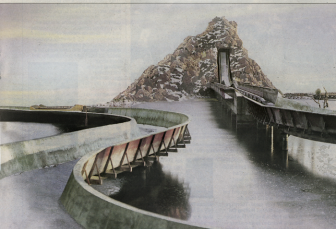


# Trick photography



Deceiving image: Sandra Semm's decontextualising close-up of a pyramid of rubble suggests a representation of a natural landscape

## PHOTOGRAPHY REVIEW

Blurred Certainties

★★★★

The reliability of the photographic image has been of implicit concern to photographers for almost as long as the medium has been around. Only in more recent decades has it become a central issue for debate.

Since the arrival of digital manipulation, however, photography's status as a reliable medium has become so commonplace that it has inevitably lost much of its question or urgency. That doesn't mean to say that there aren't still plenty of photographers finding novel ways to confound and intrigue, just that they might have to try a bit harder to do so.

But it's not just about playing tricks on the viewer; for each of the eight photographers in this exhibition also make knowing references to the conventions involved in blurring the boundaries of photographic certainty. They do so with varying degrees of success.

Least interesting in this latter respect is Etienne Clement's arrangement of toy figures in a constructed landscape, for it is, perhaps, real landscapes that beguile most effectively when they are represented strangely. Such is the case with Nicky Wilcock's snow-covered rooftops against Monk's skins, Simon Tysko's stark Icelandic landscape, in which a tripod has been left in order to confront us with the essential artifice of images, and Sandra Semm's decontextualising close-ups of a pyramid of rubble and a building collapsed in a constricted loop.

Elsewhere, a blurring of boundaries between drawing, collage and photography in Aiki Braine's images of trees further questions the medium's artifice and, overall, we have a thoughtful exploration of the photographer's deceptive art.

Fiona Gunn

Until Nov 11, Jernood Space, 171 Union Street SE1, Mon to Sat 10am to 5pm, free. Tel: 020 7854 0171. Tube: Borough/Southwark