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OF WEEN THE HEADLINES  
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BETWEEN THE HEADLINES BETW **BLACK SWAN STUDIO**  
BETWEEN THE HEADLINES BET 2-3 **BLACK SWAN YARD**  
BETWEEN TH **BERMONDSEY STREET, LONDON, SE1 3XW**  
BETWEEN THE HEADLINES BETWE **25th FEBRUARY 2022**  
BETWEEN THE HEADLINES BETWEEN THE **4 PM - 10 PM**  
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## **Black Swan Studio** **2-3 Black Swan** **Yard** **Bermondsey Street**

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### **BETWEEN THE HEADLINES**

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Between the Headlines celebrates a beautiful merge of art within photojournalism, exhibiting the works of eight selected emerging photojournalists.

The current, constant news cycle can be overwhelming, which is why the exhibition presents a different way of communication via a curated collection of photography, video and sound - creating a space for the artists to display a different side of photojournalistic practices.

The aim of these works is to look at photojournalism as an art form and a tool to inform people on the current affairs by sharing an interactive visual experience, which challenges the public to get more involved with the artwork and the issues portrayed.

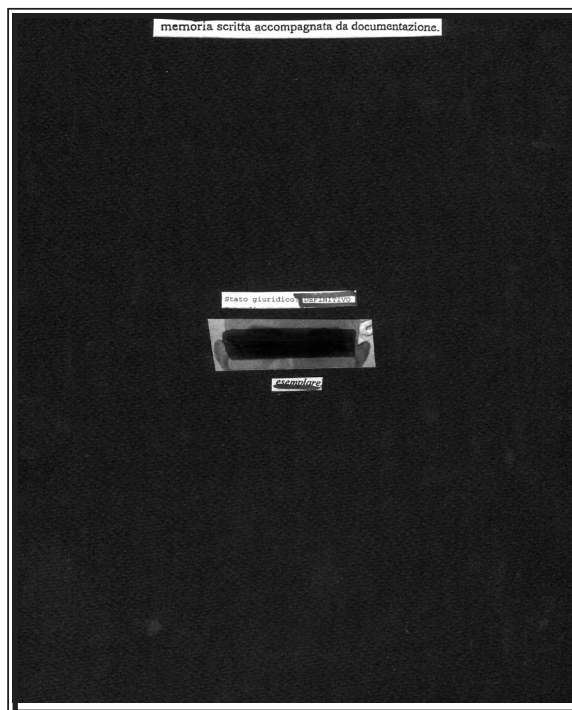
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**Works by Alexis**  
**Andreou,**  
**Davide Lhamid, Estelle**  
**Gabrielle Kersley,**  
**Haohui**  
**Liu, Malik Marble,**  
**Susheel Schroeder,**

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## **Davide Lhamid** **Stigmata**



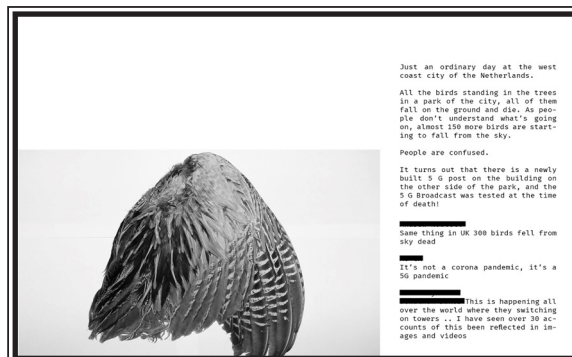
Stigmata sits at the intersection of research and art to challenge the myth that the over-representation of migrants within the Italian prison population reflects their natural proclivity to crime. By deconstructing deceptive statistics Stigmata shines a light on the complex cultural and social factors which lead to criminality by offering an alternative to narratives rooted in racism and fear.

The research starts from an analysis of media and political representations of migrants which begins a process of social and cultural exclusion. After reconstructing the language of fear and criminalization, "Stigmata" addresses the symbolic violence it enacts on migrants by reducing them to marginalising clichés.

Stigmata hinges on collaboration with former detainees, drawing research materials from the representational apparatus itself and the role it takes in determining the past, the future and the present of many migrants' day-to-day lives.

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## **Esther Gabrielle** **Kersley** **The Fifth Generation**



Esther Gabrielle Kersley's The Fifth Generation looks into modern-

day conspiracy theories linking 5G technology with the coronavirus pandemic, which resulted in the vandalism of at least 100 phone masts in 2020. Conspiracy theories, which thrive in times of uncertainty and have been linked to extremism, have now entered the mainstream. As Kersley explains, 'their prevalence is a symbol of our so-called "post-truth society", characterised by a lack of agreement over the nature of truth'.

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## **Alexis Andreou** **Homerou 10**



Homerou 10 investigates the framework of memory and postmemory between artist and his mother. It is a re-enactment of olfactory, sonic and visual senses that come together, aiming to harvest the memory of the mother's pre-invasion childhood. The project uses the 1974 Turkish invasion of Cyprus and the following population exchange between Greek-Cypriots and Turkish-Cypriots as its historical basis. It goes against the grain of collective, institutionalised memory to call for a preservation of personal memory and the audience's questioning of institutionalised, official versions of histories.

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## **Haohui Liu** **To Cut the Feet, to Fit** **the Shoes**



To cut the feet, to fit the shoes' is a Chinese idiom used to describe the unprincipled accommodation of existing conditions. As a photographer,



the act of beautifying’ portraiture triggered me to start this project to offer resistance to the appearance anxiety rendered by the mass media and commodity fetishism, and to encourage us to let go of harsh self-recrimination and accept our own identity and uniqueness. During the making of the project, people of different backgrounds are invited to “beautify” the faces of Haohui Liu and Jiaoyan Yang. The project is based on the decontextualisation and recontextualisation of those beautifications.

**Susheel Schoreder**  
**That Which goes Unsaid, Unravels**



That Which Goes Unsaid Unravels addresses the maternal mental health crisis in the UK and questions the role of visibility and representation in reducing the stigma attached to perinatal mental health conditions. The result is the creation of a collaborative embroidered portrait series, through which 10 of the women behind national statistics are visualised and identified, with the view to improving our understanding of the uniqueness of every perinatal mental health experience.

**Malik Marble**  
**WHAT WOULD THEY SAY**



“These portraits represent the oppressed. The ones who are stripped from opportunities and must work harder to actually sit in the same room as their white counter parts. Throughout the chaos, they still make a way. Truly, they’re the strongest, all and all.”

**Vaishnavi Pandey**  
**Bombay Mari Jaan - An Ode To Home**



‘Bombay Meri Jaan’ is an exploration of my identity and relationship to my birthplace, Mumbai. It is a delicate ode to my grandparents as well as a love letter to my parents who I have been isolated from since the start of the pandemic. Its multisensory and visual nature seeks to bring the environment and feeling of Bombay to London. This work is especially personal to me as it is an expansive exploration of my heritage, my history and foregrounds the idea of what it means to belong while feeling separated from home.

**Vanessa Endeley**  
**We Always Go Again**



Releasing Trauma and Moving Forward is an audio-visual work with a focus on my personal relationship with trauma and a constant fear of abandonment initiated by a 27 year absence of my Father, using archival documents and family photographs. Having previously used photography as a medium to document my mental illness, this work serves as the final piece to the puzzle. I intend to finally untie the

knot connecting me to a person whose actions have tormented me, whilst celebrating my mother and maternal family for always being present.



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