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PLEASE SCROLL DOWN FOR TEXT.

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4a, Matthew Murray, *Chanel Clough, Saddleworth Moor*, 2016. Courtesy of the artist. 4b, Matthew Murray, *Winter Clough, Pudsey Red Moss, Wetwoodes Moor*, 2015. Courtesy of the artist. 5, Paz Errázuriz, Born Chile, 1944. *Evelyn*, 1982. From the series *La romance de Adán/Adam's apple*, 1982-1990. Gelatin silver print, 39.5cm × 59.7cm. Courtesy of the artist and Galería AFA, Santiago. © Paz Errázuriz. 6, Trine Søndergaard, *Untitled, Reflection 47*, 2014. Archival pigment print. © Trine Søndergaard. Courtesy of Bruce Silverstein Gallery, New York.

4 Hit the North
A CELEBRATION OF PHOTOGRAPHY ACROSS FIVE DECADES

Hit the North presents an eclectic collection of photography that provides a bridge across four decades, featuring eight figures who capture the contemporary condition through a regional lens. Moving between various styles and subject matter, the works here contribute to a wider tapestry of debates about the changing nature of image-making, and its power to communicate distinct cultural identities.

Avoiding stereotypes and pictorial tropes, the selection of works offers grand rural and domestic vistas, assessing the complexity of what it means to exist within different parts of the landscape as part of a wider tapestry of experiences. Daniel Meadows and Paul Floyd Blake look back upon history as an archive of emotion. Blake's urban reportage provides humour from the gritty hinterlands, offering visual irony from behind the jocular posters of churches in working-class neighbourhoods. Reminiscent of the influential images of Martin Parr, the compositions work to engage the viewer through an almost archival lens.

Similarly meditative are the works of Ian MacDonald, which – in stark monochrome – border on social realism through their presentation of iconic yet almost modest landscapes. Shipyard scenes stretch into the distance, creating rugged rhythms that run across the expanse of the frame. Matthew Murray's series *Saddleworth Moor*, meanwhile, comprises undulating photographs that offer open expanses that verge on the cinematic. Deep shadows cut up the land and draw the viewer's eye – here nature, as a sublime phenomenon, is re-acquainted as a space for reflection.

Ultimately, the exhibition leaves audiences questioning the overarching relevance of the idea of a northern identity weaving the artists together – with such a diverse range of approaches on display here, they offer universal perspectives from social, political and environmental worlds that move from the borderlands to something much larger.

Words
Patrick Allen

Manchester Central Library
19 April - 30 June

www.manchester.gov.uk/centrallibrary

5 Radical Women: Latin American Art, 1960-1985
A RETROSPECTIVE

Radical Women: Latin American Art, 1960–1985 reassesses and celebrates the fundamental contribution of the titular artists historically, socially and conceptually. This expansive survey, involving more than 120 visionary practitioners and 260 pieces, is unified by the concept of the female body being a voice for expression. Reaching into the depths of cultural change, Brooklyn Museum showcases a tipping point when underrepresented voices became – for the first time – a collective chorus.

The symbolic pieces on view here traverse a range of mediums; they come from essential figures such as Lygia Pape, Ana Mendieta, Marta Minujín and Paz Errázuriz – a photographer who went under the radar in order to make some of the most important, and dangerous, images of Chile in the 1970s and 1980s. As Errázuriz famously notes: "They are topics that society doesn't look at, and my intention is to encourage people to dare to look." Indeed, the world-renowned image *Evelyn* which comes from the series *Adam's Apple*, implores audiences to connect with the sitter – who, reflected through a mirror – stares into the lens with a relaxed and assertive gaze.

Organised into nine topical sections, including *Social Places; Resistance and Fear*; and *Mapping the Body*, the show marries large, poignant concepts with addressing accessible yet fundamental ethical considerations.

Through these thought-provoking compositions, the show highlights the ways in which the female body became a means of questioning and reinventing the established canon; through their reclamation of the female form, these Latin American and Latina artists forged an unprecedented change in the industry – something that endures well into the minds of 21st century viewers.

Words
Jennifer Sauer

Brooklyn Museum,
New York
13 April - 22 July

www.brooklynmuseum.org

6 A Reflection
TRINE SØNDERGAARD

Merging elements of past and present, Trine Søndergaard's images bring a continuity to juxtaposed vintage features and contemporary aesthetics. Antique lace and clothing of eras past decorate female subjects, always photographed from behind or aside, averting the viewer's gaze. *A Reflection*, a solo exhibition of her latest project, examines both her recent work, and selections across previous series.

Known for her formal portraits offering an unexpected, intimate view, Søndergaard positions subjects with precision, never engaging the camera's eye. This characteristic perspective alludes to Franz Kafka's concept of "a room inside," the private emotional space that exists within everyone. Søndergaard's works haunt with a lens this untouched personal sphere made acutely visible, crafted with a light hand and brimming with quiet, dense emotion.

Søndergaard is drawn to photography as a medium without definitive bounds, obscuring where the artist's hand ends and the subject begins. Her timeless images freeze and capture discrete moments with a relativity that transcends culture and era. Throughout her body of work, there is a central emphasis on detail, and what is not shown may be as telling as what Søndergaard reveals. Lines and the angle of the lighting are also essential aspects of the photographic scene.

Each picture is an exploration of itself, a projection of a specific moment in the subject's ruminations, and of that very distinctive interior space. There is a dialectic between detail and openness here, with enough space available for the viewer to find him or herself within its parameters.

Through layers of meaning and emotion, Søndergaard's images provide a powerful, expressive visual commentary. *A Reflection* beautifully uncovers the quiet intensity of nuanced, private moments within our interior worlds.

Words
Jennifer Sauer

Bruce Silverstein
Gallery, New York
3 May - 30 June

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