

London **Independent Photography**



STREET PHOTOGRAPHY PETER KENNARD TOMOKO YONEDA PINHOLE MUSWELL HILL

Editorial

Readers of London Independent Photography will immediately notice a number of changes to this edition of the magazine. This is the first edition by the new editorial team. We hope you like the changes.

At the end of 2004 we asked members of London Independent Photography to view the Robert Frank exhibition at Tate Modern in London, and to do a project with their own interpretation of 'the street'. We include a selection, diverse in its perspective and focus.

We feature Tomoko Yoneda and Peter Kennard. Yoneda attempts to express visually the space between imagination, memory and the present where there is often a sharp disjuncture. Her work contains surprising twists - serene landscapes of former bloody battlefields.

Kennard's contrasting approach utilises symbolism which is stark and unequivocal. An angry war artist and has developed an imagery with which to engage and challenge the viewer, he talks here about his photography and career, the difficulties encountered by art students today, and the future of war art.

As the first of a new series under the title 'The next wave', we show the work of three emerging talents who are exploring new ideas and means of expression in independent photography. Keiko Yamazaki uses a simple camera that allows her to partially wind on the film to surreal effect. Ben Gurney combines drawing and photography to trace the flow of human activity within an urban setting. Daniella Mahler creates a vivid photographic image of decaying flowers which abstracts shape and texture - without a camera.

From no camera to cameras without lenses. Alan Mynett writes on pinhole photography in recognition of World Pinhole Day on 24th April and tells you how to participate.

In this edition we feature the work LIP's Muswell Hill satellite group from north London.

Finally Virginia Khuri writes in remembrance of LIP co-founder Janet Hall. Her legacy is LIP. She will be deeply missed by all.

Mark Mitchell & Michael Roth
Editors



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Last Man Standing: The Gritty Art of Peter Kennard



Peter Kennard has spent his career embracing radical causes and creating a new language of imagery to promote them - and he's still fighting the fight. Here, the self-confessed patron saint of lost causes tells us that art should be felt, not just seen - and explains why his ideal gallery could be a main-line railway station.

Change is much on Peter Kennard's mind. To begin with he'll have to find a new studio in a couple of years as his tenure of his current sparse East End workspace is ending.

Then there's the more subtle matter of changing currents in the worlds of art and international politics which have left his work sometimes adrift, sometimes riding a popular wave. There's an irony here. War art is most relevant at times when what it opposes is on the ascendant. So, both are doing well.

And, of course, he's getting older and wondering about posterity. It's impossible to see Kennard drifting into a Telegraph-reading dotage. But the problem of how to preserve work which is sometimes huge (like the towering Decoration canvases) and often deliberately fragile (shattered wooden palettes bearing the photographic traces of homeless people) is a difficult one to solve.

"After making work like last year's paintings I have the feeling that I want to do work that's physically had violence done to it," says Kennard, "Then I do broken up stuff. The palettes still exist even though they're smashed-up. It does get to be something one thinks about

as you get older - all this stuff piles up what's going to happen to it? Or will it all be thrown away when I die? That's why it's good to do books. In a hundred years someone will come across it in a second-hand bookshop, if such things exist."

Work-in-progress litters the floor. Visitors are, apparently, welcome to tread on the canvases, some of which may see completion, many will be abandoned. Knowing where to cease the destruction is something Kennard wrestles with but, unlike his political targets, he knows there has to be an end.

Radiohead CDs lie around the breezeblock-boho workspace. If the artist's recent works - distressed, angular, lo-fi -- were songs, they'd be on one of that band's more challenging albums. Group and artist share concerns: war, the failure of politics, globalisation, individual suffering at the hands of the corporate world. Radiohead's singer, Thom Yorke, wrote an introduction for a boxed set of current work. A quid pro quo: Kennard contributed a poster to aid Radiohead's opposition to the Iraq war.

Kennard's journey from his first, adolescent, studio in a converted Maida Vale coal-cellar, where he painted obsessively, is well documented. He studied at the Byam Shaw art school, the Slade and at the Royal College of Art, where he's now senior lecturer in photography. On the way he's provoked anger and admiration in equal measure for his work, which has taken in poster agitprop to gallery installation, almost always targeting the perfidy of the military-industrial world.

There's been work for left-wing and other radical campaigns, including the Campaign for Nuclear Disarmament and the Stop the War Coalition. The photo-montages he's created are a library of the right-on; a missile smashed by the CND drop-armed crucifix, a gas-mask sprouting missiles, a skull which is visually interchangeable with a mushroom cloud.

It's a career marked by conflict, mostly with authority and what Kennard would see as the forces of reaction. Last year's exhibition at City Hall, at the instigation of Ken Livingstone, brought attacks from political opponents who accused the mayor of patronising a fellow-traveller. To Kennard and his collaborator Kat Picton-Phillips it was an effective form of artistic ministry -- and he still appears stung by the criticism.

The teaching pays the bills, because the gallery work never will. That takes place in the sparse studio near London Fields ("from a coal-

hole to this hole," he says, with typically mordant humour) and keeps Kennard in the unofficial role of the Patron Saint of Lost Causes. It provokes the question: in the past four decades, has his work changed anything?

"You can't really measure whether I've had an impact – it's not like selling baked beans," he says. "It's all part of a movement. I'm the visual counterpart to other people working in other areas also making work critical of what's going on in the world. It doesn't save a life, which is what Auden said about his poetry, but it adds to the consciousness of what's going on and the possibility of changing it. It's not propaganda. None of it tells people what to do – join this, join that. It's just trying to make an image of what's happening."

"Now I'm doing a lot of talks at arts colleges around the country and a lot of young people are interested in finding new ways to work, so in that way the work can have an impact. People have said that stuff I did 20 years ago made them want to do photography, and to do critical work."

"It's very interesting that even twenty years on, the same imagery keeps coming back. That's the horrific thing. The wars are the same wars. Some of the imagery looks exactly the same as it did in Vietnam."

"That's one of the limitations of this sort of work. I'm not putting forward an answer. When I worked for CND people said 'we want you to show rainbows, we want you to show utopia'. I go with the Brechtian idea that to show the bad times of the present suggests different possibilities. It's an argument a lot of people have with me, that my work's grim."

Grim, certainly, but is it art? Or politics? Can it be both? Is it enough for work to be on the side of the angels?

Kennard nods. "Yeah. I once curated a show for political artists, with open submissions through art magazines. Hundreds of things came in. They were all on the right side but it was bad art – that was my judgement. I got a lot of flak from people who said 'I believe in this'. In the end I chose work from artists I knew. It's not the subject matter that will get you through."

"I am aspiring all the time towards people who I think are great, from Goya downwards. The art world would prefer to put you down for making a political statement rather than look at how you've done it. In Europe there's a sense that politics and art can exist together. In Britain politics is seen as something impure and it's very difficult for







them to respond to it. I'm very privileged because I'm free to do it, only because I make my living from teaching."

That British attitude makes it all the more impressive that Kennard is still ploughing the same furrow, whatever you think of his radicalism. He jumped at the chance to exhibit in City Hall because it gave him a chance to address a public unacquainted with his work or his views.

"Obviously there is a problem that if you show in a West End gallery there is a limited audience. One would love to show in Euston Station but it's difficult to do that. I just try to get it out in as many different forms as I can and hopefully it's not just reaching people who agree with it. It will hopefully make people think and change their minds.

"One thing about art is that you can make people think about their own relationship to what they're seeing. My work's not very smooth, and I think that engages people. They can think about making work themselves. People have made their own versions of my work in papier-mâché, or drawn it, because it has accessibility. So in that way it's not the converted because I'm trying to get to as many people as possible."

Photo-montage was the stock-in-trade with which he made his name, using traditional physical methods. He's pulled back from that now, citing the prevalence of the technique in advertising and its accessibility through Photoshop and its clones. It's the search for impact that's made him look anew at photographs and artworks as physical presences.

The war medals in the Decoration sequence were first scanned on a flatbed and digitally manipulated. Oil paint was added later. "The images started off cleanly, and I just threw stuff on – dust and dirt and so on, and I jumped around on them. As the war in Iraq progressed the images got more broken up and became quite gritty and physical... blood, oil, destruction."

Hell, in Kennard's art, is never particularly well-tethered and seems likely to let itself loose at any moment. The current work-in-progress comprises large canvases of oil paint overlaying photographic images ... a grasping hand, a face, some body-part it's as well not to analyse, the medium distressed to the point of collapse. These are primal works, and far from the rhetoric of Kennard's polemical work. "I often start off thinking that this is going to be my Guernica, but it gets ... diverted", says Kennard, lighting a small cigar. "Reality creeps in."

"With these I've tried to work to the point where it might say something. There's a lot of 'happy accident' at work, like there is with Francis Bacon's early work, which I love."

The tactile is clearly becoming more important. Kennard's search is fuelled by a growing impatience with surfaces – more accurately, the lack of surfaces – in modern photography.

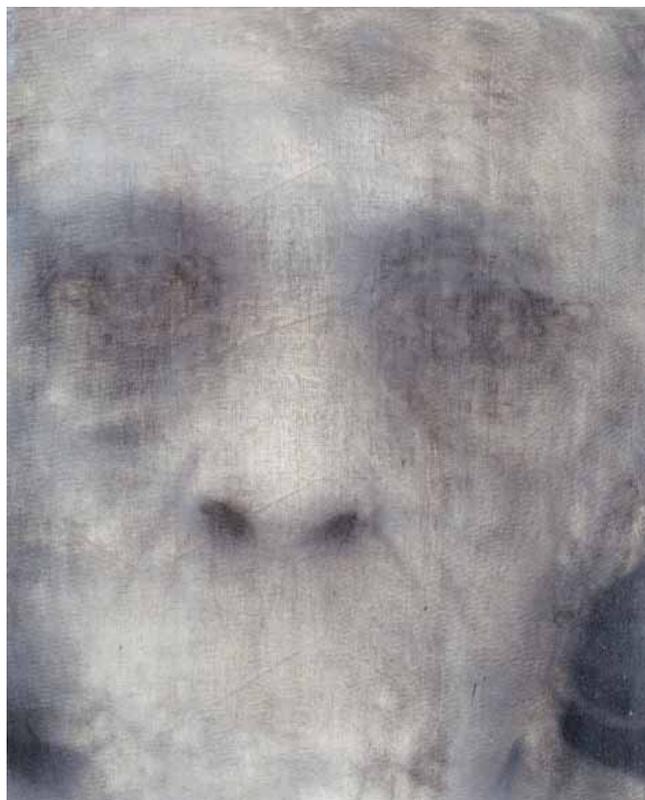
"More and more we live in a virtual time in terms of imagery," he says. "If you go to an exhibition of colour photography all the surfaces are the same. There is a beauty in an original August Sander that has a certain physicality. Old black and white prints have a very real physical quality to them that is missing in most contemporary colour photography. Some does... Eggleston, people like that, with his extraordinary dye transfer. There's an amazing resonance in the image you don't get with the reproduction of it."

"Some contemporary photography exists on a website. Which is great in terms of the transmission of images but I grew up in a very physical time. I started off as a painter so I was involved in materials, the hand-made mark, early on. So I've come in a circle"

Kennard's current exhibition, which he also curated, is at Ealing's PM gallery. The Decoration pieces will be hung there as well as the Face sequence. For this work, Kennard photosensitised canvases, printed images of faces then overlaid them with layers of oil paint. Then they were sandpapered. None have mouths. All, for some reason, appear to be shouting. Are they emerging or vanishing? The result is a disturbing series of quasi-portraits which barely seem to exist. The key to understanding them may lie at the end of Kennard's photo-poem, Domesday, where he exhorts the reader to "Quit the artist's impression./Listen./The silenced/Speak:"

Success as an artist is often about chance as well as talent. Kennard acknowledges that in many ways he has had a clearer run than his students.

"It's more difficult for students now as so much of the language has been used up. The students have been through certain ways of working, like there was the whole thing of staged photography that came out of Geoff Wall" (who uses transparencies of constructed mis-en-scenes mounted in lightboxes) "and that sort of approach,



but now I think it's much more free in terms of where interesting work's going to come from. It could be black and white, it could be colour, it could be more documentary in nature. It's very exciting in a sense because anything could be the next thing that comes together..."

It's a salutary thought that only a small handful of Kennard's students make a living from gallery work. Most have to work in more commercial areas to support the art.

He concedes that war art is still being made, but the work is not as abrasive as his own. He cites Langlands and Bell, whose Turner Prize entry work references themes gleaned from current conflicts. "It's being dealt with in a more conceptual way," he says. "There are fewer big outlets for documentary photography so people are looking for different ways of working. And artists are thinking of documentary -style ways of working. There's an interesting crossover coming at the moment which I think is exciting."

The Citizens exhibition, featuring Peter Kennard's work, is at the PM gallery in Ealing until April 2nd. <http://www.ealing.gov.uk/services/pm+gallery+and+house/citizens.asp>

- Portrait of Peter Kennard, Mark Mitchell (2005)
- Warhead (1983)
- Demo exhibition under construction (2004)
- Decoration (2004)
- Face 4 (2002)

To Be Frank: Homages to Robert Frank

Street photography is at once the simplest form of the craft, and yet one of the most difficult. It is simple because there are no difficult setups and equipment can be kept to a bare minimum. Difficulty comes from the sheer lack of control of your subject – and reliance on an element of luck. The challenge is to capture the critical moment of a seemingly random event. Prompted and inspired by the recent Robert Frank retrospective at Tate Modern, some of our London photographers have ventured onto the streets of London. Here are their results and experiences.

When I go out on the streets, I cast aside any preconceived ideas", says **David Pearce**. "The photograph that I am looking for is just

round the corner. So many times I have chanced upon that fascinating cameo of real life appearing before me. The challenge is to frame an acceptable image before that transient moment disappears."

He feels the shades of Doisneau and Cartier-Bresson with him as he sets out with his rangefinder camera and a stock of fast black-and-white film.

"For me the pleasure is in capturing the exact moment, not only before it disappears for ever, but without the subject being aware that their picture is being taken. Street photography is about seeing and reacting."

Carol Hudson, until recently a devotee of large-format – and therefore a slower way of working – is a recent convert. "I found a rich and



Dan Bachman

endless source of images," she says, "a visual feast which, at first, had me running around all over the place, sampling haphazardly. Delightful as this was as an activity, in terms of producing meaningful images, initially it yielded little success."

But she persisted: "I began to concentrate on honing my reflexive skills. However, it was not until I had taken hundreds of photographs, and spent many hours looking through the contact sheets, that I began to understand what I was searching for; to recognise repetitive motifs, and to discipline myself – just a little."

"My aim now is to develop a co-ordination between eye and limb – to try to make my reactions as swift as a tennis player – in order to capture those fleeting moments of unpremeditated choreography, of geometric balance, that we glimpse briefly but rarely hold."

"These are a few images with which I am quite happy. They reflect my interest in gestures, in the small intimate moments of sharing perceived amongst the hustle and bustle of the street."

Gary Alexander didn't realise the genre existed until he read 'Bystander' by Colin Westerbeck and Joel Meyerowitz.

Around the same time as the reading the book, the other big impetus for me was getting a digital camera," says Alexander. "That, and having the web as an outlet for the pictures and a way of connecting with

other photographers. I'm sure enough has been written on the joys of digital but there are some situations where it is not ideal and ironically, since going digital I have also started using a number of weird and wonderful film cameras.

"As to the why; primarily I enjoy the process. The walking, being out in the world, observing, passing through spaces and the interactions are all stimulating aside from the photography. Spending the whole day on the streets is usually worthwhile even when I do not get any good pictures."

Walking was not on **Clare Glenister's** mind when she took her camera to the Serpentine Running Club. "It is very well organised and all sorts of people and ages take part, regardless of the weather. Contrary to what you might think, the course is fairly undulating with a nasty little uphill bit close to the finish!

But street-life can pose dangers, as **Dan Bachmann** found when he attempted to photograph a group of excited schoolchildren on a train station.

But Bachmann's enthusiasm was dampened when a stranger approached him and began asking questions. He explained to him about street photography.

Sarah Hinds



Paul Boocock



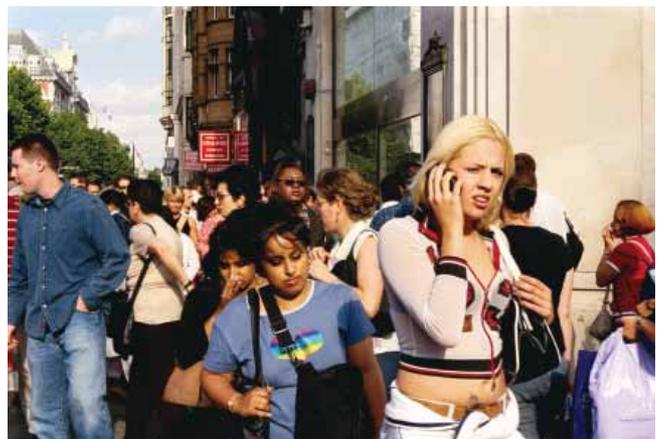
Dan Bachman



David Pearce



Alex Dimova





Gary Alexander

Clare Glenister



Clare Glenister



David Pearce



Sam Tanner



David Pearce

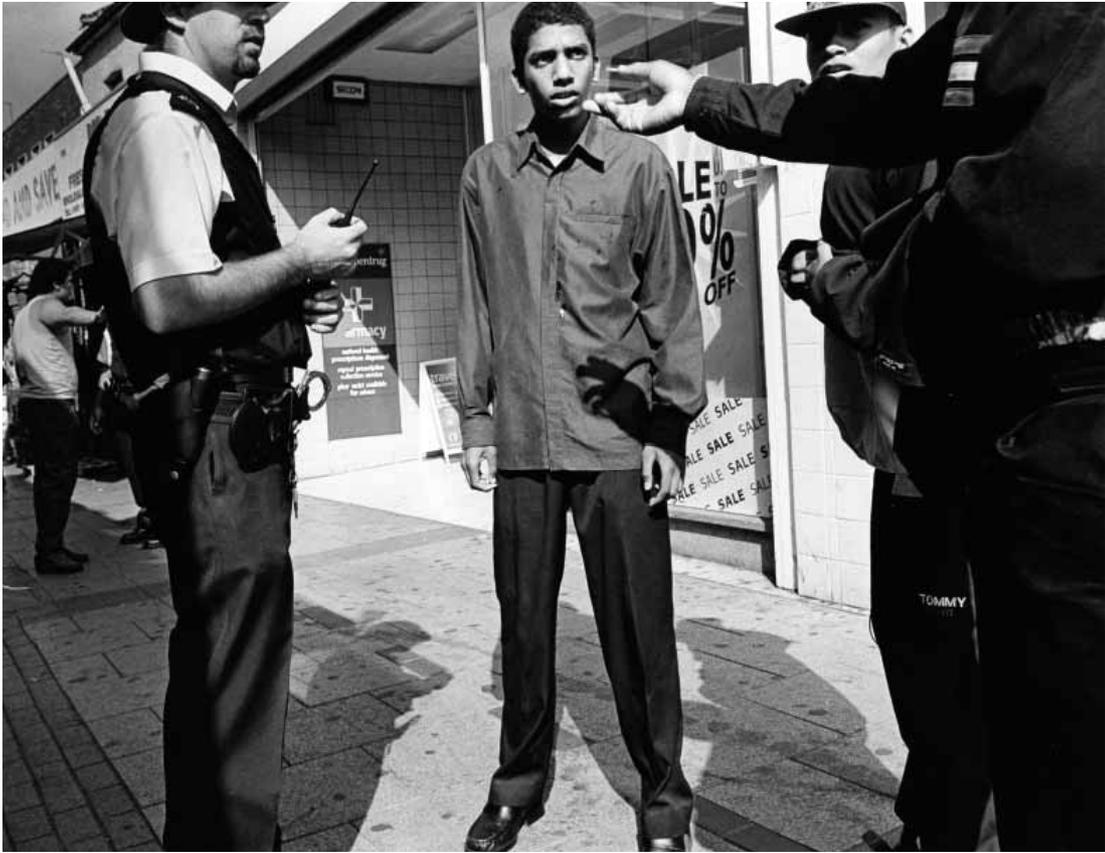


Carol Hudson



Sam Tanner





Sam Tanner

Alex Dimova



Sarah Hinds





Gary Alexander



Alex Dimova

Despite Bachmann's explanation – that street photography is a valid activity and, what was more, perfectly legal -- the man shouted: "I'm not questioning the legality of this – I'm questioning your ethics!"

Says Bachmann: "I feel it appears someone wandering the streets with a camera can be viewed with suspicion or perhaps something worse. I tucked my camera away and walked away with my confidence on street shooting damaged, at least on this occasion."

But confrontations are rare. In several situations asking the subjects prior permission may be appropriate. It is then possible to capture the original spontaneity of the event once they have immersed themselves back into whatever they were doing. In fact in some countries namely France, asking for permission can be essential.

A final word from **Carol Hudson**: "I would urge everyone who has not tried street photography to do so. This, after all, is photography's true metier, what it does best, and an arena where no other art form can compete. It is also great fun. So get streetwise."

You can read more from the LIP's street photographers and see all their images by visiting <http://www.londonphotography.org.uk> and following the JOURNAL link.



Carol Hudson



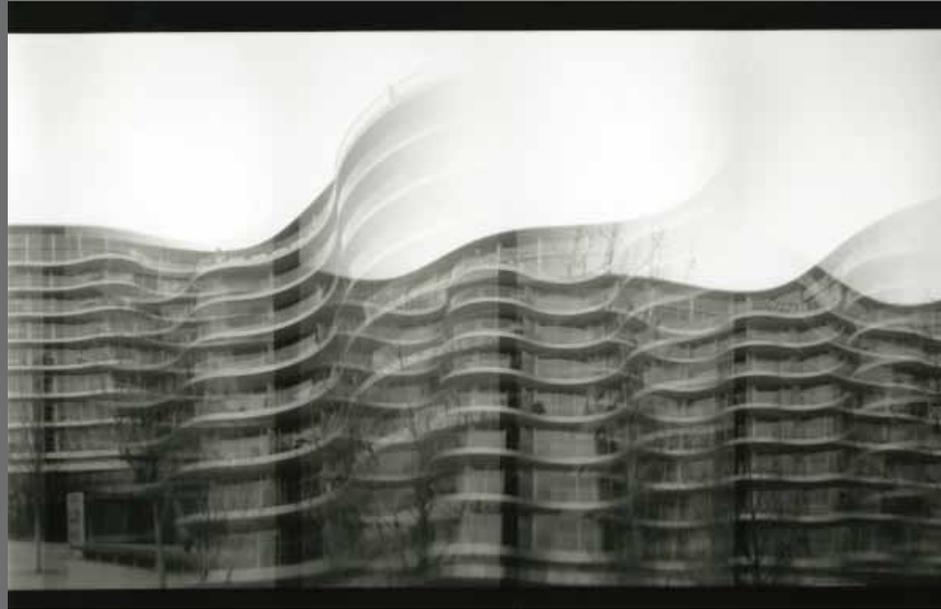
Carol Hudson



Paul Boocock

Next wave 1:

Keiko Yamazaki





Tomoko Yoneda: Visual Stories

Why do we make photographs? The ubiquitous nature of photography means that there are innumerable answers, each unique to the individual. For Tomoko Yoneda the thread that connects her varied bodies of work is the attempt to express the ineffable, that space between the visible and the invisible occupied by imagination and memory. "I make photographs " she says "not just because I am attracted to the form of a subject, but also because I want to express an individually unique, hidden psychological fact. . . behind the visual image."

Although her father was keen photographer with his own darkroom and even lent her one of his cameras when she went to the United States to study journalism at the University of Wisconsin, it was not until she took a summer course in photography there that she thought about it seriously. She decided that perhaps she could express her ideas better with photography than writing, and so changed her course. When a friend in Chicago suggested that if she was serious about it, she should study there, she became immersed in neo-Bauhaus formalism, influenced by Aaron Siskind and Minor White who had been instructors of her teachers at the University of Illinois. There the BA course grounded her in the techniques of large format camera and darkroom work, giving her the necessary "back up to enable creativity" for which she is very grateful. When her long time dream of coming to England resulted in attendance on the Royal College of Art MA programme, she found most of her fellow students lacking such basic skills.

Her first major body of work after her MA, Topographical Analogy, involved photographing empty interior walls just before buildings' demolition. These images, printed large to reveal the finest details, in their minimalism manage to evoke an accretion of human existence in time, as topographical photographs of the earth reveal evidence of geologic time. In their subtlety they remind me of haiku poems.

Following this was Between Visible and Invisible in which she wanted to somehow invoke something of the character of major historical figures of the 20th century. She did this by photographing through eyeglasses belonging to such important persons various objects related to them. For example, a note written by Gandhi just before his death on his last 'day of silence' (a vow made for one day a week) was photographed through his glasses - as if while he was writing it; or a dictionary damaged in the assassination attempt on Trotsky is seen through his glasses; or the 'Plan for L'Habitation Moderne' is seen through architect Corbusier's glasses; or a manuscript by Jung

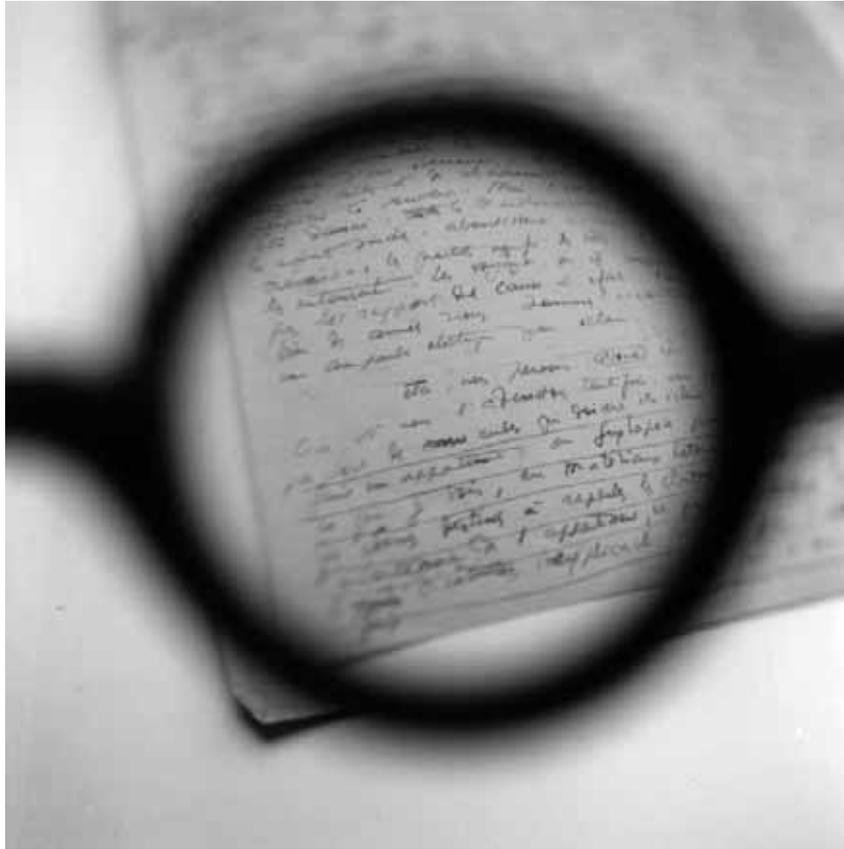
is seen through Freud's glasses. These images are made into large luminous black and white prints.

In her most recent work, Scene, Tomoko wants to express the link between landscape and collective memory. To do this she has gone around the world taking large format colour images of seemingly mundane scenes, which are revealed by their titles to have hidden histories. Thus we are shown a typical summer beach scene at Sword Beach and then are reminded of the Normandy Invasion of WWII; we see a lovely forest or a field of summer wheat, both WWI battlefields; a seascape, the scene of mass suicides by Japanese on Okinawa after WWII, a baseball field in Chiran, Kyushu, the launching stage for kamikaze pilots; or more recently, a minefield on the Lebanese-Israeli border, or along the DMZ in South Korea. There is always an uncomfortable, sometimes shocking, disjunction between what is first seen and subsequently known, between the beautiful landscape and its tragic history.

Her most recent exhibition, commissioned as a result of this work being seen in the Shishedo Gallery in Tokyo, was made to commemorate the Kobe earthquake A Decade After. These pictures are a continuation of Scene. She will continue with this work but says that now feels like doing more personal things, more soft-edged work. "I don't know exactly what," she says, 'but it will evolve. I want to make people look and create their own personal visual stories. I've been trying to do that from the beginning."

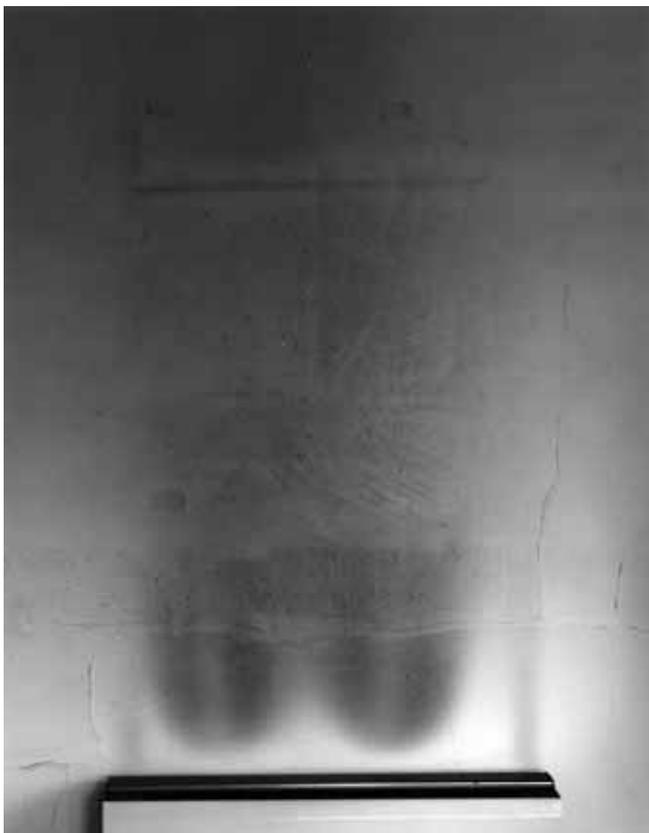
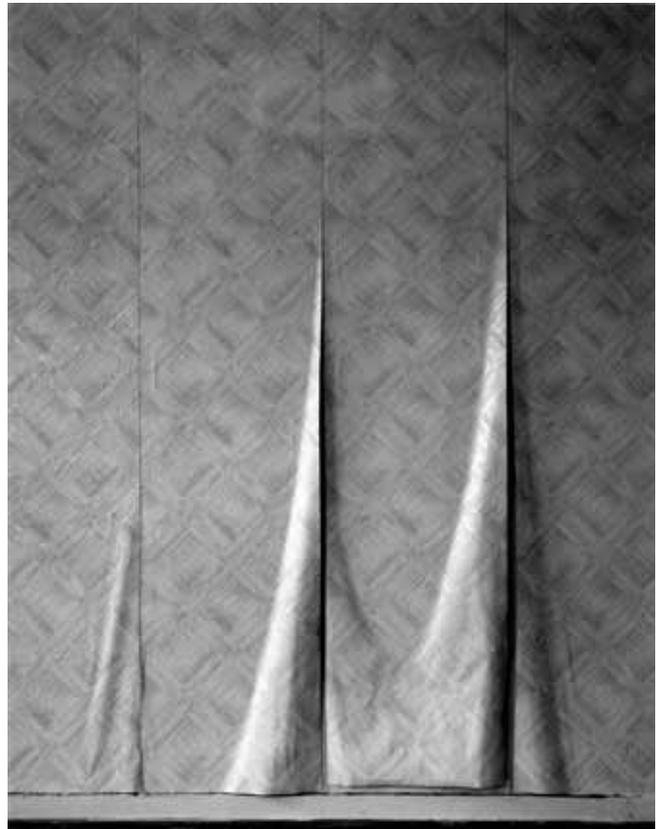
Tomoko's work has been regularly exhibited at the Zelda Cheatle Gallery. She will be giving a LIP workshop on 7th May. Don't miss it!

Le Corbusier
Freud II
Forest
Beach
Wallpaper II
Wallpaper I
Heat II
Heat III









Janet Hall Remembered

Janet Hall, co-founder of LIP, died on 1 February 2005 of cancer. She will be deeply missed for her cheerful optimism, open friendliness, boundless energy and love of photography, as well as for her tremendously generous contribution of time to LIP.

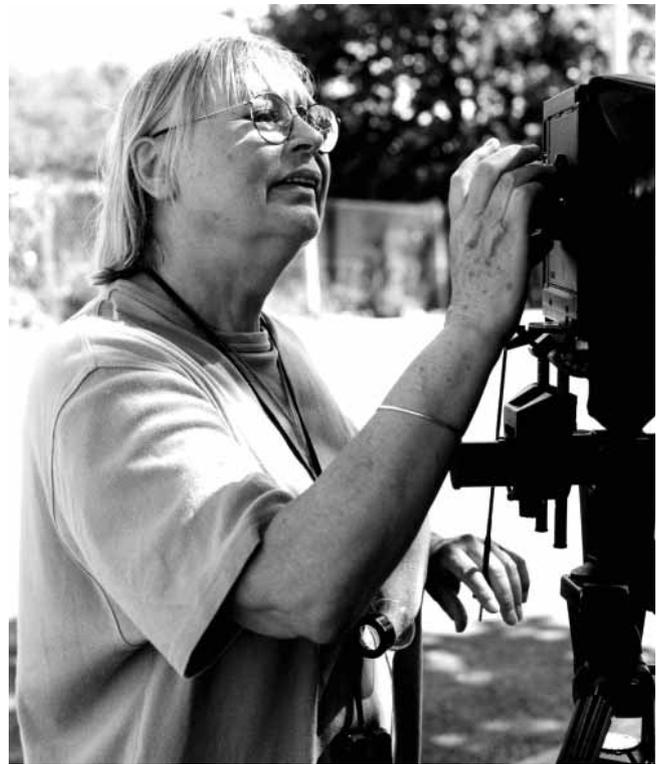
I first met Janet on a Paul Hill workshop led by Lewis Baltz and Peter Turner of Creative Camera. By that time we had both already attended separately several workshops, with their days (and nights) of total immersion in photography and inspired instruction in a cooperative rather than competitive atmosphere. It was after these shared workshops that we decided to try to bring something of the experience home to London.

Janet was led to the Photographer's Place in Derbyshire through an ad in *Amateur Photographer*. Impulsively she cancelled a planned holiday and booked for a Raymond Moore workshop. She didn't realise it at the time, but it was the beginning of her second career, her first having been in ballet. The next twenty years, in parallel with the growth and blossoming of her photographic career, saw the birth and development of London Independent Photography whose seed was sown on that shared workshop.

Ideas are fine, but they need to be put into practice. So we first contacted former workshop attendees to assess interest and took it from there. Today the Photographers Place workshops are sadly a thing of the past, but LIP is growing and still providing a 'home' for those exploring personal expression in their photography. And I must say that without Janet's energy and enthusiasm, organizational skills including tremendous attention to detail, and selfless hard work combined with a kind of dogged determination, LIP would not exist today. From the beginning Janet also organized and hosted the full programme of workshops and talks that are central to the idea of LIP.

Shortly after LIP was established, Janet decided to try to make a living doing the photography that she so loved. She gave up her public relations job and began to take whatever kind of photographic work she could find – children, actors' portraits, weddings – the bread and butter work of the commercial photographer. All the while she also found time for her personal work, including photographing her first love, dance. She was invited to most of the press rehearsals for the Royal Ballet as well as visiting performances. Her images in various dance magazines attest to her skill.

Then she decided that she wanted to increase her technical knowledge, to become more skilled. She took a BTECH photography course at Richmond College and became proficient in colour, studio lighting and large format work. This led her to her decision to become an architectural photographer. She went to the Royal Institute of British Architects to see if they could use her work and today there are a number of her pictures in their collection. She also approached the Diocese of London offering to photograph churches



and their collections now contain her pictures of churches which have since been deconsecrated.

At the same time Janet decided that she wanted to continue studying to understand more about photography's history. Although she had no formal academic training, she enrolled in a degree course in the History of Photography at London College of Printing. There she finished the course work for a postgraduate diploma and immediately embarked on MA studies. Her thesis was on the work of Raymond Moore and is now a reference work for other students. But she did not stop there; she decided that she wanted to continue to exercise her mind and began PhD course work at De Montfort University planning to combine research on private chapels in English stately homes with photography. She hoped eventually to author a book on the subject, and I am sure that given time she would have done that too. It was this radiantly positive spirit that shone so brightly even through her long illness.

The continued evolution of LIP is Janet's true legacy.

An in-depth review of Janet's life and work will appear in a future edition of this magazine. If any of our readers have reminiscences they would like to contribute for the article or any ideas for a lasting memorial, please write to the Editors at LIP.

Next wave 2:

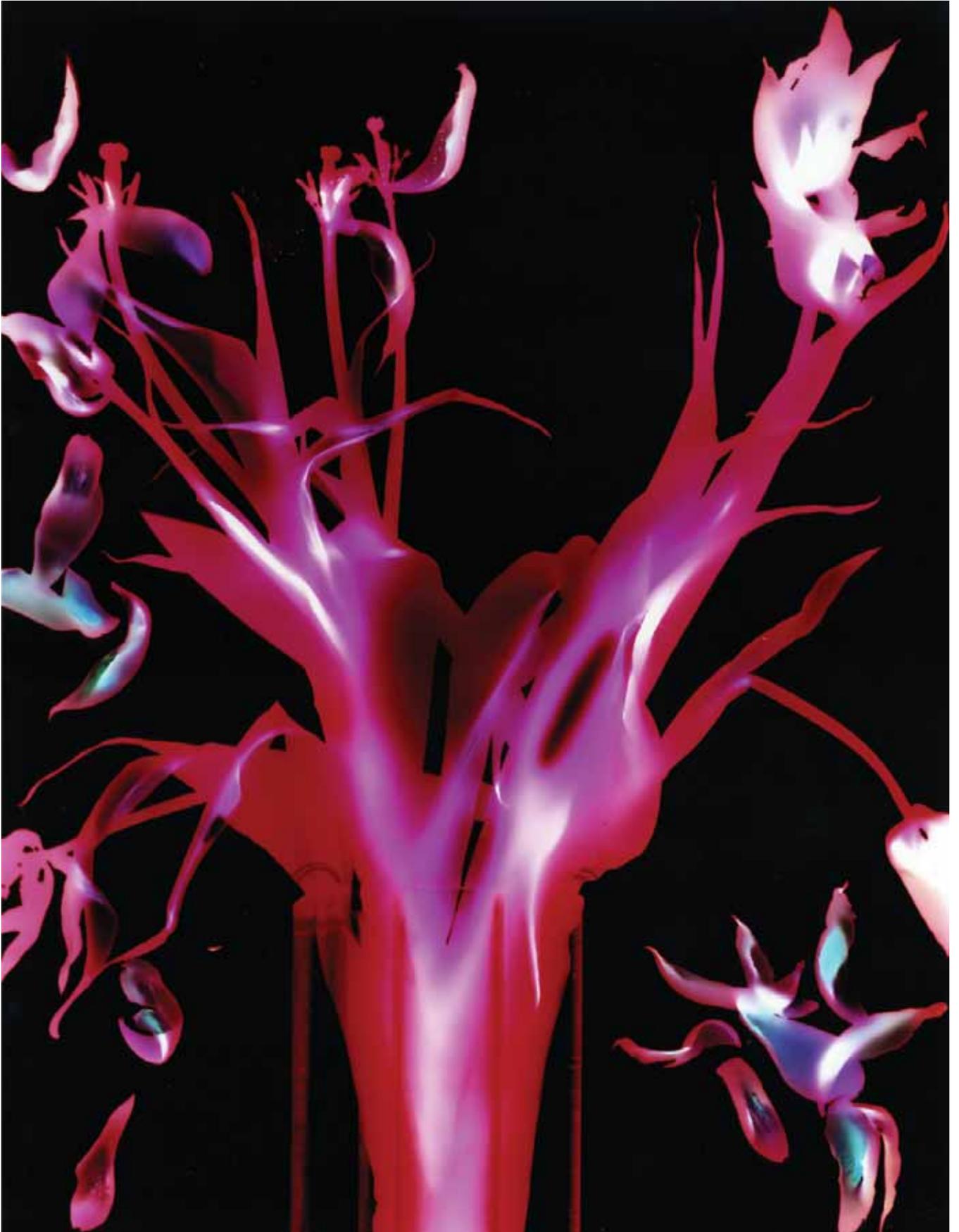
Daniella Mahler

Autumn

Throughout the history of art, flowers have been utilised for their large variety of colours and shapes. In "Autumn" they are employed to explore the boundaries of photography. By using colour photograms (where there is no use of a camera), Daniella Mahler is going back to the primary definition of photography; drawing with light. By working under conditions of complete darkness as required in a colour darkroom, chance is introduced into the system, and creates a 'surprise' in every print.

"Autumn" was created as a reference to the passing of time. Not only do the flowers depict different stages of decay, but also the series is a record of the diverse flowers on display each week, which can be the only change within institutional environments.





Who needs a Lens? Pinhole in the ascendant

Jaded with modern hi-tech equipment? Feel the need to get back to your photographic roots? A pinhole session could be what you need. And on the last Sunday in April – Worldwide Pinhole Day -- you'll have an excuse to try it. Alan Mynett tells us why we all could have a happy 'holey-day'.

Pinhole photography – scorned as much as it's venerated – is undergoing a renaissance.

Send Google searching for pinhole websites and you'll be given a choice of almost fifty thousand. So what is it about this most primitive form of photography which rouses such admiration – and such ridicule?

Strip away today's advanced electronics and a camera becomes nothing more than a closed container for light-sensitive material. All that is required is a simple hole to let in the light and a basic device to cover up the hole until it is time to make the exposure.

Remarkably, that tiny 'pinhole' is sufficient to form an image on the light-sensitive material. Within limits, the smaller the pinhole, the sharper the image created. That's all there is to it.

The principle of the pinhole camera was probably known before written records began, but some of the earliest descriptions and illustrations, from between the 12th and 16th centuries, show rooms equipped for observing eclipses and other stellar phenomena. Users of such a 'dark room' (in Latin, camera obscura) would have observed inverted images of the outside world projected on the wall opposite the hole.

Of course, before the discovery of the chemical means for recording such images, they would have been ephemeral curiosities. By the early 19th century, when photography became a reality, the lens had become well established and was a necessary part of the camera. It was probably the physicist David Brewster who, in 1856, first

explored lensless photography and coined the word 'pin-hole' – but the most controversial pinhole photography was made by George Davison, the managing director of Kodak UK, and sometime anarchist.

In 1890 he entered his picture *The Old Homestead* (later known as *The Onion Field*) into the RPS exhibition, and won the highest accolade. The overall lack of sharpness of this image, while anathema to the scientifically-inclined majority of RPS members, greatly excited photographers who wanted to gain artistic respectability and was a direct cause of the formation of Britain's first secessionist group, *The Linked Ring*.

In 1892, some 4,000 pinhole cameras were purchased in Britain alone and there were several manufacturers in the USA. But the craze was short-lived. Even the Pictorialists, for whom lack of sharpness was a distinct virtue, concentrated more on printing techniques to achieve blur. As fashions changed, and mass-produced cameras became consumer items, the pinhole camera vanished, resurfacing only occasionally as a trivialised, didactic medium.

Then, in the 1960s, American academia began to revolt against the restrictions of straight photography. Art departments began to accept photographic expressionism, and the pinhole was re-discovered. When Eric Renner, and his wife Nancy Spencer founded the *Pinhole Resource* in 1985, they were able to identify a significant number of photographers and artists who were fascinated by pinhole photography.

So what does pinhole photography offer? Firstly, there is freedom from technology. Pinhole cameras can be made from literally anything. They can be simple containers such as cardboard mailing tubes or dustbins, they can be more complex constructions of card or MDF, or they can be modifications of existing cameras.

By simply varying the distance from the pinhole to the light-sensitive material (which can be photographic paper, or film, monochrome or colour) you can create cameras with extreme wide or extreme narrow





angles of view. For some people there is an anti-technology high to be gained from converting an expensive piece of equipment into a simpler pinhole camera.

Secondly, pinhole cameras offer visual images which have unique characteristics. Since they have no lens, they have no depth-of-field (or they have infinite depth of field, depending on how you look at it). Sharpness remains almost the same no matter how close, or how far away, the subject is from the pinhole. The degree of sharpness, or lack of it, depends only on the size of the pinhole itself.

Since pinholes are very small, with effective f-numbers well above f/64, exposure times tend to be long, and motion blur is another pictorial device to be exploited.

Thirdly, the sheer variety of constructions which are possible leads to all sorts of visual explorations – cameras with unusual film paths, with double or even multiple pinholes, camera of all sizes from film canisters to bedrooms.

So widespread is the interest in pinhole photography now, that the last Sunday in April (this year it's the 24th) has been designated World Wide Pinhole Day. On that day, pinholers around the world

are encouraged to take pinhole photographs and submit them to the worldwide pinhole day website. Last year, some 1856 people did so.

For more on the history of pinhole, for instructions on how to build a simple mailing-tube pinhole camera which uses photographic paper and even some technical theory, visit my website at www.mynett.org.uk and follow the link to LIP Pinhole Workshop.

Alan Mynett is a former Head of Photography at City College, Brighton and Hove. See page 30 for details of the IPSE pinhole day programme.

Self Portrait (2005), Alan Mynett, 35mm negative film.

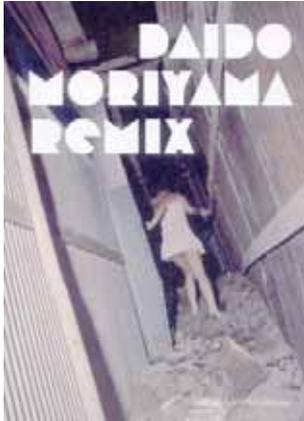
Tools (2005), Alan Mynett, 35mm negative film, camera made from a plastic 35mm film container.

BK (2004), Brian Keane, 4 x 6 inches, b/w matt photographic paper.

Groyne (1982), Mark Mitchell, 12 x 10 inches, b/w matt photographic paper.

Hand (2004), Mark Mitchell, 4 x 6 inches, b/w matt photographic paper.

Books Review



Remix

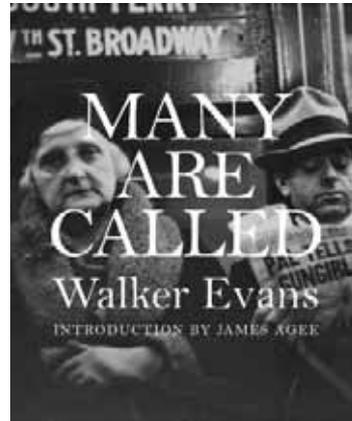
Daido Moriyama

£36 .00 / LIP members price £32.40

Accompanying the exhibition at the Gallery Kamel Mennour in Paris late last year, *Remix* is a must for Moriyama fans. The first surprise is the cover, displaying one of his most famous images, *Yosuka, Kanagawa, Japan, 1970*. A woman is pursued by Moriyama's camera, as a strobe light flashes from behind her. Usually printed in black and white, here it is a bleached and subdued colour image. The colour photographs peppered throughout the book add to the dynamic nature of Moriyama's oeuvre. They pursue the observer, sporadically jumping out of the page, illuminating us as if we were voyeurs, yet drawing us back in the same moment.

Moriyama is a radical artist, famed for his portrayals of post-war Japan – and here he presents us with a truly considered publication. We may have seen many of these images before, yet they retain their edge and spontaneity. He has the ability to sweep up the world before his eyes and extract the details. The magic comes from his high contrast style, exposing objects such as cabbages and truck tyres, then presenting them all with the same verve, rendering them equal. Patterns repeat themselves in the most unexpected places as the man-made world imitates the natural world. Past, present and future are all called to mind at the same time. As with all of Moriyama's work, the more you look the more you see.

Tube-train portraits, edgy art-photography from Japan and the plight of the world's apes; all of human (and simian) life is here. Laura Noble, from *The Photographers' Gallery* bookshop, guides us through a selection from the current batch of new books.



Many Are Called

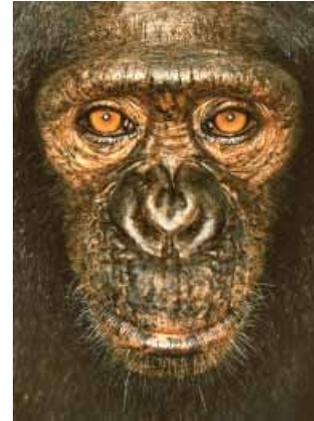
Walker Evans

£25.00 / LIP members price £22.50

First published in 1966 as a result of a three-year study, this superb reprint - made using digital scans from the original 35mm negatives - is a fascinating glimpse into the New York subway. Evans's hidden camera captures people of all ages and from many backgrounds, simply and naturally going about their business. Taken between 1938 and 1941, these images make it hard not to feel sentimental for a time when wearing hats and gloves was fashionable, and a good posture completed a smart appearance.

This is a beautiful study of behaviour, and an observation of the human condition within the spatial boundaries of the subway carriages. Unaware of the presence of his camera Evans's subjects sit, slouch, relax, read and reflect. These unguarded moments make for intriguing and rewarding portraiture. Life below ground calls for a different public persona.

The visual contrast with Bruce Davidson's much more recent book, *Underground* (1980) is tangible. Surroundings are noticeably cleaner and smarter; hitherto the passengers display the same expressions regardless their era. There is a privacy captured by Evans which reveals a tender watchful eye at those who blend into daily life and are no less extraordinary for doing so.



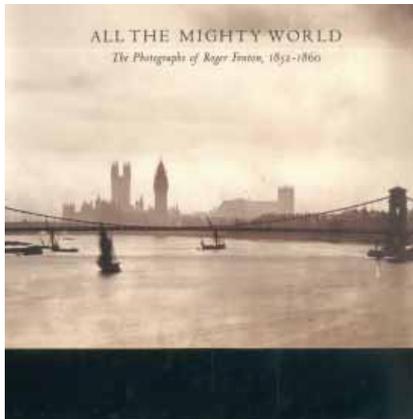
James & Other Apes

James Mollison

£ 24.95/LIP Members price £22.46

With a wonderful introduction by Jane Goodall, *'James & Other Apes'* succeeds in portraying these incredible animals in such a way that we cannot deny our connection to them. They stare straight into the lens with what appears to be piercing humanity. This four-year study reveals the faces of victims of the trade in 'bushmeat', many of them orphaned by this horrendous activity. The concerns raised are obvious and Mollison has avoided the usual images we associate with apes in their habitat. Instead, he delves further and presents the primates as reflections of ourselves. We can look closely at every detail of each ape's features and expression. These beautiful animals should be treasured and protected, not pursued by the inhumane practices of the few.

There is no anonymity here. Names such as Achille, Tam Tam, Jackson, Kibu and Wendy are displayed opposite each portrait. A biography of each ape telling their story and the details of the sanctuaries that look after them is also invaluable. Much is to be learned from this book. I hope many will look further than its pages; not only to help these sanctuaries to continue their work but also to learn more about these species in order to preserve our own humanity.



All The Mighty World.

The Photographs of Roger Fenton, 1852-1860

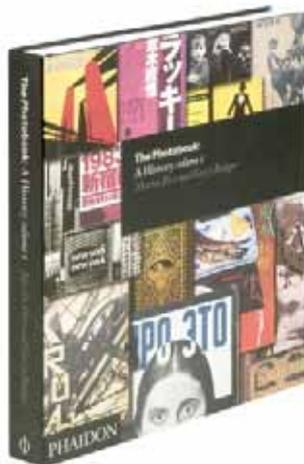
By Gordon Baldwin, Malcolm Daniel and Sarah Greenough

£40.00/ LIP Members Price £36.00

The resounding quality of Roger Fenton's images firmly establishes his place as one of England's most celebrated photographers. The care taken to reproduce the ninety of his greatest works featured in this book is a joy to behold. The clarity of detail is enthralling. Fenton's Romantic receptivity as a former student of painting ensured his meticulous grasp of composition and was used to great effect in his photography. His marvellous architecture work succeed through masterful use of light. Appreciation of the human form is revealed in his Orientalist portraiture and images captured inside the British Museum displays his respect for Classicism.

The accompanying essays are fascinating, exploring Fenton's preoccupation with the picturesque, his various expeditions and his appreciation for British heritage throughout an auspicious career. Fenton was one of the first to photograph the royal family and - as patrons - they helped the social acceptance of photography as an art form, becoming a founding member of the Photographic Society.

Fenton's role within the genre should not be overlooked today. There is still much to learn from his outstanding photographs and this book is a great place to start.



The Photobook: A History, Volume 1

Martin Parr and Gerry Badger

£45.00 / LIP Members Price £40.50

I am an avid collector of photography books so it would be incredible of me not to select this one – and it does not disappoint. The main strength of the book is its presentation; the cover and layout examples of each featured book gives you a taste of what lies within. When a photographic book works well it flows like a great piece of music, leading you through from beginning to end. Broken down into helpful chapters The Photobook does just that by guiding the reader through photographic history, taste, vision and social significance to reveal the true art of the photographic book and the world of the collector.

In this way, we are given the opportunity to view significant works in an intimate way rather than as neatly cropped photographs - as they would be viewed if we had the book in front of us. Especially charming is the final chapter, 'The Postwar Japanese Photobook,' in which Martin Parr has a particular fascination. We are shown some glittering examples of design and invention through dynamic use of text, colour and layout. The full potential of this book I'm sure will be realised in the second volume and I cannot wait to see it.



Photography Speaks / 150 Photographers On Their Art

Publisher: Aperture

£16.95/ LIP Members Price £15.26

'Photography Speaks' is a truly universal examination of the words and opinions of many of the world's great photographers. It is full of insights into their personal views on photography, as well as their own practices, and it gives us the rare opportunity to hear the variety of beliefs about the role and purpose photography. We are brought closer to the personalities behind the camera and often surprised by their candid comments. There are detailed comments on specific images, philosophical ideas, and wonderful stories. This is a great book to dip in and out of. There is a refreshing choice of images and the details of each image beneath including medium and size. Despite the obvious dominance of American photographers, this is a carefully considered collection. There is much to be learned from this book. Keep it by the bed for inspiration.

NB LIP members should produce their membership card to take advantage of discounts at The Photographers' Gallery bookshop.

Muswell Hill: LIP Satellite Focus

Vicky Smith

From a series 'Classical Fragments'
(Inspired by the poetry of Sappho and concerning timeless female sensuality)

*As I shivering sweat
Because all of me trembles
I become as moist as grass*

Gordana Johnson

Above the Volcano
After the energy-draining ascent, I was shuffling along the rim between the two volcanoes in West Java when I stumbled upon this scene. The beauty was breathtaking and I sensed it wouldn't last long as a huge ball of mist, accompanied by eerie cries of winds, were hurtling towards me.

Garage Attendant

This was taken while I was waiting in my car to collect a parking ticket in a garage in a little town in North Java. The young man, a garage attendant, was obviously day-dreaming trying to kill another dreary day. I was not impressed so much by his youth as by the harmony of the whole scene as there was a touch of humour in it.

Stones of Brodgar

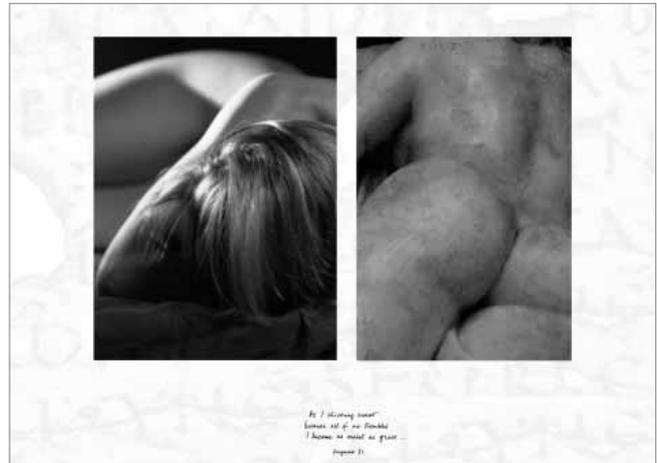
The picture was taken on Orkney in summer. The weather was not ideal and I was short of time, so I rushed frantically among the standing stones trying to find the best and unusual angles for my shots. There is something defiant and captivating in those stones, which have been there for thousands of years; nature triumphs over our flesh but not our deeds.

Quentin Ball

St Francis church, Rancho de Taos, New Mexico
The church is in a grubby dusty plaza close to a main road, and the view captured by Ansel Adams is not possible any more because of progress in the shape of a gas meter against one of the walls. However, on the front side the light was washing beautifully across the front, and I was pleased with the finished image.

William Bishop

Still Life?
This is a useful symbolic image, perhaps referring to the three-part existential question: "Where do I come from? Why am I here? Where am I going?" Philosophically the image could also be seen as asking the question: Is it the clothes that make the man?



Where to find your local LIP group

Local groups of LIP hold regular meetings in various areas of London. All members are welcome to attend any of their meetings. Please contact the local group hosts for details of time and place.

South East London	Yoke Matze	020 8314 4715
Harrow	Alison Williams	020 8427 0268
Muswell Hill	Quentin Ball	020 8444 5505
Queens Park	Tony Wallis	020 8960 1549
Croydon	Sam Tanner	020 8689 8688
Ealing (opening soon)	Mark Mitchell	lip@markmitchell.org



Next wave 3:

Ben Gurney

The Urban Landscape

The urban landscape and ways in which humans interact with it has a great influence on Ben Gurney's work. In particular he has become interested with the everyday traces or marks that are left behind by human activity, which allow a narrative or history to be constructed. This is a theme he continues to explore within his recent work.

These images are taken from a series entitled 'Soon to be Forgotten', which trace the flow of traffic and human activity within an urban setting. Together the photographs form a sequence of events, a narrative of everyday urban life; in this case by simply following the route of a bus. By drawing directly onto the window, the movement becomes frozen, which in turn emphasises the activity.



News

Exhibition 8 May - 4 June Around a Mile

All the photographs were taken within a mile radius of the Gallery, and present differing interpretations of a vibrant part of North Kensington. It's at the Dissenter's Gallery, Dissenters Chapel, Kensal Green Cemetery, Ladbroke Grove, NW10. Open Fridays 6-10pm, weekends and Bank Holiday Monday 11am-7pm.

LIP Webmaster wanted

LIP is on the lookout for a web programmer who would like to help with light maintenance and creative development of our recently redesigned website. If you feel you have the knowledge and experience to help build a first-class site, please contact our current webmaster at webmaster@londonphotography.org.uk

Ealing plan: new satellite group

Plans are afoot to set up a sixth LIP satellite group. If there's enough interest, the new group would meet in Ealing. Mail lip@markmitchell.org, for more details.

Spring Courses 26 & 27 March

Yoke Matze's 'Centre on the Hill' in south-east London is offering weekend course. Architectural Photography £145. This practical course focusing on lighting and composition and examines form, space and texture. For further information contact: yoke@yokematze.com. Or call 020 8314 4715 or 07957 652650.

New Book: Call Me by my Name

Husband-and-wife photographers Karl and Elizabeth Blanchet have published a new book about disabled people in the Balkans. Call Me by my Name has been edited in collaboration with Handicap International. It's published by Luna, a group of international photographers co-founded by the Blanchets. Copies are available from www.lunaphotos.com. Priced £12.

Correction: the photograph on page 11 of the Winter edition is by Angela English, and not as attributed.

LIP Programme

Workshops at the Camera Club

(These events are organised by LIP in conjunction with the RPS Contemporary Group).

Saturday 9th April

A Saturday workshop with Graham Murrell

Graham was head of photography at Central St. Martin's College of Art from 1973 to 2002. Since retiring he has completed several projects.

Graham will look at participants work without guaranteeing that all work can be seen.

Venue: The Camera Club, 16 Bowden Street, London SE11. Nearest tubes Kennington and the Oval.

Time: 10am - 5.30pm

Cost: £28 (£25 concessions).

Saturday 7th May

A Saturday workshop with Tomoko Yoneda

Tomoko Yoneda is a young Japanese photographer now living and working in London. Her work is very original and very personal. She sees her work as primarily concerned with history, sometimes real sometimes imaginary (See p 20).

Venue: The Camera Club, 16 Bowden Street, London SE11. Nearest tubes Kennington and the Oval.

Time: 10am - 5.30pm

Cost: £28 (£25 concessions).

To book either workshop, contact Avril Harris on 0208 366 4068 email avrilr.harris@virgin.net Book early as places are limited.

Evening talks at the Steiner House:

Wednesday 6th April

An evening with Paul Hill

In this informal evening we will have an open discussion with Paul about LIP's roots in the development of independent photography in the 80's and specifically at the Photographers' Place, and then to consider what the implications are for LIP's future direction.

Venue: The Rudolf Steiner House, 35 Park Road, NW1. Nearest tube Baker Street.

Time: 7pm - 9pm

Cost: £5 (£4 concessions) on the door.

No booking needed.

IPSE programme

(Independent Photographers of South East)

28th April, 31st March

Discussing all things photographic
Thursday evening at Windmill House.

Workshops:

Saturday 19th March

A Day with Graham Murrell at the Rawson Institute, Bolney.

Graham Murrell is an artist who works with a camera. His work records the spirit of place, whether it is a building, as in his work at Kettles Yard and the Artists House at the Sculpture Park at Roche Court or the sculptures in the landscape of the park. Graham was head of photography at Central St. Martin's College of Art from 1973 to 2002. Since retiring he has completed several projects.

Time: 9.30 for 10.00-5.00pm

Cost: £20

Sunday 24th April

Worldwide Pinhole Photography Day

On this Sunday, people throughout the world are encouraged to make their own pinhole images. If they wish they can send one to be shown on the internet. To find out more look at www.pinholeday.org. We thought it would be good to meet as a group, have lunch together and then make our images.

Time: 12.30pm

Place: The Hope at the end of Fort Road, Newhaven.

Saturday 21st May to Sunday 22nd May

A Digital Weekend at Micklepage with Dennis Doran and Alan Mynett

Dennis Doran teaches on the Editorial Photography degree course at Brighton University. He will talk to us about his work on the Saturday.

On the Sunday Alan will demonstrate to us how he works on images in Photoshop.

Time: 9.30 for 10.00 start each day to 5.00pm Sunday. (Option to arrive Friday evening after 9.00pm).

Cost: £90 members

£100 non-members

Deposit: £20 on booking, please.

More details on <http://www.ipse.org.uk/>

To book, email Jill Staples on jill@ipse.org. uk or tel 01444 881891.

London Independent Photography

STREET PHOTOGRAPHY PETER KENNARD TOMOKO YONEDA PINHOLE MUSWELL HILL
Spring 2005 Edition 1 £4.00

