

THE TIMES | Tuesday October 23 2018 100



Number of guns on our streets hits ten-year high





Jahn Sengson Crime Correspondent.

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Sharpes stoles from farmers and the Sengson street for the control of t



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Unseen Icons: behind the lense of Phil Griffin

WITH NOVEMBER 2018 by SPEAR'S

From Prince Charles to Amy Winehouse and Adele, Phil Griffin's new exhibition showesses a remarkable curver in photography, writes Arun Kakar

A alking around Phil Griffine new exhibition Unseen Jeans at Brownword Hepworth, one wonders which A-list celebrities the photographer hearth had in front of his lens. Greeked upon entrance by Phil McCartiney and Diana Boos, the Chelsen gallery plays host to scores of proviously unseen photographs from Griffinis storaed curren:

The images selected for the *Linsenv Rome* exhibition are rooted in the theme of trust – something that for Griffin is 'in a picture'. Standing before a portrait of Adde taken from her second ever shoot, the photographer relives the moment for Span's 'Adde' was unforgivingly, unforgettably 'Adde'.

'She's 19 in that photograph and she's beautiful because she feels beautiful, rad because she's well lit. In the moment that we shared, I trusted that she'd look beautiful and she trusted that I would show it.'

dirent



5 Griffins curver behind the convert started as a 'pennilless' dancer, where after securing a role in a Duran Duran video, he began to slowly supplement his income by making music videos and taking photos.
It was when Kate Bush saw him dancing in a music.

rideo that things started to change for Griffin. The singer was making a film at the time and asked Griffin to come on board as a dame consultant, as experience be say that "nolly allowed me to see what the camera could de! Reced with the prospect of going back to done selrood theid already put in severs years of graftly or continuing a done career into his thirties, he started making and directing music videos. It wasn't so much based on. The broke and I code to find other ways of making a to

living," he recalls.

Sook an emire home in Tel

Early projects with the files of Billic Piper evolved into a position as creative director of MCA Records between 1997 and 1999, where he economissioned films, video and TV for artists such as Mariah Carey and Destiny's Child.

One moment captured in the exhibition of only monghites pop standom. The first set of walls surrounds like observer with plantagraphs of Addle, Any Winelmans, Princey Spears and Pete Dolnety amidst the only peaks of their current.

This properties of artist cost for your millionish and fast your than



There is just something in her eyes in the way there is just a little hit of foars. he muses. My light is visible in the background, it's a demonstracted photograph, and she's really at peace in the sea of black, nothing between her and infinity. She's immensely happy.

Through his documentaries, music videos and photos, Griffin doceribes hiswork in terms of looking at the real human being, which explains the central importance that trust plays in all his work. 'In the Unseen Irons series, the conversation is about that atmospheric change in a room when trust enters,' he writes in the programme notes.

It's a process that is particularly interesting when Griffin talks about photographing the royals, of whom there are three images in the galloy: use of the Prince of Wales and two of Prince William. How does be first like real human being in the Boyals, who are among the most guarded people on the planet?

With these photos, penetrating the skin of a royal or icon, you have to create a space for them to fied safe when you're around, he says. My technique to penetrate someone like the Duke of Cambridge is to make a space for him to reveal what he has to say.

Griffin evokes what Cartier-Bresson would call the decisive moment, capturing of an event that is both ephemenal and spontaneous, when discussing the portrait of the Duke of Cambridge, in the moments just before giving a speech at an event for the Prince's Trust. The proceeds from the portrait below will go towards the charity:



music videos. It wasn't so much based on technology or technique, it was based on, 'I'm broke and I need to find other ways of making a

living," be recalls.

Early projects with the likes of Billie Piper evolved into a position as creative director of MCA Records between 1997 and 1950, where he unuministated films, video and TV for artists such as Marsio Carey and Destury's Child.

One measure captured in the exhibition of early noughties pop standom. The first set of walls surrounds the observer with photographs of Adels. Any Wirehouse, Britings Spears and Peto Doberty amidst the early peaks of their careers.

This generation of artists were just part-millermads and just part that trusmatic horouge year of sevial modits, when everything was happening, coverance know everyone and everyone know everything, be explains. They were the first generation who really responded to it saying "I arm going to be mo."

It's a motif that extends deepest to Amy Winehouse, a star whom Griffin first encountered around the time of her masserpiece alloung Back to Black. There are two photos of Winehouse in the gallery from the period around the alloune sendection.



She was very uncomfortable in her skin from day one, she never felt beautifal." Griffin secalls. 'I told hen "dom't troot my words, look at my work. I will make you look beautiful if you feel beautiful."

As she entagualted into superstandom, Grillin says that Winebouse was remained Joyal and Jonerous! The portrait in the gallery that Grillin says he leves coming back to the doner! have a favourite) a photo of Winebouse in a back. create a space for them to feel safe when you're around,' he sups. 'My technique to persitrate someone like the Duke of Cambridge is to make a space for him to reveal what he has to say.'

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When I took that picture. I threatly stood in the shadows, hardly receiving because any little movement would have revealed that he knew I was there—I had permission to be there but he didn't knew when I was going to take-the picture, he recalls.

It's a portrait that embodies the style in the rabibition better than any others in the gallery, literally optivities, an locol in an unseen moment. It's no simple task with A-listers and the like, something be addresses in the programme: 'Or course, I fall move than I succeed, but in the end, the process is the set, not the outcome,' Indeed. Elmers from is a rouring

Universities outs of Brownwood Hepmarth gallery in Chelma until 24. Neverther

Mostre

Sir Paul McCartney, London, July 2007

Amy Winelsouse, London, September 2006

11RH The Duke of Cambridge, Kensington Palace, November 2019

Any Winebouse, November 2006 All photographs & Phil Griffin





Evening Standard









Amateur Photographer



here are at least three kinds of inspiration. First, you may see a style or genre or a subject you have never really considered before, and think, T want to do that! Second, you may see something you have already attempted and think OK, I see why my pictures aren't as good. Third comes negative inspiration, also known as realism, Although I like this picture, I am unlikely ever to emulate it. This may include genres you have given up, or subjects you'd prefer to admire in either real life or pictures, rather than shoot.

For me, this picture partakes of all three. Perhaps to the surprise of some readers, I was once young and have done a few more or less competent pictures of fairly similar subjects: principally, Bristol-based band Essential Bop and various poets, especially the poet, singer and songwriter Cath Milne. If I'd looked harder at pictures like this, I might have done them all more justice.

It comes from 'Unseen Icons by Phil Griffin: 25 Years in Film & Photography: an exhibition running until 23 November at the Brownsword Hepworth Gallery in London. While I was waiting for a copy of the picture, I bought a book of Chineseinspired ink-brush drawings of cats. Each was reduced to a few essential lines. Looking at the two together (and without the slightest disrespect to either), these are the messages I took away.

First, while it is all too easy to provide counter-examples to Ludwig Mies van der Rohe's celebrated 'Less is More', there are also plenty of times when it is true. Our brains supply the links. Is his left hand truly detached? Of course not. An excess of literalism is often fatal.

Second, although there is almost invariably more in a photograph than in a pen-and-ink drawing, the eye is selective. Unless we are guitar aficionados, for example, we are unlikely to look particularly closely at the guitar.

Third, look at other media than photography: ink drawings, paintings, even poetry. Learn what's important. Learn what to leave out.

The fourth point amalgamates the second and third. McCartney's face is very human, very recognisable, but still less

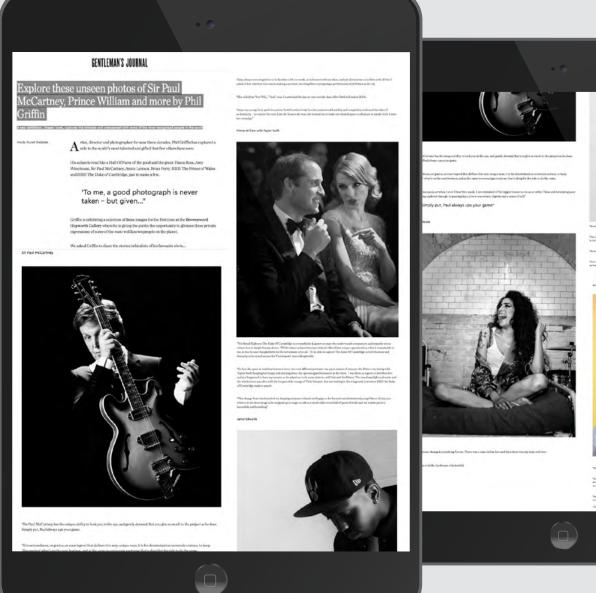


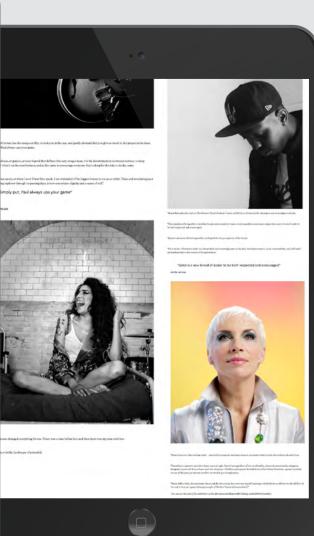
than fully revealed either physically or emotionally; he is almost hiding behind the guitar. His hands tell us a lot, too. If you want to study music photography, cut this out and pin it over your desk. If you

can afford it, go to the exhibition and buy an original print. Look at it every day. Meanwhile, take as many pictures as possible of musicians, poets and other performers.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Euan Myles

THE GENTLEMAN'S JOURNAL









Phillentton

DIGITAL PHOTOGRAPHY **NOW**



Phil Griffin exhibition – Unseen Icons – (24th October – 23rd November)



by lan Burley

Brownsword Hepworth Gallery are pleased to announce an exhibition of previously unshown portraits by photographer Phil Griffin (24th October – 23rd November).





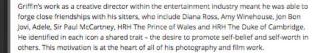








Unseen Icons brings together a series of intimate portraits, photographed across a 25 year period. Griffin's photographs often erase the preconceptions of these public and celebrated figures, capturing a sense of vulnerability and honesty, allowing the viewer a glimpse of the sitter's true self.



Phil Griffin is a multidisciplinary artist, photographer and filmmaker. After graduating from Ballet Rambert as a dancer and choreographer, he performed for Jan Fabre before moving to MCA Records in London to commission art films, visual campaigns and music videos for international artists including Destiny's Child, Rihanna, Prince and Jay-Z. Griffin's approach involves diminishing his physical presence as much as possible, often eliminating any forms of staging – decisions that are highlighted by the artist's use of negative space within a frame. Describing his process, he writes:

To me, a good photograph is never taken - but given. My job was to make myself available to capture these moments of stillness from each of my collaborators, so each portrait is a moment of pure truth and self-expression. My aim is to use these works to further the conversation about wellbeing in the arts and entertainment industry.'

The exhibition is the first step of a wider project that aims to promote the wellbeing of young people through art and expression. A proportion of the proceeds will be donated to support The Princes Trust & Army Winehouse Foundation programs.

Brownsword Hepworth Gallery 15 Walton Street, London SW3 2HX +44 (0)20 3887 0687 | brownswordhepworth.co.uk

Phil Griffin:

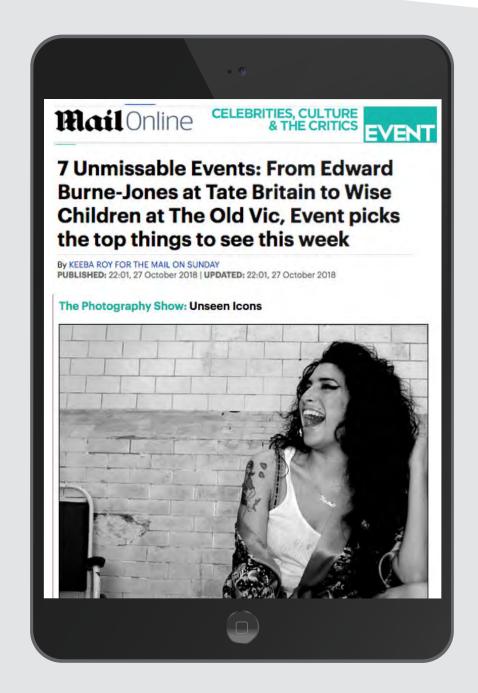
Phil Griffin is an artist, filmmaker and photographer who has worked with artists around the world. He has directed documentary features including Bon Jovi's When We Were Beautiful, Britney: For the Record and a full-length feature of Prince's record-breaking concert series 21 Nights in London. In 2017 he was artist in residence at the Troubleyn Performing Arts Company in Belgium and participated in the Artist/Knight exhibition at Castle Gasbeek alongside Damlen Hirst, Tracy Emin and Marina Abramovic.

www.philgriffin.co.uk



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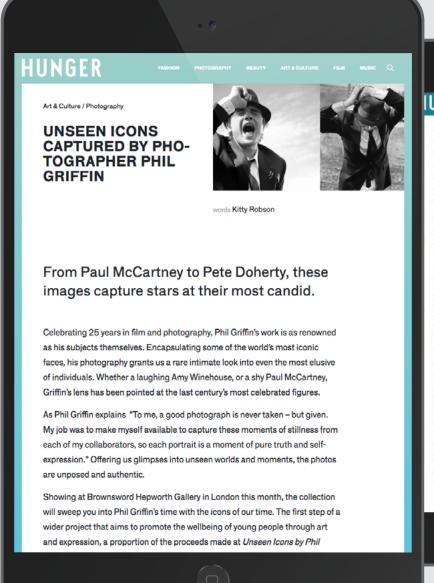




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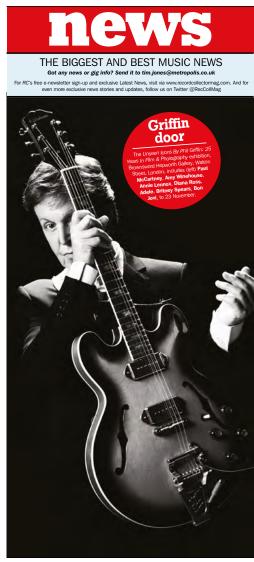


HUNGER





RECORD COLLECTOR



Associate practice

Upcoming album guest appearances



1994, with 10 unissued cuts, plus five from New Jersey, on DVD, BD, 2CD/DVD, 2CD/BD, 3LP, red vinyl 3LP, Eagle Rock, 16 November: Sheryl Crow, Bo Diddley, Robert Cray.

Transmaniacon The Strange World Of Suzie Pellet, N Heavy Sounds, 23 November: Lydia Lunch, Clean Bandit What Is Love?, Deluxe Edition, four bonuses, Atlantic, 30 November 2018: Zara Larsson, Marina Diamantis, Demi Lovato, Anne-Marie, Ellie Goulding, Big Boi, Craig David, Rita Ora, and Deluxe, Charli XCX, Louisa Johnson. Henry Jamison Gloria Duplex, Akira, 8 February 2019; Rob Moose Jamison Glora Duplex, Akira, 8 February 2015; Nob Moose (Bon Net). B Divine Ascension The Uncovering, Black Lodge, 16 November: Tom Englund (Evergrey). B Ronnie Milsap The Duets, Riser House, 19 January 2019: Dolly Parton, Little Big Town, Kacey Musgraves, Willie Nelson, Loon Russell, ZZ Top's Billy Gibbons. Jason Becker Triumphant Hearts, Music Theories, 7 December: Marty Friedman (ex-Megadeth), Neal Schon (Journey), Steve Morse (Deep Purple), Paul Gilbert (ex-Racer X), Richie Kotzen (Poison) Gus G (Firewind), Jeff Loomis (ex-Nevermore), Steve Hunter (Alice Cooper), Trevor Rabin (Yes), Chris Broderick Vai, Joe Bonamassa, Greg Howe, Uli Jon Roth. E Ratboy Internationally Unknown, Hellcat, 25 January 2019: Tim

Armstrong (Rancid). The Stay Tuned charity album, earMUSIC, 30 November, features Mark King (UB40) Deep Purple, Dan McCafferty, Carl Sentance (Nazareth) Jeff Scott Soto (ex-Journey), Steve Lukather (Toto), Jert scott sote (sz-Journey), Steve Lukather (10th), Suzi Quatro. III Avantasia Moonglow, with bonus, Nuclear Blast, 1 February 2019: Ronnie Atklins (Pretty Maids), Jørn Lande (ex-Rsing Forco), Eric Martin (Mr Bigl, Geoff Tate (Operation Mindcrime), Michael Kiske (Helloween), Bob Catley (Magnum), Candice Night (Blackmore's Night), Hansi Kürsch (Blind Guardian), Mille Petrozza (Kreator)

Rudimental Toast To Our Differences, Major Toms, 25 January 2019: Anne-Marie Rita Ora Jess Glynne Maverick Sabre. The KRP In My Head, KRP, 7 December John Waite. Little Mix LM5, Syco, 16 November: Nicki Minaj. Heart Live In Atlantic City DVD, BD, and CD, LP with bonus, 2006, earMUSIC, 25 January 2019: Gretchen Wilson, Carrie Underwood, Rufus Wainwright, Red Hot Chili Peppers' Dave Navarro, Alice In Chain's Duff McKagan.

Trevor Horn Reimagines The 80s, BMG, 1 February 2019: Robbie Williams, Seal, All Saints, Girls Aloud, Gabrielle Aplin, Rumer, ex-Spandau Ballet's Tony Hadley, Simple Minds' Jim Kerr, Marillion's Steve Hogarth.

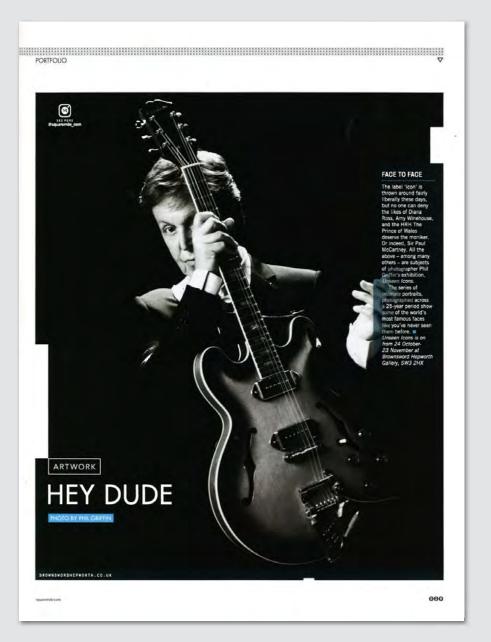
Winging it

Paul McCartney & Wings Wild Life is on 1.8-track Special Edition 2CD, 180g 2LP, Limited Delute Edition numbered, selposed 3CD DVD with 1.26-page book, repro 46-page post-page 1.25 page 1

8 Record Collector

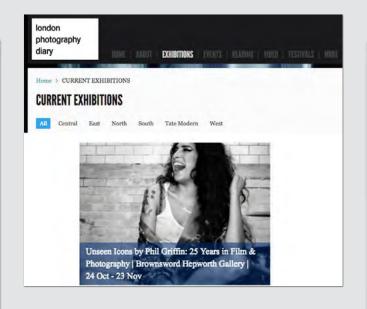






Philantin









THE MAIL ON SUNDAY





5. Unseen Icons Exhibition

Prist Griffin has photographed the Bies of Annie Lennox, Paul McCartney, Anny Winehouse, Adde, Jon Bon Jovi and Diana Ross, and a series of portrats, including some never-before-seen photos of these famous faces, from a 25-year period, ore being displayed at Brownesord Hepsecht Dallery. The enhibition is also part of a wider project that aims to support the wellbeing of young people through ait, with a portion of the proceeds being consteat to the Army Winehouse Foundation.

Set 27th - Sun 28th October 2018 15 Walton Street, London SW3 2HX, UK. brownswordhipsworth could





By Taylor Swift - October 21, 2018

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around the world, and London's Brownsword Hepworth Gallery will soon be exhibiting a series of his previously un-shown portraits taken from 25 years in film and photography.

The aptly titled Unseen Icons brings together intimate portraits that Griffin captured during his career in the entertainment industry. Before turning to photography, the artist was as a dancer and choreographer. Later working as a creative director, he was able to forge close friendships with his sitters, that include members of royal family and the superstars from the entertainment industry

A GOOD PHOTOGRAPH IS NEVER TAKEN -BUT GIVEN. MY JOB WAS TO MAKE MYSELF AVAILABLE TO CAPTURE THESE MOMENTS OF STILLNESS FROM EACH OF MY COLLABORATORS, SO EACH PORTRAIT IS A MOMENT OF PURE TRUTH AND SELF-EXPRESSION.

Phil Golfin

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The famous fac



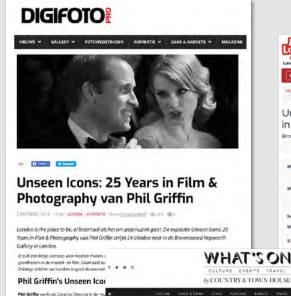
Unseen Icons by Phil Griffin: 25 Years in Film & Photography

Opening: 23 Oct 2018, 18:00 - 21:00 24 Oct 2018 - 23 Nov 2018

Brownsword Hepworth Gallery

Brownsword Hepworth Gallery are pleased to announce an exhibition of previously unshown portraits by photographer Phil Griffin (24th October - 23rd November).









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epearth Gallery will half an exhibition of previously un-shown portraits in photographer Phil Griffin (24th October – 23el November) to brings together a series of intimate portraits, rhistographed across a ut was period. Griffin's photographs often erate the precompations of these public and es, capturing a sense of vulnerability and honesty, allowing the viewer a glimpse of the atter's true self. o, Abde, So Paul McCartney and Bottney Spears. He identified in outst over a shared trait: the desire to promote selfinded and self-worth in others. This motivat

ors, so each portrait is a moment of pure at industry. The exhibition is the first step of

New Exhibition: Unseen Icons by Phil Griffin: 25 Years in Film &



Exhibition of unseen photography by Phil Griffin.



BLACK+WHITE

PHOTOGRAPHY

McCartney on Britney Speam. His portrottoerde :

door en fotografeerde zo een gilmip van de men

SCOTTISH NATIONAL PORTRAIT GALLERY