

CONTEMPORARY PHOTOGRAPHY

HOTshoe

FRESH PERSPECTIVES ON
CONTEMPORARY PHOTOGRAPHY



SHOWCASING THE BEST OF
DOCUMENTARY, ART & CREATIVE
PHOTOGRAPHY

HOTshoe

HOTSHOE INTERNATIONAL

Hotshoe is the UK's leading independent contemporary photographic magazine showcasing the best of established and up-and-coming talent across a wide range of photographic genres. Its informative and incisive comment is complemented by extensive information on what is happening and what is new in the international world of contemporary photography. Hotshoe is published bi-monthly with six issues a year Feb / March, April / May, June / July, Aug / Sept, Oct / Nov, Dec / Jan. The content of Hotshoe reflects the interest of its readership.

Established over 30 years ago, Hotshoe is edited by Melissa DeWitt who has overseen significant design and content changes. In October 2010, the magazine went to a larger format (285mm x 215mm), and was redesigned with Sarah Boris, a leading graphic design artist specialising in photography and art whose clients include the ICA and the Royal College of Art, London.

In 2008, Hotshoe opened an editorial office in New York and started North American distribution. This development has reaffirmed Hotshoe's longstanding market position as the magazine of choice for individuals and businesses with an interest in contemporary photography both in Europe, and now in the US. The content of each printed magazine are available online at www.hotshoeinternational.com

EDITORIAL FOCUS

Our aim is to showcase the best of a wide range of photographic styles and, at the same time, foster a broader understanding of the medium. Portfolios featuring emerging talent provide a vital platform for new photographers and sit alongside those of well-known artists and professionals. Hot News provides broad coverage of photo industry news and events while reviews of the latest international photography festivals, art fairs, exhibitions and books are covered in Hot Events, Hot Shows and Hot Books, respectively. Product reviews and updates, covering the full gamut of traditional and digital technologies, are included in Hot Gear with awards and prizes featuring in Hot Awards. At the back of the magazine, an extensive Listings section covers international shows, photography festivals and fairs.

Hotshoe International is a publication of Hotshoe International Ltd – Registered in England No. 07163080

HOTSHOE

ART SECTION

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ART SECTION
NOVEMBER 2011

εφήμερος

—
AN INTRODUCTION
TO THE
EPHEMERAL
IN
PHOTOGRAPHY
—



ORI GERSHT
RUT BLEES LUXEMBURG
DAVID MAISEL
JULIAN STALLABRASS
STEFFI KLENZ
MIKAEL GREGORSKY
LEWIS RONALD
JEFF MILLIKAN
JEFFERSON HAYMAN
FREDERIC FONTENAY

DECEMBER 2010 - JANUARY 2011
PHOTOGRAPHY BY FREDERIC FONTENAY
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Photography by Frederic Fontenay, 2010



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what photography does? To take the light reflected by combinations of objects—what may be the moment he described by a gust of wind on the road of a town, and the, as we hear for a time, something is captured, though, given a long enough time frame. One moment, given infinite time, begins, dissolving as the bottom of a water feature, even reflects the very land it visits, slipping away. Its movement comes in the solidification of film and hardware, one billion of years, then the only one without plastic cells. While the surface here of truth are gone, its effects can be preserved. There is a great persistence to it, and may survive as long as the earth, existing in its digital and analogic. Plastic forms of microscopic fragments. The entire photographic has now taken on the hardware, a film I used partly because of its reputation for archival stability. But it is a hard film to put on film in the presence of other photographs, and still use of digital film. The digital film is not too different with the film of record but that is often by its nature, never checked against technology. For my such persistence is founded on a material choice—an common thinking that a photograph is worth preserving, and the very production of digital photographic think of the low value photographs on Flickr) means that the vast majority of it will equally become ignored and inaccessible.

Nevertheless, I pick up trash in Ljubljana, especially in the forest where my present home are most, and when I see in hidden places, so that I can be a little closer a paper or showing I don't photograph anything I pick up.

DECEMBER 2010 - JANUARY 2011
JULIAN STALLABRASS
41

Photography by Julian Stallabass, 2010

When photographing, I look for a combination of light, form and symbolic integration that appears to work together and give the entire coherence. Choice about framing, exposure and focus may help to bring that coherence out. This is a, perhaps unorthodox, combination of the subject, which takes connecting, aesthetic and contextual values. My only failure in the old way for art that does so that material that is visible, that the ultimate, an act of radical and perhaps ultimately selfless, can only interest an elite, and that the subjective person of context may be used, perhaps, towards to suggest. This is, of course, a weak point, and so on individual photographs after against the human power of advertising in Objective. If you search for pictures of rubbish on Flickr, you will find quite a few, along with groups promoting the importance the degradation of objects, signs and materials. In that sense, and despite the old logic of those who pass me by, there is nothing unusual about these pictures. Many create photographs and don't see it as only as a collective practice that the photography of rubbish may gain power as people recognize, propagate and use judge on at least which, while it may seem paradoxical or even trivial, to a degree that when stepped back upon reaches the heart of something common.

—Julian Stallabass

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CRUDE METAPHORS

wrong

The Doer is In(stance):
The Questionable Reality of Roger Carlsen

What are these? They appear at first, like so many photographs do, as candid moments, mundane retrospective portraits or documents of small scenes frozen from the pages of a worldly local paper. The one camera flash blurs in with that harsh direct light we are used to seeing in our family albums, the black and white palette thoughtfully adding to their authenticity (why is that?). They are familiar, and there is nothing out of the ordinary in these photographs except everything. Are they even photographs? I think of the homages artists reach upon down the road "Question Reality", where the picture itself is a visual pun of it's own existence. The "truth" of photography has always been in question, but in these images, it's the way that you are left wondering about the visual/realism you see out of the corner of your eye. They are optical illusions in the simplest sense, directed images with terrible eyes. I can look and know that no one has any face-looking wooden legs, but there he is, wearing the face. There he is, stopped at a red light on his motorcycle, and I believe in him, over and over. There is a chance expression that people use online to describe a world of disturbing images "I cannot Un(see)" they are in danger. The image is toward it, the damage is done. I cannot see the alternate reality that Roger has created in these images. I am convinced.

Images by Roger Carlsen
Text by Tom Barlow
Compiled by Edgar Martins

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ROGER CARLSEN
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EDITORIAL PAGES

HOTshoe

CREATIVE SECTION

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CREATIVE SECTION
NOTICE BAR



Karl Swanson



David Laundridge

71 We'll also be producing a forty-page newspaper so that the artists' work can be seen in print, even though print is a disappearing medium, which is that artist makes it relevant. We're printing two thousand and they'll be free, but that's not a political gesture, we just want people to take them away and read them.

72 Oh, the paper used for newspaper production isn't of particularly high quality, therefore, it's life span is a bit low. There are gestures towards the ephemeral there, but it also provides a context for writing, critique and extended explanation—it's an exhibition catalogue, of sorts.

73 In a way, it's an implicit object. It's newspaper, something that often gets read and thrown away, so you'll have to come back on objects, in the form of a newspaper, that speaks about those ideas. It's also a good way to do an exhibition catalogue that fits the theme and can also be taken away.

We didn't want a high-end glossy publication...

74 The materiality and the nature of that type of catalogue would contradict the nature of the exhibition and the project—the idea of ephemerality, of glass, and therefore is not something relevant to the ephemeral, one to contemporary culture and political discourse for that matter.

ON INVESTIGATING THE EPHEMERAL

75 My initial response to the idea of the ephemeral, or the fleeting, started with the idea of a choice that a lot of the work that is being produced now, in particular, is made as production first, and is not nearly unique in that same manner that, say, plastic silver prints, or an archival body of work is.

My role as a dealer is to deal, in particular, vintage work. My problem now is that I'm looking at a lot of contemporary work that people are paying collect, with as though social networks and Flickr. There are these vast banks of images, but a lot of them are hypothetical, in the sense that, they're not really photographs, there's no camera, no object. My role as a relatively young dealer is that, 30 years from now, if I'm still

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SIGNIFICANCE OF INSIGNIFICANCE
71

body enough to be doing this, there will be a whole generation of work that is going to only be in JPEG or TIFF format and I'm not going to be able to translate across the work in the same way as I come across objects now.

A lot of photographs are taken, what I call, a best image and are treated as one a hypothetical concept, but they are not supporting. People show me their work and then, when I ask to see a print, when there won't be any need for that or gallery price for the printing to be done. This poses a problem for me because it shifts the responsibility of final product, as it relates not only to the artist but also the history of photography.

77 And the idea of the artist producing his or her own object and the variety of what process...

ON THE TANGIBLE & THE INTANGIBLE

78 In the exhibition is everything a physical, tangible work and the rest?


76 Yes and no. One of the artists, we haven't spoken about is Cornwalli reads Julian Sullivan. Some of his work will be printed, which is important in terms of output and a market value. However, his secondary body of work is digital from cellphone images that he has gathered along the way, digitally. This potential work is not going to be sold, it's there to make a point.


Laura Roudoff's work is interesting. The actual art itself is the light cast upon the wall, the collection of how the light is being the apparatus to make the work, so that's a critical inclusion in this show.

79 What most of the works in the show, the end of their process, the result, is an object. We're either talking about a framed print, or a mirror and some blocks of wood that meet or reflect light around. It's almost as though the material is the intended. In many cases, the intangible isn't possible without an object to qualify it, or to give birth to it, almost. And that's what is the role.

— Miranda Curtis

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NOTICE BAR
73





EDITORIAL PAGES

Hotshoe

HOT BOOKS / NEW RELEASES

STREET PHOTOGRAPHY NOW



Street Photography Now by Robert Horvath and Stephen McClellan

Street photography has long been a subject of debate and controversy. In this book, two of the most respected contemporary street photographers offer a practical guide to the art of capturing candid moments in public spaces. The book is divided into three main sections: the history of street photography, the technical aspects of the craft, and the ethical considerations that arise when documenting strangers in their own environments. Horvath and McClellan provide a wealth of examples and insights, drawing from their own extensive experience in the field. The book is a must-read for anyone interested in the art of street photography.

FROM HERE TO THERE: ALEC SOTH'S AMERICA



From Here to There: Alec Soth's America by Alec Soth

Alec Soth's work is a unique blend of documentary and fiction. His series "American Gothic" is a modern-day take on the iconic 1930s painting. Soth's photography is characterized by its quiet, contemplative nature, often capturing ordinary people in their daily lives. This book explores Soth's artistic journey and the themes that run through his work, from the rural Midwest to the urban East Coast. The book is a beautiful collection of Soth's most compelling images, accompanied by his own reflections on the creative process.

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HOT NEWS / HOT SHOWS

HOT NEWS

— CALMETHEMORPHIC UNIVERSE (USA)
Calmet has announced it will show three Hansy medium format digital prints across all its European branches with immediate effect. The new partnership with the Photo Club/Amis will mean the new range of Hansy cameras, digital backs and accessories will be available from each of the UK's three Calmet's Britain by next November.

Undoubtedly this will be a very popular move with serious photographers wanting to upgrade their camera systems with a quality affordable option available from a trusted name in the UK professional photographic market.

Calmet will have demonstration product available at its flagship store in Tottenham, London and also in Newcastle, Edinburgh and Belfast - in addition it will showcase a large range of Hansy's product through its several locations, offering customers the opportunity to "see before they buy".

The company also plans to feature its latest medium format demonstration days in coming weeks.

More details from the website please at www.calmetphoto.com

— WANDERLUST - THE YEAR AHEAD 2010
Wanderlust, one of the UK's leading specialist travel magazines, is launching its 10th annual Travel Photo of the Year Competition in conjunction with the Independent news agency, Calmet. In the UK's biggest camera award photo competition, last year it awarded more than 1,000 prizes.

The winning photos plus a selection of featured films will be printed in Wanderlust and The Independent, as well as being showcased in an exhibition at London's 2010, 1st Home Building

— GILSON-A-CHEVISE TROU OF ACCOLADES
Giles has received three product awards by the Association European Imaging and Sound Association (EISA). The Canon EOS 50D has been awarded European Camera 2009-2010, the Canon EOS 7D has been named European Super-Zoom Camera 2009-2010 and the Canon LEGRIA HF 10 has been named European Family Camcorder 2009-2010.

The EISA awards are voted by an expert panel, consisting of more than 200 professional magazine editors from 20 countries. The awards recognize the products that combine the most advanced technology, features and design with greatest value.

More information on the awards can be found at www.eisa.eu

— JOHN KARE HILLERS AT BIRMINGHAM
A series of 17 forwarding and impressionist primary portraits of Victor a musician by the pioneering German / American photographer John Kare Hillers are for sale in London's India and Beyond sale at Sotheby's on 1 October 2010.

Hillers composed with his family in the USA from his first marriage in 1912 but after about looking photographs, he returned to the UK in 1914 and continued the same year the conflict was on. On leaving the service in 1915 he took a job as a reporter in Cuba City when he met the man who was to change his life, the English and Irish author John Galsworthy. Hillers returned to London in 1916 and worked for the British Press in London from 1917 before moving back to the photography. By the time "Forward for

HOT NEWS

— THE INTERNATIONAL SPURITE AWARDS 2010
Agencia's inaugural foundation dedicated to promoting photography is set to launch in 2010 by photographers Ana Rodriguez, Douglas Long, Barbara Morgan, and Nina White. Historical documentarians, as well as Nelson Brink, Ernest Lester, and Judy Warren. With award winners, three visionary artists created a new quarterly journal, Agencia, to unite photographers and photographic enthusiasts worldwide.

The 1st International Agencia Awards are now open to both professional and amateur photographers. The first prize of \$20,000 and several prize pools of over \$5,000 each. These awards are the most lucrative in the photography competition calendar as well as one of the most prestigious.

More online below at www.internationalagencia.com

— BRIGHTON PHOTO BIENNIAL
Brighton Photo Biennial has announced the full programme for its tenth edition now curated by Martin Parr. Brighton Photo Biennial is the largest and one of the most exciting annual photography festivals in the UK, and will be the 10th edition in 2010, one of the best awarded in the world. Visitors can see the entire festival programme in front of the biennial will be based on the well-attended 2009 edition. The biennial programme is a celebration of the art of photography in the UK, and will feature a series of exhibitions, events and programmes. The biennial is a celebration of the art of photography in the UK, and will feature a series of exhibitions, events and programmes. The biennial is a celebration of the art of photography in the UK, and will feature a series of exhibitions, events and programmes.

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HOT SHOWS

Alejandro Cesarco Present Memory

19 July - 21 October 2010
The Museum of Modern Art, New York

The 10th year at least there will be a little bit of the past. The show will open and as we step out we are greeted by a series of black and white photographs that look like they were taken in the past. The show will open and as we step out we are greeted by a series of black and white photographs that look like they were taken in the past. The show will open and as we step out we are greeted by a series of black and white photographs that look like they were taken in the past.

— Eadward Muybridge

8 September 2010 - 10 January 2011
The British Library, London

This major retrospective of the pioneering British photographer Eadward Muybridge (1830-1909) is now being shown in London. The show will open and as we step out we are greeted by a series of black and white photographs that look like they were taken in the past. The show will open and as we step out we are greeted by a series of black and white photographs that look like they were taken in the past.

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CIRCULATION

Hotshoe is published bi-monthly with a print run 10,000 copies, Feb / March, April / May, June / July, Aug / Sept, Oct / Nov, Dec / Jan. Current Circulation figures are:

Paid copies	3,133
Controlled revolving circulation copies	5,383
Nationwide distributed copies	700
Exhibition & Subs promotion copies	800
TOTAL COPIES	10,046

READERSHIP PROFILE

Photographer / Artists	50%	5,022
Universities & Colleges	20%	2012
Collectors / Galleries / Agencies	15%	1509
Shop Sales	7%	703
Promotional	8%	800

RATE CARD

	ONE	SIX
DPS	£1,785	£1,595
Full Page	£995	£895
Half-page	£565	£500
Quarter page	£335	£300
Back Cover	£1,350	£1,215
Inside front cover	£1,100	£995
Inside back cover	£1,030	£945
Update profiles from	£250	£900

ADVERT SPECIFICATIONS

HOTshoe

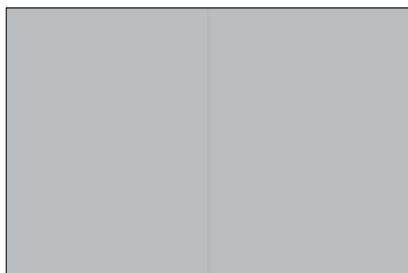


ALL DIGITAL FILES MUST CONFORM TO THE FOLLOWING SPECIFICATIONS:

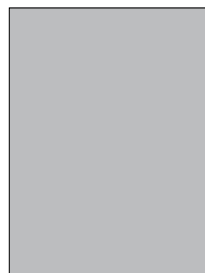
- Files must be high resolution PDFs
** We do not accept artwork that has been designed in Photoshop. **
- All images must be 300 dpi to ensure quality reproduction.
- All fonts must be embedded.
- Files must not contain any non-CMYK elements (no RGB, LAB or colour profiles ie ICC profiles).
- Combined colour ink density should not exceed 300%; to obtain a deep black please use: cyan 60%, magenta 0%, yellow 0%, black 100% = colour density 160%. Higher density may cause set-off due to ink saturation.
- Single-page PDFs should be supplied unless otherwise agreed

FORMATS AND SIZES:

- 1/4 page and 1/2 page adverts must be fully defined by a key line, or an image or background tint that fills the space up to the edges, and should not include bleed.
- Full page adverts must include 5 mm bleed and must have crop marks.
- Full page adverts must adhere to the type area (see below). Hotshoe cannot be held responsible for the loss of any text or images that are beyond the safe type area.



DOUBLE SPREAD
430 (w) x 285 (h) mm
full bleed
440 (w) x 295 (h) mm



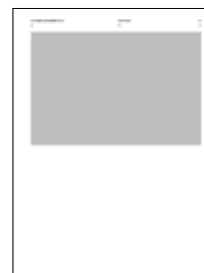
FULL PAGE
215 (w) x 285 (h) mm
full bleed
225 (w) x 295 (h) mm



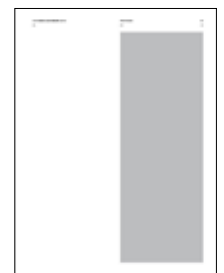
DOUBLE SPREAD AND FULL PAGE
TYPE SAFE AREA:
430 (w) x 285 (h) mm



QUARTER PAGE
87.5 (w) x 120 (h) mm



HALF PAGE Horizontal
180 (w) x 120 (h) mm



HALF PAGE Vertical
87.5 (w) x 245 (h) mm

CONTACT DETAILS

HOTshoe

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DOUBLE SPREAD*
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TYPE SAFE AREA:
FOR FULL PAGE
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HALF PAGE Vertical
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* Reminder:
Full page and double spread
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and must have crop marks.

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