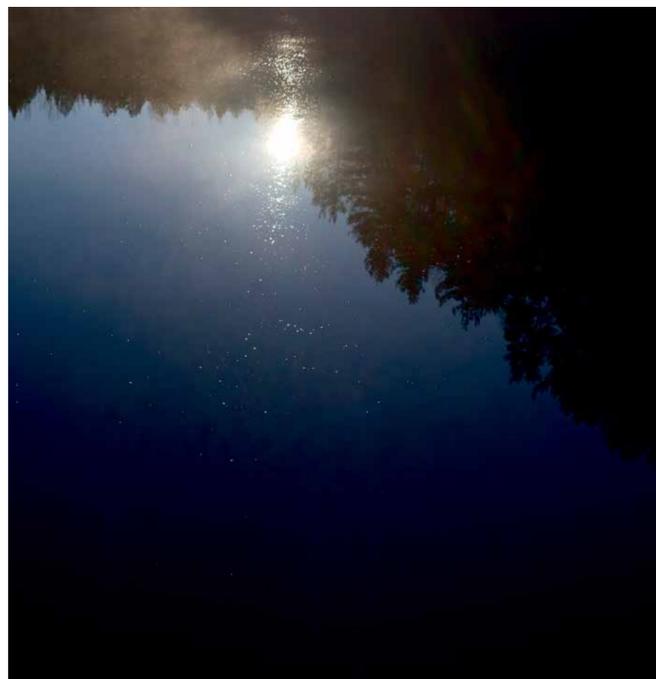
This was approximately five years after I turned my back on art. I had embraced a new field of knowledge with great passion, soaked myself in theory and books as rich in text as they were poor in images. Until this day in an office building in Oslo I thought it worked just fine. But then this task, a sudden blast of longing spreading through my chest, followed by fresh realization of how much I actually depend on the camera. A quiet invitation to be open to the world around me. I had to return to photography to look, *really* look again.

In order to give in to this longing, while resisting the drive to escape my everyday life, I extended my camera's invitation to include the familiar. I wanted to get to know my everyday better, subject it to my gaze. So my camera tagged along during everyday life for some years, as a reminder to pay attention. This developed into the book project *Dasein*, aiming to embrace whatever is *already there* in my own life as I live it, parallel to the drama and the spectacle of life and society.

To me this was a different photograph, one reflecting the position taken by Lange & Dixon in 1952, questioning photography's hunt for the spectacle. They expressed concerns for a lost source in photography's hunger for sensation, suggesting photographing the familiar as an alternative.¹ In today's media-based society this position remains important and *Dasein* represents my contribution to it, cherishing the meaningful over the spectacular and the quiet above the frenzied. Furthermore, a physical and concrete frame (everyday life) rather than a concept or theme formed the base of the photographic practice. This opened up for a photograph liberated from conceptualism and predefined questions, free to indulge in the basic materiality of the medium; time and light.

¹ Dorothea Lange & Daniel Dixon (1952). Photographing the familiar. A statement of position. *Aperture* (2), 5-15.

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CHRIS ROBERTS

Lessons in Causality

My current practice focuses on the exploration and interpretation of key events throughout my life in the hope that I may become more aware of the distinctly unique factors that have shaped my identity, and on a larger scale what factors contribute to the makeup of a person. I hope that in exercising introspection and being open-minded and willing to learn more about what has shaped my identity, I will learn more about my fundamental nature and purpose. Within my photographic practice I aim to interpret these events, dissect the emotional impact and ultimately enable a path to catharsis and self-discovery.

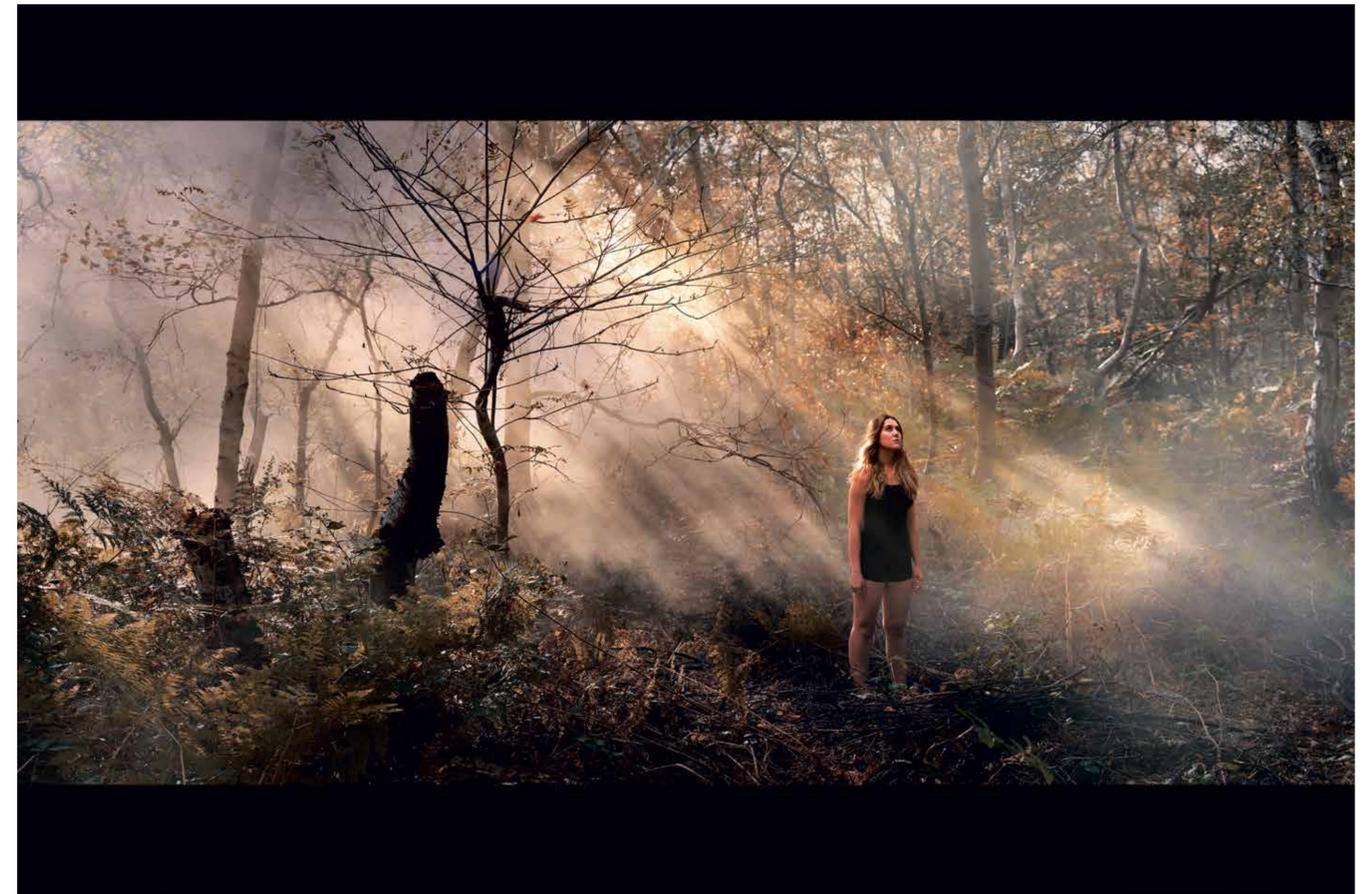
These images and the scenes they depict are of course, fantastical. Born from imagination and brought to life through the iris of a lens. Fictional scenes they may be, but the emotions that they hope to convey are very much real, and very much a part of me. These specific images are part of an ongoing series which explores the themes of memory and place in the hope that I may better understand the effects that these events have had in shaping my identity. My hope is that the images will provoke the viewer to ask questions and seek answers of their own identities, as I have mine.

www.crpictorial.com

The Housewife



Babe in the Wood



Uncertain States is a lens-based artist collective who are passionate in creating, discussing and promoting photography. In this volatile global climate the work reflects some of our current concerns and challenges how perception is formed in our society on issues as diverse as politics, religion, and personal identity.

Hard Copies of Uncertain States are now available at Arnolfini: Bristol, Baltic Centre for Contemporary Art: Newcastle, Four Corners: London, Impressions Gallery: Bradford, Open Eye Gallery: Liverpool, Photofusion: London, Royal College of Art: London, Stills: Centre for Photography: Edinburgh, The Sir John Cass School of Art, Architecture and Design: London, Norwich University of the Arts.

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We welcome submissions from lens-based artists for further publication. For all enquiries please contact ucstates@gmail.com



Credit: Karim Skalli