

# Film 2025

LCB Depot's exhibition & events programme highlights work from different creative practices every month.

This month the focus is on photography and film with work from established professionals and emerging creatives. Exhibitions and events run from **3<sup>rd</sup> March - 17<sup>th</sup> April 2025** at LCB Depot and from April 11<sup>th</sup> at Phoenix

Find out more [@lcbdepot](https://www.instagram.com/lcbdepot) or at [lcbdepot.co.uk/event/film2025](https://lcbdepot.co.uk/event/film2025)



## ***Film 2025 (FORMAT)***

Simon Mears

I am submitting 6 photographs for your consideration upon the theme 'Conflicted'.

1) The Chair, South Uist. It looks mildly terrifying, if one can be mildly terrified. The skeleton of a chair, rickety and frail, with blue nylon rope entwined around its structure, set against the wild heath of South Uist. It's presence is eerie, it has no right to be there, no reason to be there, neither in time nor place.

2) Portrait of Walala Tjapaljarri. Walala is a famous Aborigine 'dot' artist, selling his work in galleries across the globe, he paints in a small unit on the outskirts of Alice Springs. Walala Tjapaltjarri was unknown, in any sense, to Australian authorities and census records, until he literally walked out of the desert in the early 70's looking for a partner from another Aboriginal tribe. He

has made nothing from the art sales, the ethos of Aboriginal life being that no one person owns anything, it becomes the property of the tribe. So it is impossible to keep a pack of cigarettes, let alone sales of art to New York galleries. It is a central culture of Aboriginal life that has proved itself to be the reason why Aboriginals often find it impossible to 'succeed' in western capitalist life. In order to do so they must abandon their tribe, their families and their own culture, often leading to alcohol dependency, homelessness in the city and discrimination. This photo, I hope, represents Walala with a sense of strength and poise, whilst he stands in his own desert, with the rusted remains of a farm railhead tank, standing behind him, as a symbol of the 'new' culture that forced him out of the desert and onto the census records.

3) Out to Sea. I wanted to take shots of my friend standing in the sea with a magnificent blue ball gown and a Moroccan blue headscarf. I did get some great shots. Thank you Nesta. But this one has something else, something deeper. Looking out to sea, her hands wrapped around herself, is she hoping for someone or something to join her, or does she think of who she left behind? It's a sense of longing for something a long way distant.

4) Main Square, Prypyat (Chernobyl). This is an infra red photo of the old supermarket in the abandoned town of Prypyat, Ukraine, just a couple of miles away from the Chernobyl nuclear power plant. I took the shot before I was advised I was no longer allowed to use my tripod, so this was the one I got. I had some vague ideas of linking infra red to the radiation levels around me, and which forced the emergency evacuation of the town. I found some cine-film in the long grass around the town cinema. I slipped 4 frames into my pocket and took it home. It showed a soldier talking to a woman. This slip of film I have overlaid onto the photograph. It may have been the last film shown at the cinema before the disaster back in 1986.

5) The Sweeney. A fairly obvious theme of conflict. This was taken at the mass demo, in 1993, against the Criminal Justice and Public Order Bill (that became the 1994 Act). Most protesters were there to demonstrate against the proposed restrictions on the right to public assembly and movement, and the police powers to prevent such gatherings, criminalising facets of public protest and giving enhanced powers to seize property, particularly vehicles (linked specifically to 'New Age' travellers). This was the photograph that

made me love photography. Seeing the billboard, seeing Regan and Carter look down the barrels of their drawn guns, onto the protestors, "you're nicked!". I took it with a cheap point and shoot camera.

6) Krampnitz. The industrial subterranean storage area between the German, then ex-Soviet barracks, and the power station complex. This is where they filmed parts of 'Enemy at the Gates' - the backdrop echoing a bombed out Stalingrad. The noose makes it all a bit grim. We certainly never put it up. One hopes it was never used. Maybe some student were filming something and left it there. Unlike the Chair, in Photo 1, the noose is more at home, somehow, in its surroundings, but it is as conspicuous, in my view anyhow, and its presence is at least as eerie, and somewhat upsetting.

### **Artist Bio**

I'm a solicitor, working in criminal defence, at Court and at police stations. I don't spend enough time with my camera. Photography is my passion. It's the reason i get up and go out to do things.

[@State68\\_photography](#)