



HOW I DID THIS

Dafna Talmor's experimental collages incorporate a number of tricky techniques

Handmade collages of sliced up negatives from landscapes she's photographed around the world, Dafna Talmor's beautiful and disorientating *Constructed Landscapes* images hover between the real and the imaginary.

"The work engages with the limitations of photographing landscapes and the overwhelming number of possibilities that surveying a landscape through a viewfinder brings," says the London-based artist. Talmor's work is part of a group show

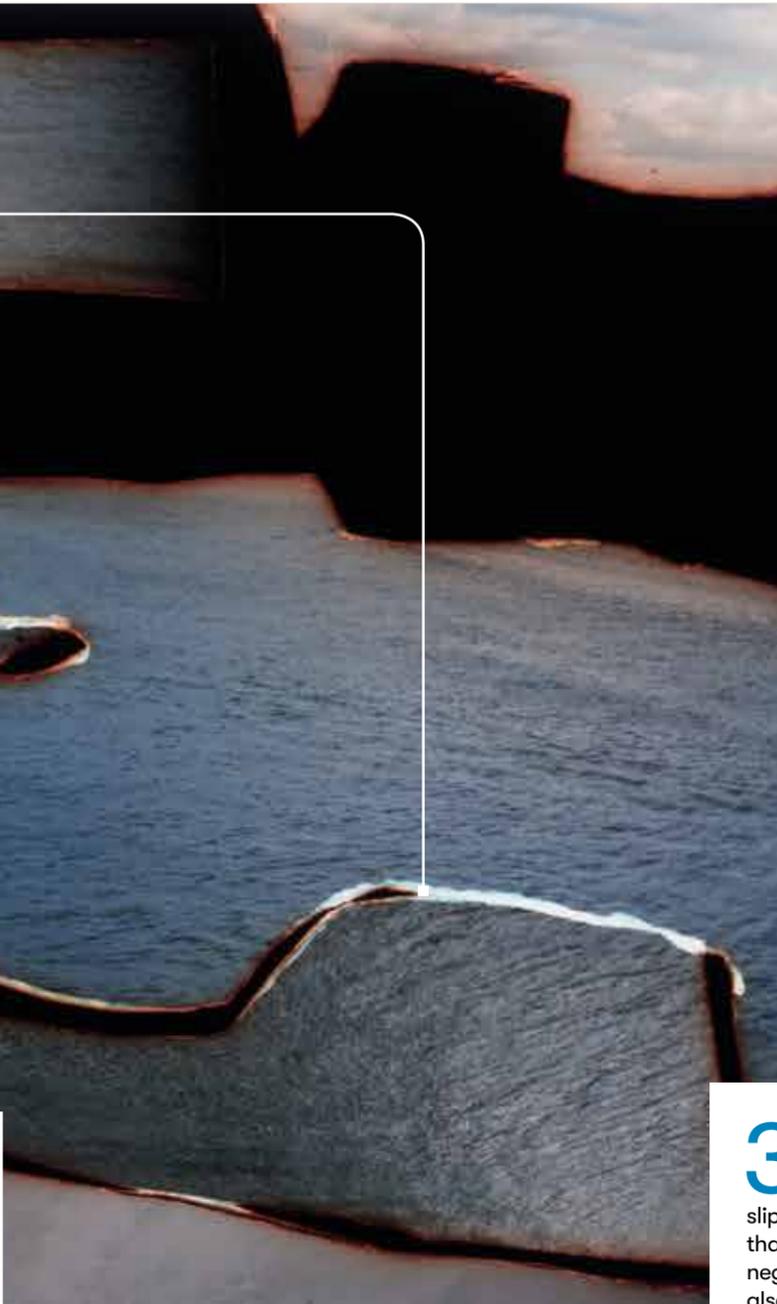
by international female photographers being exhibited at Informality Gallery, Henley-on-Thames, 15 October to 24 November. *Constructed Landscapes* is published by Fw:Books. fw-books.nl and dafnaltalmor.co.uk

'Untitled (LO-TH-181818181818-1)' from the *Constructed Landscapes* series, 2018

1 EXTRACTING THE HUMAN-MADE
 "Human-made elements such as roads, bridges and paths – anything that interrupts the purity of the landscape – are removed from the negatives with a scalpel. As they're hand cut, I use a permanent black marker to create an outline, which serves as a helpful guide. As with the tape residue, the marks leave a trace of the manual process."



2 REMAKING THE LANDSCAPE
 "Each image from the series is constructed using multiple fragments of medium-format colour negatives which are collaged, reconfigured, assembled with tape and hand printed in the darkroom. This particular image was made from eight negatives, and you can see residue of the tape all along the left-hand side of the frame, most notably the turquoise element of the image."



5 NEGATIVE SPACE
 "Incisions leave black viscous blots on the photographic paper. When we talk about voids, we tend to think about black space but there are white voids too: in this context where two negatives overlap and, due to exposure variations, the paper goes completely white. I'm interested in the oppositional qualities of these two process-led elements."



3 DISRUPTING THE IMAGE
 "I'm trying to disrupt what tends to be – traditionally – a pristine photographic surface. Marks made as a result of the process, including slips of the hand, are embraced, pointing to the series of decisions and hesitations that take place throughout the making. The gaps between the fragments of negatives where the light starts to bounce within the enlarger and spills over also create flares, leaks and 'imperfections' – all an intrinsic part of the work."

4 NEW PERSPECTIVES
 "Abstracting the landscape by embedding multiple points of view within one frame references the complex way in which landscapes are experienced in physical space; there is never just one fixed direction or position for the viewer to look. My aim is to destabilise and disorientate in an attempt to stimulate a more active way of looking."

