

“Belem, 1997” – John Riddy

Bruce Bernard thought this the best night photograph he had seen. It has all the virtues of Riddy’s photography: a long look at an intriguing structure – a 1960’s restaurant on the outskirts of Lisbon – and a print which uses all the subtleties of the grey scale. The glittering promise of the floodlit building is accompanied by visual subplots which repay sustained looking: the strange patterns in the water (caused by the long exposure), the play of optical phenomena between constructed reality and reflected illusion, and the sparkle of innumerable light sources.

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