



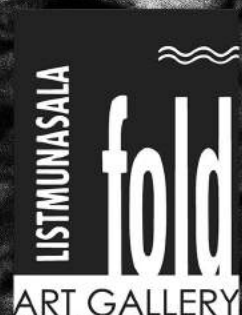
Analog Photography Exhibition

Iceland Film Photography
Association and Guests

Aug 18, 2018



Félag
filmuljósmyndara
á Íslandi



Acknowledgements

During the period that IFPA maintained its darkroom at the SÍM artist residency on Seljavegur (Jan 2015–Aug 2018), we were visited by 18 or so guest residents using analog photographic processes in their art making. I knew they were doing something special because I had met them all. I always asked what they would be working on, at first expecting answers along the lines of ‘I’ll be developing some medium format film’. Instead I got, ‘I’m building a homemade camera’ or ‘I’m experimenting with photograms and making my own developers’. And it was not only the guest artists, but our own association members were also representing different directions in analog photography.

The result has turned out to be a wonderful sampler of alternative and traditional photographic processes that has exceeded my expectations in quality and breadth. It is to my knowledge the first show of its kind in Iceland to cover such a wide range. A big thanks to all who took part!

Special thanks to Ásgeir Ásgeirsson for his tireless contribution in making this happen, Gallerí Fold for hosting us, and Innrammarinn for getting everything ready to hang on a deadline.

Laura Valentino, August 2018

Exhibitors/Sýnendur:

Alex Ómarsson (Iceland)
Andrea Pinheiro (Canada)
Anna Niskanen (Finland)
Ásgeir Ásgeirsson (Iceland)
Barbara Reimer (Canada)
Chris Reilly (USA)
James Tómas Long (Iceland)
Karen Stentaforð (Canada)
Karen Zalamea (Canada)

Katri Naukkarinen (Finland)
Laura Andrés Esteban (Iceland)
Laura Koskinen Bennett (USA)
Laura Valentino (Iceland)
Lee Henderson (Canada)
Magnús Karl Magnússon (Iceland)
Melanie Kathryn King (UK)
Miriam Frank (Germany)
Yrsa Roca Fannberg (Iceland)

Photo on cover: crop from Northern Epic II by Lee Henderson

Eitt Andartak (One Moment)

The Iceland Film Photography Association opens its annual members exhibition at Gallery Fold, August 18, 2018. This year, 11 guest artist photographers from Europe and North America will join 7 association members in the show. The invited artists were all residents of the SÍM artist residency who shared the IFPA community darkroom during the period of 2015-2018. The result of this collaboration promises to open the imagination about the possibilities of analog photography.

Among the works to be shown are images from handmade cameras and lenses, antique cameras and even cameraless photography, as well as handmade and digital prints from more conventional film cameras. Some of the prints have been made using traditional photographic processes, while others are the result of more experimental techniques, such as one piece which was developed in a solution made from Egil’s Pilsner.

Félag filmljósmyndara á Íslandi heldur sína árlegu sýningu í Gallerí Fold 18. ágúst 2018. Í ár munu 7 meðlimir félagsins taka þátt, auk 11 listljósmyndara frá Evrópu og Norður-Ameríku sem var boðið að vera með í sýningunni. Allir gestirnir hafa verið á gestavinnustofu SÍM á árabílinu 2015-2018 og hafa þeir jafnframt notað myrkraherbergi Félags filmuljósmyndara á sama tímabili. Útkoma þessa samstarfs hefur leitt af sér fjölbreytta og hugmyndaríka hugsun í filmuljósmyndun.

Meðal verka á sýningunni eru myndir teknar á heimasníðaðar myndavélar og linsur, antík myndavélar og myndir teknar án myndavélar. Auk þess eru myndir teknar á hefðbundnar filmuvélar framkallaðar og stækkaðar upp og prentaðar á ljósmyndapappír í myrkraherbergi. Sumir nota þó óhefðbundnari og tilraunakenndari aðferðir og meðal annars er eitt verk sem var framkallað úr blöndu af Egils pilsner!

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Alex Ómarsson (Iceland)

Alexander Ómarsson (1966) er fæddur og uppalinn í Kópavogi.

Alexander tekur allar sínar myndir á filmu og nær eingöngu á svart/hvítar filmur í 35mm og 120 formati. Hann framkallar sjálfur og stækkar upp myndir á pappír í myrkraherbergi á hefðbundinn hátt.

Hann heldur úti instagram-síðu: @zazex

Alexander Ómarsson (1966) was born and raised in Kópavogur.

Alexander takes all his photographs on film, and almost exclusively on black and white film using 35mm and 120 formats. He does his own developing and enlarges the images in a darkroom using traditional methods.

He maintains an Instagram page: @zazex



Title: Norðurfjörður, Strandir
Year: 2016
Medium: Silver Gelatin print on Ilford MG FB classic and selenium toned

Andrea Pinheiro (Canada)

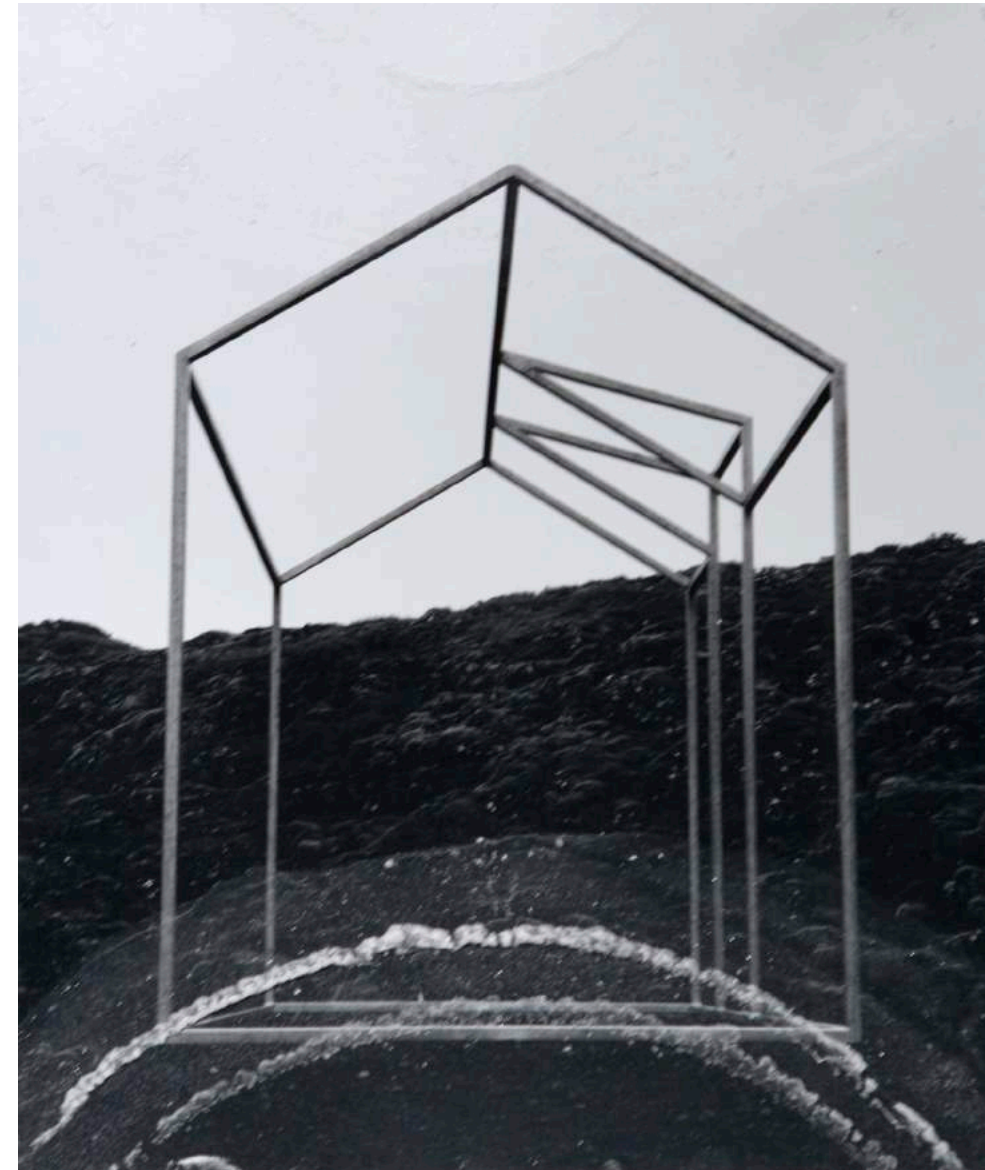
My work begins with images or materials that are representations of historical events, significant sites, or other artworks. The historical events and sites depicted in my images have ranged from the autobiographic to subjects that transcend the personal such as nuclear bomb testing and uranium mining and waste storage.

Obscuring, working-over, or defacing my photographs with paint and found materials, the final large-scale works incorporate painting, photography, and digital imaging into a single frame through scanning and enlarging. The format of my original photographic source material ranges from pin-hole photography, iphone photos, to large format film. I am interested in the layered experiences of time that seep through the disruptions that I instigate through materials and on surfaces.

I return to images despite or because of an essential skepticism of ocular-centric ways of knowing. My interactions with photographs and objects question and test the limitations of the visual. Informed by extensive reading and consideration of nuclear semiotics, my work grapples with the challenge of communicating about the earth and our legacy, across generations and immense spans of time.

Andrea Pinheiro (b. 1982, Kingston, Canada) is an artist and curator working in photography, print, mixed media, paint, film and installation. She has exhibited across Canada and internationally at such venues as The Art Gallery of Ontario, COOPER COLE, Toronto; the Vancouver Art Gallery, Republic Gallery, Presentation House Gallery, Vancouver; The Art Gallery of Alberta, FAB Gallery, Enterprise Square Gallery, SNAP Gallery, Edmonton, Canada; Southern Graphics, Knoxville; NEPO House, Seattle, USA; Or Gallery, Berlin, Germany; and Tokushima Museum of Modern Art, Tokushima; Kyoto Museum of Art, Kyoto, Japan. She has completed residencies at the Banff Centre for the Arts, Banff, SIM Residency, Reykjavik, and a curatorial residency at the Helen Pitt Gallery, Vancouver, Canada. She is an Associate Professor of Visual Art at Algoma University and is also the director of 180 Projects, an experimental exhibition space. Pinheiro currently lives and works in Searchmont and Sault Ste. Marie, Ontario, Canada.

www.andreapinheiro.ca



Untitled (with Hreinn Friðfinnsson)

Year: 2018

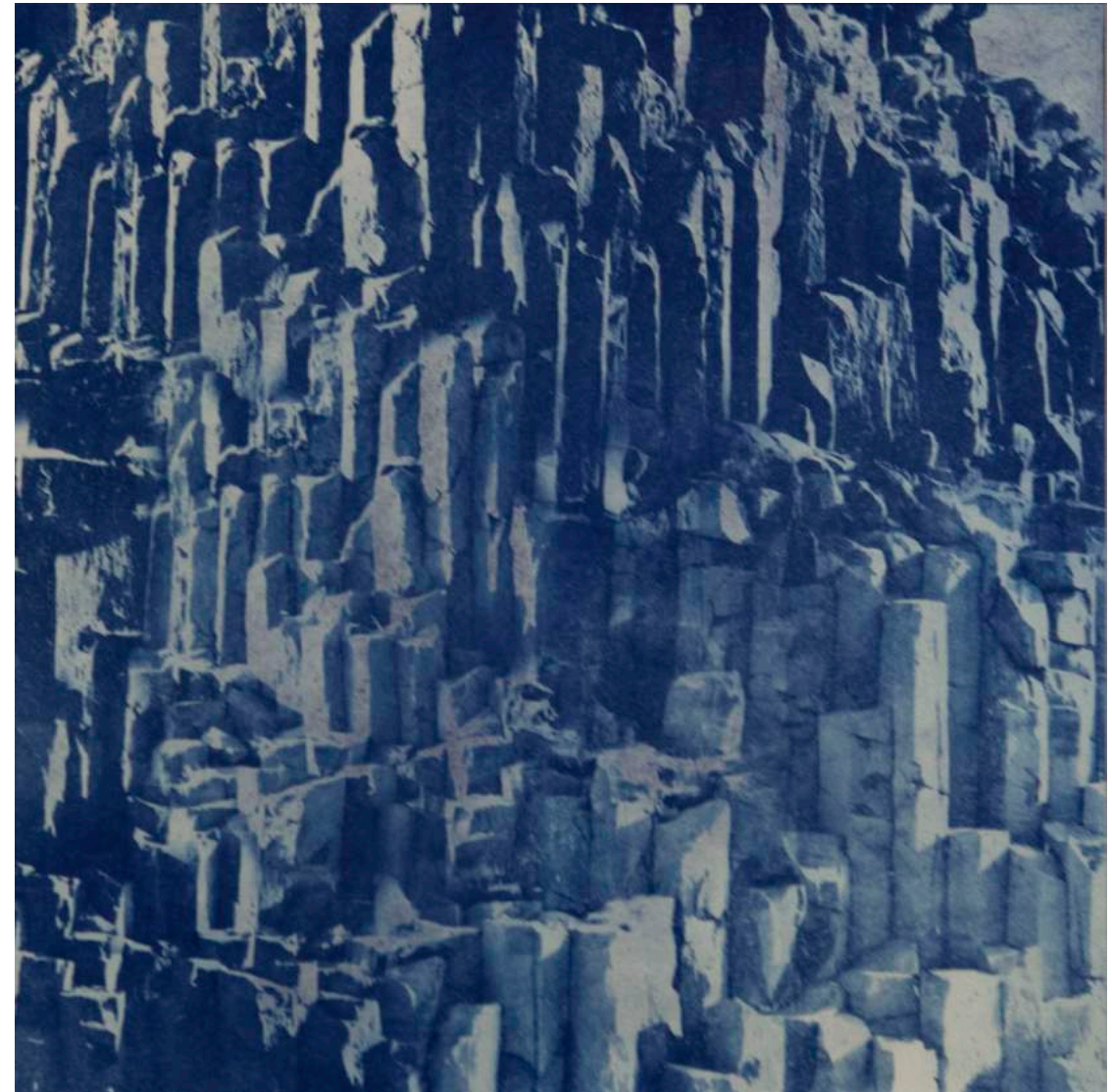
Medium: salt on silver gelatin print

Anna Niskanen (Finland)

Anna Niskanen is a Helsinki based Finnish photographic artist. She graduated from Aalto Univeristy with a Master of Arts degree in Photography in 2017. Her works have been shown around Finland and upcoming shows include a triennial in Russia and solo show in Lahti, Finland. Niskanen works with landscape; thematically her practice points to natural phenomena and geology using poetic abstraction of photographs.

Her working process comments on the definition of a photograph. The distorted landscapes have been printed on paper and fabric using traditional printmaking techniques. They are montaged from digital photographs, printed as digital negatives on film and finally finished by hand to make cyanotypes exposed in ultra-violet light. ‘Pillars’ and ‘Cave’ are made from photos taken during her stay at the SIM residency earlier this year.

www.annaniskanen.com



Title: Pillars
Year: 2018
Medium: Cyanotype

Ásgeir Ásgeirsson (Iceland)

Geirix (Ásgeir Ásgeirsson) b. 1975 studied photography and multimedia while film was still the norm (about a 100 years ago or so) and still picks up his film cameras when he feels like it, or even when the work calls for it - whether it is by request or artistic approach to the subject. Geiri has a BA from PTS and has taken on interns from the scandinavian countries in the last few years.

Geiri works as a project manager with Pressphotos in Iceland as well as a photojournalist. In between he takes on work in commercial, portrait, studio and concert photography. Geiri started doing commercial photography at an advertising agency, where he also did layout design and scanning work for a while before he went on to specialize in post-production and multimedia. He worked at multimedia firm Gagarín in Iceland, Spirent plc in the UK, Faroese national broadcaster Kringvarp along with other respected institutions.

Geirix has worked for Corbis, Reuters, Splash News, Pressphotos and many more, with his photographs being featured both in newspapers and magazines all over the world. His photos have been in New York Times, Sunday Times, Le Monde, Washington Post, Financial Times as well as Fortune and Newsweek magazines.

Geirix has been part of a number of exhibitions, both independent and groups as well as co-authoring a book. His work is often featured in media, both in Iceland and abroad.

- 2010 - Café Babalú (Group)
- 2011 - KODDU artshow - Grandi (Group exhibition)
- 2012 - Hótel Borg/Gallerí Fold - Charity auction/exhibit for the late Ingólfur Júlíusson (Reuters) who was battling leukemia (Group exhibition)
- 2014 (May) - Tjarnarbíó - “Á nærfötunum: Hin hliðin á íslenskum stjórnmálamönnum” (Independent exhibition)
- 2014 (December) - Gallerí Fold - “Hnýsni” (Independent exhibition)
- 2015 (August) - Reykjavík Pride - Large frames with photographs on Skólavörðustígur (Independent exhibition)
- 2015 (August) - Reykjavík Pride - Reykjavik City Hall (Group exhibition)
- 2015 (October) - Gallerí Fold - “JB show” (2 supporting photos for main exhibition)



Medium: Silver Gelatin

Barbara Reimer (Canada)

Barbara Reimer is a Canadian artist currently working with installation, photo, and material. Educated in Saskatchewan and Toronto, she is well-versed in historical and contemporary photographic and digital technologies. Barbara has been researching and testing the science of developing in coffee since 2007 and is interested in a mobile, “darkroomless” photo practice. Interests and influences of past and present work lie in ideas of documentary sculpture, the responsible photograph, the institution, travel, waste, and the processes and materiality thereof.

The work exhibited here is selected from a body of work tentatively titled Passenger. This work is hoping to deal with travel and settling; storytelling through the lens. Ideally scanned to print large format, these originals are pinhole negatives and prints developed in coffee, some on-site or with water from the site of the photographs made.



Title: Highway 16: 4 minutes somewhere
between Saskatoon and Regina, from the Passenger series.

Year: 2016

Medium: Photograph from 4-min pinhole negative developed in coffee

Chris Reilly (USA)

is a Detroit artist, hacker and teacher. Chris holds a MFA from UCLA's School of the Arts and Architecture. Working individually and collaboratively, his artwork explores communication, relationships, perception, participation, and collaboration using media including games, performances, software, installations, and open-source hardware/software projects. Chris has performed and shown artwork in solo and group exhibitions in the US, Europe and Asia. Recent shows include Body Clock at CAVE Detroit; the Intimate Instruments workshop at the Hammer Museum in Los Angeles and Music Tech Fest in Ljubljana, Slovenia; a public installation at Zero1 Biennial in San Jose, CA; and collaborative projects in Hong Kong's Microwave International New Media Arts Festival. His works have been profiled in Hyperallergic; We Make Money Not Art; Make Magazine; Wired Magazine; and Punk Planet. Chris has published photo/video essays and art texts in Geez Magazine and Infinite Mile. Chris is Assistant Professor of Art at Eastern Michigan University's School of Art & Design; he has also taught New Media and Digital Fabrication courses at the School of the Art Institute of Chicago, as well as authoring 3D modeling/animation courses for lynda.com.



Title: Double Camera #13

Year: 2015

Medium: Inkjet print from scan of negative from custom two-sided pinhole camera

James Tómas Long (Iceland)

“I’m 1/2 Icelandic and moved to Iceland with my family last year from Hong Kong. Since arriving I have been focusing on landscape and nature photography.

I took up film photography to slow down the image making process and to become more mindful of my photography choices. I work with medium format and 35mm film and will soon be adding large format film photography to this.

In a world where photographic feedback can be instant, I like that there is no checking the outcome with film until it has been developed.”



Title: Winter Sunset Arnarstapi

Year: 2018

Medium: Pigment print from scan of medium format film

Karen Stentaforð (Canada)

Karen Stentaforð is an artist and educator living in Sackville, New Brunswick, Canada. She works primarily in medium and large format photography, often employing toy cameras and alternative processes. Since 2012, much of her work has been made using the wet plate collodion process—glass negatives and tintypes. Her recent bodies of work investigate ideas of place, absence and memory influenced by the Newfoundland landscape of her childhood. Stentaforð completed the Master of Arts in Photography program at the Edinburgh College of Art. She received her Bachelor of Fine Arts from Mount Allison University and her Bachelor of Education, Visual Arts Specialist, from NSCAD University and Mount Saint Vincent University. She is currently a lecturer in photography at Mount Allison University.



Title: Gunnuhver

Year: 2015

Medium: Toned silver gelatin print from glass plate negative

Karen Zalamea (Canada)

Karen Zalamea is a photo-based artist whose practice embraces a range of analogue and digital processes. Through various projects, her work considers what constitutes a photograph, how images can contain evidentiary traces of process, and how meaning is shaped between lens, light, space, and surface. Her work has been presented across Canada and internationally in solo and group exhibitions and as public art projects. She lives and works in Vancouver, Canada.

With images from the series They are lost as soon as they are made, the artist handcrafted a 4x5 camera and fashioned lenses out of ice. The artist worked in collaboration with 3D-printing technologists to fabricate lens moulds, which she then used to freeze local water. The images, captured on 4x5 film, capture vistas in Reykjavík, Iceland. The title quotes Halldór Laxness’ epic novel Independent People, and speaks to the material and immaterial aspects of the project — optics, time, light, and weather. Furthermore, the work explores the possibilities of deconstructing the mechanics of image-making, and of capturing the natural landscape with elements of nature itself.



Title: Study for They are lost as soon as they are made
Year: 2015
Medium: Archival inkjet print from 4x5 negative from hand-crafted camera

Katri Naukkarinen (Finland)

Katri Naukkarinen (b. 1984) is a Finnish artist working in the extended field of photography. Naukkarinen graduated as Master of Arts from Aalto University’s Department of Photography in 2015, with a previous degree in Art Philosophy.

Stoner is a proof of concept. It is a unique 4-piece photogram of a freshly collected seaweed growing on a stone. The papers have been developed in the first batch of an experimental beer developer.



Title: Stoner
Year: 2018
Medium: Photogram on fiber paper developed in beer bath

Laura Andrés Esteban (Iceland)

“Laura Andrés Esteban is a Spanish artist and photographer who has been living in Reykjavík for four years. Her professional interests include exploring the relationship between photography and illustration, the multiple uses of vegetables as subjects, humor, analog processes and honesty. You can see more about her work in landresesteban.com.”



Title: 15
Year: 2016
Medium: Silver Print

Laura Koskinen Bennett (USA)

The Images in Dames of Anatomy address the female condition by challenging stereotypes and confronting social norms. Antique glass negatives of women are scanned and combined with medical slides, obscure ephemera and selected images of my own. Although the women are nameless and forgotten, they speak a powerful language, each one initiating a quiet dialogue with the viewer. Some are peppered with satire, but there is an underlying presence of struggle and submission. My experience as a woman is a far cry from the fairytales I learned as a child. I tell my daughters, “you are your own prince charming, so saddle up and find yourself.”

Bennett earned her MFA from the University of Houston. She has taught all levels of photography and photo history. Much of her work focuses on the female experience. She was awarded the Mylio Grant through the Luminous Endowment for Photographers for Elsa Johanna, a project about her grandmother, a Finnish immigrant. Dames of Anatomy has won the TPS National Photography Award, the 5th Julia Margaret Cameron Award and the Soho Photo International Portfolio Competition. Bennett shoots with an old Gundlach 8x10 and an early Hasselblad. She also enjoys scanning antique negatives, film, interesting objects, medical illustrations and vintage ephemera for transformation in the computer.



Title: Aura of Love
from The Dames of Anatomy
Year: 2017
Medium: Platinum Palladium

Laura Valentino (Iceland)

Laura Valentino works with traditional photographic processes exploring sensuality and beauty in the classic themes of landscape, portraiture, and the human form. The focus is to grasp a timeless and universal sensibility in present day subjects. Working with analog processes is a tactile approach which allows time and space to achieve layers of separation from the subject matter, resulting in an evocative image that reflects the passage of time.

Laura has a masters degree in fine arts from the University of California, Berkeley. She traveled to Iceland in 1988 where she has lived since. She has participated in numerous exhibitions in Iceland and abroad as a painter, printmaker and multimedia artist. She has studied historic photographic processes since the late 90s and today considers herself first and foremost a printmaker. She joined the Association of Icelandic Artists (SÍM) and the Icelandic Printmakers Association (Íslensk Grafík) in 2008 and was a founding member of Iceland Film Photography Association in 2014. She is chairman of the studio committee at ÍG and teaches workshops in the gum bichromate process. In 2017, she was the recipient of the Muggur and Kynningarmiðstöð travel grants for her participation in the traveling exhibition, Technology and Touch. Her work has been shown in the Reykjavik Art Museum—Hafnarhús & Kjarvalsstaðir, the Nordic House, and the Akureyri Art Museum.

www.lauraval.com



Title: Hóll/Hill

Year: 2018

Medium: Gum over Cyanotype

Lee Henderson (Canada)

Lee Henderson’s practice includes video, photography, installation, sculpture, performance, and text. His work moves in constant contemplation of death, in senses grand and minute, somewhere between the persistence of collective histories and the brevity of individual lives. Notable recent exhibition venues include The Phillips Collection at the Hirshhorn Museum and Sculpture Garden, Magenta Festival Boston, The Zero Film Festival (USA); Dunlop Art Gallery, Mendel Art Gallery, The Rooms Provincial Art Gallery, and Gallery 44 (Canada). In 2017 he was a Visiting Artist at Open Studio (Toronto) and the Canadian Artist in Residence at Glenfiddich Distillery (Dufftown, Scotland).

He teaches at OCAD and Ryerson Universities, and is represented by Zalucky Contemporary in Toronto.



Title: Northern Epic II
Downtown Reykjavik’s painted traffic lines, shot close up with a bellows extension to make them look like epic lava/glacier/ocean landscapes, then cropped to cinematic aspect ratios.
Year: 2016
Medium: Inkjet Print from medium format film

Magnús Karl Magnússon (Iceland)

Ég er áhugaljósmynari en ég tek myndir nær eingöngu á svarthvíta filmu. Viðfangsefnin eru Reykjavík og þær breytingar sem borgin er stöðugt að ganga í gegnum. Einnig tek ég protrett myndir meðal annars á stórformat myndavél með portrettlinzu frá 1920 úr fórum langafa míns, Magnúsar Ólafssonar, ljósmyndara en á sýningunni sýni ég einmitt fjölskyldumyndir gegnum linsu langafa míns.

I’m an amateur photographer working almost exclusively with black and white film. My main subject matter is Reykjavík, and the constant changes the city endures. I also take portraits, sometimes using a large format camera with a portrait lens from 1920 which belonged to my great-grandfather, Magnús Ólafsson, photographer. The family portraits in this exhibit were indeed taken through the lens of my great-grandfather.



Title: Fjölskyldumynd (1/3)
Date: 2018
Medium: Silver gelatin contact prints from large format camera with antique portrait lens

Melanie Kathryn King (UK)

Melanie King is an artist and curator with a specific focus on astronomy. She is co-Director of super/collider, Lumen Studios and the London Alternative Photography Collective. Melanie is currently studying towards a practice based PhD in Fine Art at the Royal College of Art in London, UK. Melanie has exhibited in a wide range of international galleries, such as the Williamson Gallery in Pasadena USA, CAS Gallery in Osaka, Japan and Unseen Amsterdam. Melanie has been involved in a number of large scale commissions, including world record 15 x 10 metre cyanotypes.

In February 2018, Melanie participated in the SIM Residency in Reykjavik, working at the Iceland Film Association's darkroom to produce analogue photographs of the stars and aurora borealis. Melanie traveled to the Seltún Geothermal area and Vík í Mýrdal with the hope of finding darker skies. The photographs form part of Melanie's series "Ancient Light" which explores how light from distant stars can travel thousands, if not millions of years, before being absorbed into photosensitive silver gelatin film. Whilst in Iceland, Melanie was intrigued to find out more about early Norse explorers interpreted the sun, moon, stars and aurora.



Title: Ancient Light

Year: 2018

Medium: Silver Gelatin Photograph

Miriam Frank (Germany)

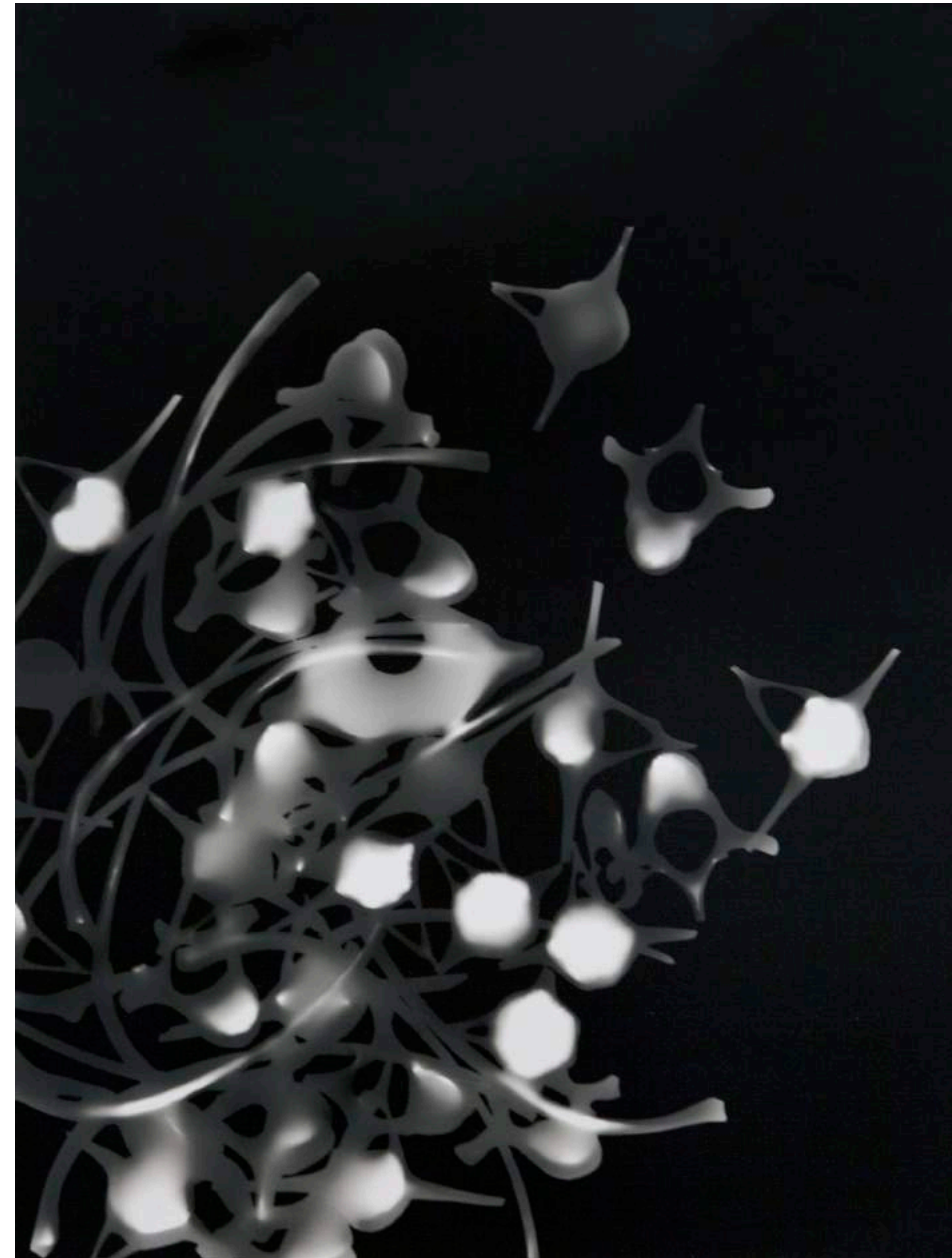
Born 14.10. 1985 in Munich / Germany

2010 Bachelor of Arts / University of Applied Science / Augsburg
(Visual Arts)

2013 Master of Arts / University of Applied Science / Augsburg
(Visual Arts)

2016 and 2017 Art Residency at Listhus in Ólafsfjörður

Since 2011, owner of *Farbenpracht* Tattoo and Illustration Studio
Currently based in Munich, working as a tattoo artist



Title: Whale Bones

Year: 2016

Medium: Photogram of whale bones found on the beach in Ólafsfjörður

Yrsa Roca Fannberg (Iceland)

Yrsa Roca Fannberg lærði myndlist í London og lauk mastersgráðu í skapandi heimildamyndagerð frá Pompeu Fabra í Barcelona í skapandi heimildarmyndagerð árið 2009. Fyrsta heimildarmynd Yrsu var Salóme (2014), sem vann til fjölda verðlauna, þar á meðal Besta Norræna heimildarmynd á Nordisk Panorama. Um þessar mundir er Yrsa að klára heimildarmyndina Síðasta haustið sem er framleidd af Biti aptan bæði og Akkeri. Fyrir utan heimildarmyndagerð vinnur Yrsa einnig við ljósmyndun og vatnslitamyndir.

Yrsa Roca Fannberg studied Fine Art in London and graduated with a Masters degree in Creative Documentary at Pompeu Fabra, Barcelona in 2009. Her first documentary Salóme (2014) won several awards, amongst them Best Nordic documentary at Nordisk Panorama. Currently she is working on her next documentary The Last Autumn, which is in the final editing stages and produced by Biti aptan Bæði and Akkeri films. She also works with analogue photography and watercolours.

Yrsa, along with Ragnheiður Gestsdóttir and Þórunn Hafstað organise screenings of documentary and experimental films at Kling and Bang.

The piece *Homage to Walter and the birds singing* was conducted during the residency, The Rencontres Cinématographiques de Cerbère-Portbous Panarama Prize.



Title: Homage to Walter and the birds singing
Year: 2018
Medium: Inkjet print from medium format negative

Alex Ómarsson (Iceland)

Title: Naustvík, Strandir
Year: 2016
Medium: Silver Gelatin print on Ilford MG FB classic and selenium toned

Title: Norðurfjörður, Strandir
Year: 2016
Medium: Silver Gelatin print on Ilford MG FB classic and selenium toned

Andrea Pinheiro (Canada)

Untitled (with Hreinn Friðfinnsson)
Year: 2018
Medium: salt on silver gelatin print

Untitled (studio view)
Year: 2018
Medium: salt on silver gelatin print

Anna Niskanen (Finland)

Title: Cave
Year: 2018
Medium: Cyanotype

Title: Pillars
Year: 2018
Medium: Cyanotype

Ásgeir Ásgeirsson (Iceland)

Medium: Silver Gelatin

Barbara Reimer (Canada)

Title: Highway 16: 4 minutes somewhere between Saskatoon and Regina
Image 1 and 3 from the Passenger series
Year: 2016
Medium: Photograph from 4-min pinhole negative developed in coffee

Chris Reilly (USA)

Title: Double Camera #13
Year: 2015
Medium: Inkjet print from scan of negative from custom two-sided pinhole camera

Title: Double Camera #14
Year: 2015
Medium: Inkjet print from scan of negative from custom two-sided pinhole camera

James Tómas Long (Iceland)

Title: Building Storms (B&W)
Year: 2018
Medium: Pigment print from scan of medium format film

Title: Winter Sunset Arnarstapi (color)
Year: 2018
Medium: Pigment print from scan of medium format film

Karen Stentaforð (Canada)

Title: Gunnuhver
Year: 2015
Medium: Toned silver gelatin print from glass plate negative

Title: Suðurland
Year: 2015
Medium: Toned silver gelatin print from glass plate negative

Karen Zalamea (Canada)

(2 works)
Title: Study for They are lost as soon as they are made
Year: 2015
Medium: Archival inkjet print from 4x5 negative from hand-crafted camera

Katri Naukkarinen (Finland)

Title: Stoner
Year: 2018
Medium: Photogram on fiber paper developed in beer bath

Laura Andrés Esteban (Iceland)

Title: 15
Year: 2016
Medium: Silver Print

Laura Koskinen Bennett (USA)

Title: Aura of Love
from The Dames of Anatomy
Year: 2017
Medium: Platinum Palladium

Title: Opposition
from The Dames of Anatomy
Year: 2017
Medium Platinum Palladium

Laura Valentino (Iceland)

Title: Hóll
Year: 2018
Medium: Gum over Cyanotype

Title: Af Bratthálsi
Year: 2018
Medium: Gum Bichromate Print

Lee Henderson (Canada)

Title: Northern Epic II
Year: 2016
Medium: Inkjet Print from medium format film

Magnús Karl Magnússon (Iceland)

Title: Fjölskyldumyndir (3 images)
Date: 2018
Medium: Silver gelatin contact prints from large format camera with antique portrait lens

Melanie Kathryn King (UK)

Title: Ancient Light
Year: 2018
Medium: Silver Gelatin Photograph

Title: Seltun Geothermal Area
Year: 2018
Medium: Silver Gelatin Photograph

Miriam Frank (Germany)

Title: Whale Bones 1
Year: 2016
Medium: Photogram of whale bones found on the beach in Ólafsfjörður

Title: Whale Bones 2
Year: 2016
Medium: Photogram of whale bones found on the beach in Ólafsfjörður

Yrsa Roca Fannberg (Iceland)

Title: Homage to Walter and the birds singing
Year: 2018
Medium: Inkjet print from medium format negative



**Félag
filmljósmyndara
á Íslandi**

Iceland Film Photography Association was established to support photographers working with film cameras and other analog processes, and is open to both professional and amateur photographers. The purpose of the association is to create a photography collective, run a community darkroom, hold workshops and exhibits, have discussions related to analogue photography, and otherwise support film photography in Iceland.

*See the IFPA website at **film.shoot.is***

Félag Íslenskra Filmuljósmyndara var stofnað til þess að styðja við og styrkja ljósmyndara sem vinna með filmuljósmyndun og aðra starfsemi henni tengdar. Félagið er opið fyrir áhugafólk sem og atvinnuljósmyndara. Tilgangur félagsins er að vera félagsskapur ljósmyndara, reka myrakraherbergi, halda vinnustofur og sýningar, skapa umræður um ljósmyndun og styðja við filmuljósmyndun á Íslandi.

*Félagið heldur úti vefsíðu á slóðinni **film.shoot.is***