

# London Independent Photography

Summer/Autumn 2005 No 2. £4.00



JOHN BLAKEMORE   JANET HALL   FAY GODWIN   AROUND A MILE   SOUTH EAST LONDON



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# What is LIP magazine about?

Our aim is to present contemporary works of independent photography by emerging and established fine art photographers. Through discussion and debate we explore the motivations and the philosophies behind the images with a view to informing and inspiring our readers and members.

## About London Independent Photography

LIP is a friendly and informal forum for amateur and professional photographers that has been established for nearly 20 years. Its activities bring together photographers with different interests and levels of expertise who are interested in developing their skills and personal approach to photography.

## Group Activities

LIP organises programmes of practical workshops, master classes and talks as well as an annual and other exhibitions. It also has satellite groups which meet regularly where members bring their current work for discussion. Satellite groups are currently active in Croydon, Harrow, Muswell Hill, Queens Park, and South East London.

## LIP Magazine

Our magazine is currently published three times a year and is free to members. It features photographs and articles from members and non-members, as well as book reviews and events of interest to anyone interested in fine art photography.

## Membership

If you would like to know more about LIP or are interested in joining as a member, see the LIP website ([www.londonphotography.org.uk](http://www.londonphotography.org.uk)) or write to the Membership Secretary by post to 4 Darnhills, Watford Road, Radlett, Hertfordshire, ED7 8LQ, United Kingdom or by email to [membership@londonphotography.org.uk](mailto:membership@londonphotography.org.uk), and a membership application pack will be sent to you.

Annual Subscription: UK £16 / Overseas £21 / Concession £12 (for students, retired persons and persons not in employment, who reside in the UK).

## 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

Front cover image, Shoko Maeda (see "Views of Desire", p34).

Inside front cover and back cover image, Yakir Zur, "Naked" and "Desire" respectively.

# London Independent Photography

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## Update on LIP's 17th Annual Exhibition 2005

by Avril R Harris, Exhibition Organiser.

Preparations for the 17th Annual Exhibition are now well in hand with Cotton Centre's Atrium having been booked again after last year's success. The Exhibition will run from 16th October until 30th October. The selectors will be Richard Sadler FRPS and Sara Macintosh MA.

Richard is the former head of the School of Photography at the University of Derby, presently Chairman of the Contemporary Group of the RPS, and member of the management committee of 'Exposure' the Hereford Photography Festival. Richard has also been very involved in City and Guilds as a moderator and with other examination at colleges and Universities.

Sarah who works for the Zelda Cheatle Gallery, gave a very interesting talk during the Autumn at the Steiner about how to run an art gallery. Her comments on the work brought by members was enlightening and encouraging. She holds an MA in the history of art and is at present working on the Terence Donovan Archive.

The date for selection will be 6th September and the exhibition will be hung on 15th October (Saturday) with Private View for members and guests on the following day 16th October (Sunday). The day has been changed to take advantage of the better light during the afternoon. In the past the evening light has been disappointing. Members will receive submission forms in the post (with their copy of the magazine). Copies of the submission form may also be downloaded from the LIP website ([www.londonphotography.org.uk](http://www.londonphotography.org.uk)) where images from the 16th Annual Exhibition may be viewed.

PLEASE NOTE that the date of the PRIVATE VIEW for members is SUNDAY, 16 OCTOBER 2005 (and not as quoted in the previous correspondence).

## LIP Events for Autumn 2005

Once again LIP is proud to offer members a varied programme with some of Britain's leading photographers.

### Workshops at The Camera Club SE11

On 1st October (Saturday), John Blakemore, the leading landscape photographer, will discuss his approach to photography and his latest project titled 'Domestic Landscape'. See the article about John in this issue of the magazine.

On 19th November (Saturday), Peter Cattrell will be talk about is his recent highly acclaimed show 'Terrain' on the landscape of the Great War and also his current work on the theme of Scotland which is on show at the new Scottish parliament building in

Edinburgh. Peter is a teacher, former collaborator with Fay Godwin, and freelance portrait and architectural photographer. A discussion of participants' portfolios will follow.

### Evening Talks at The Rudolf Steiner House NW1

On 18th October (Tuesday), Richard Dunkley will give a talk about his fascination with narrative cinematic photography to be illustrated by his dances, 'physical photos' and 'still movies'.

On 22nd November (Tuesday), Elizabeth Handy will give discuss her varied and imaginative approach to portraiture, and her experience in book publishing.

For further details please contact the Events Organiser on [events@londonphotography.org.uk](mailto:events@londonphotography.org.uk) or [info@londonphotography.org.uk](mailto:info@londonphotography.org.uk).

London **Independent  
Photography**

## 17th Annual Exhibition 2005 16th – 30th October 2005

The Atrium, Cottons Centre, Tooley Street, London SE1  
(opp. London Bridge tube station)

**Private Viewing:** Afternoon of 16th October  
(Members & Guests only)

**Deadline for submissions:** 3 September 2005  
(Open to Members only)

London **Independent  
Photography**

## 2005 Annual General Meeting 4th October 2005, 7-9pm

The Rudolph Steiner House, 35 Park Road, London NW1  
(Nearest tube station: Baker Street)

Immediately after the AGM, there will be a talk on 'Creating handmade books' led by Jill Staples and Virginia Khuri who will show their various approaches to book making. Bring your own work along, or just come and get inspiring ideas.

All members (both new and old) and anyone interested in joining LIP are warmly encouraged to come and meet everyone. Any members wishing to stand for election to the committee, will need to submit a nomination form before the AGM.

Interview by Mark Mitchell

## John Blakemore: Colouring the Light



**“Look at that”, says John Blakemore, waving in the direction of a brightly-lit window of his home. “Isn’t that ... interesting?”**

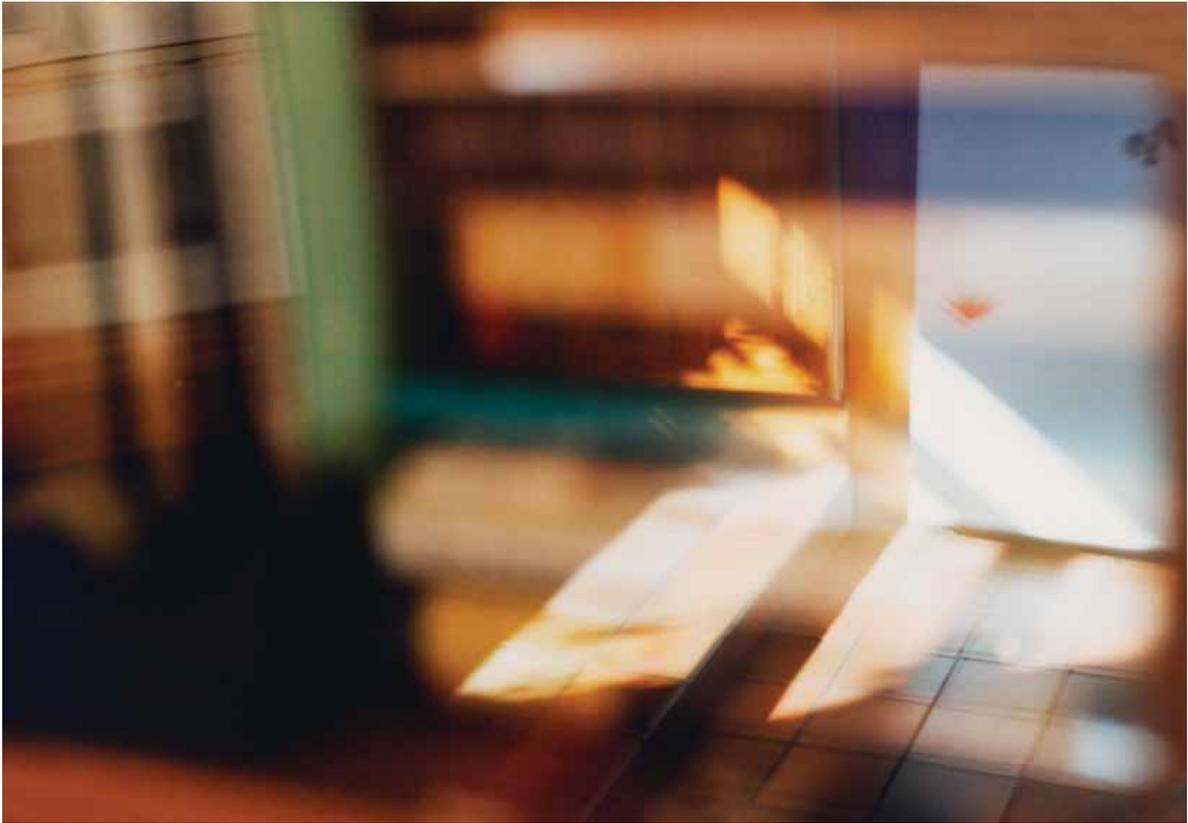
At first sight, there’s nothing obviously remarkable enough to make Blakemore’s eyes shine and the energy levels in the room to take a sudden leap. A few ornaments on the windowsill, a chair, a light-wood table. But there are flowers in the vase ... of course: they’re tulips.

Blakemore is Mr Tulip. That could seem belittling given his extraordinary achievements in all types of photography over the past fifty years. But he’s photographed the flowers so many times – in colour and monochrome, living and dead, in reflection, in singularity and among hosts of others – that he can hardly question

the appellation. They are a constant motif in his Derby home. Open a book and three beautifully realised prints of tulip petals are accidentally revealed; Blakemore had forgotten they were there.

Today, it’s the way the tulips interact with their surroundings which excites him. They are reflected in the window glass, glowing in the sunshine; they cast a complex shadow, across a chair, part of a print on a table and the floor. Suddenly it’s clear that this kind of epiphany is part of Blakemore’s daily life. He’s now retired from full-time teaching but the urge to make work still snaps at him.

For those more used to Blakemore’s fine-art monochrome work, all filigree detail, or his earlier multi-exposure colour landscapes, his current work comes as something of a shock. Far from spending hour upon hour under the safelight, the doyenne of black and white







darkroom technique now entrusts his colour films to a local Jacobs mini-lab.

His subject is still, overwhelmingly, the natural world, but the enprints which are returned to him in the yellow Jacobs envelopes are allusive and imprecise; glances rather than examinations, the subjects – if they are subjects – seen through, behind and reflected in rather than taking centre-stage. The point of focus is sometimes not where you expect it, or not there at all, or shifts from picture to picture as if the photographer is using the camera to analyse the world as well as recording what is in it. In others, Blakemore has constructed fold-out masks which crop particular images, then swing away at the viewer's behest to reveal the entire scene. Blakemore often seems as fascinated by what's not there – excluded by the photographer's aesthetic choice – as he is by what appears in the frame. Many of the prints are mounted in beautifully hand-made books, sometimes mounted singly, elsewhere butt-joined into panoramas which seem to have almost infinite depth.

"I'm an image-maker. By doing this I can make photographs probably every day. The books mean I can give the packets of prints I get back from Jacobs a structure and an order – I make families of them. Many of them have 'light' in their title – it's a constant exploration. And it's discovering ways of continuing to make pictures in the same space." That space is often domestic; Blakemore's new home, or rather the patterns of light and shadow in it, is likely to be the most documented in the district.

At first glance, Blakemore's colour imagery lacks the tight control of the monochrome work. More is left to chance; the mini-lab has no way of knowing the photographer's intentions.

"That's part of the fascination of it. These are about moments of seeing. That's the only moment of control I have before I decide to put the images in the book. That's really the most significant part of photography, isn't it? In my black and white work I have a sophisticated process through which that moment of seeing is translated into a final image. In the colour work I very deliberately chose to let that go. They are about moments of visual pleasure I have within my domestic spaces.

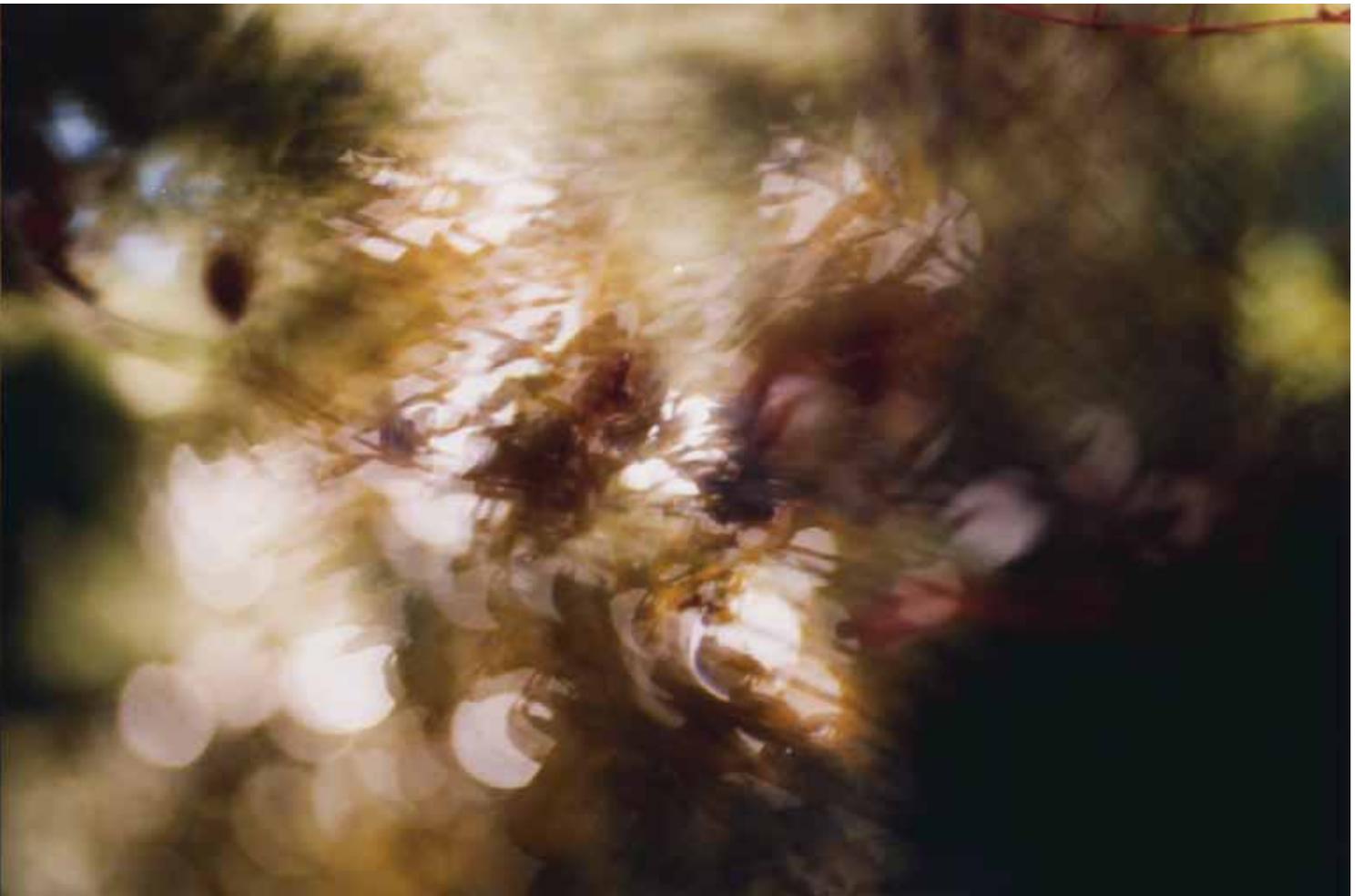
"I have books where all the photographs were made in an hour, and others where the photographs took seven years to make. It's a matter of laying everything out and finding images which I feel go together. Sometimes I think it's too easy, because it's very quick. But then sometimes I can't do it and I realise it's really quite hard.

"With the large format work, I see what I want to photograph and I've made the important decisions even before I looked through the camera, which just becomes a finalisation of the image. I have a series of controls I can use, like pre-visualisation and so on.

"With the colour work I deliberately decided not to work in that way, and because I'm working with 35mm I can't see what I'm photographing before I've explored it through the camera. I use focus as a sort of kaleidoscope until something pleases me, and I say 'yes' and make the exposure.

"What fascinates me is the incandescence of what you get, the







way shapes blend and merge, and also the way in which an out-of-focus image can describe a space, not with precision but with an emotional resonance that a realistic photograph of the same thing wouldn't have."

Blakemore is continually challenged by one of photography's great imponderables: the nature of light. "Light itself is invisible – we only become aware of it when it's mediated by objects. The camera describes objects, but how do you reach a point where light is the dominant element in the photograph. I've been playing with this question for years and years. Probably, finally, it's impossible, but playing with it is fascinating."

Time also intrigues Blakemore. A single photograph records one short moment, but much of Blakemore's work has tried to extend that moment, through long and multiple exposures, and by creating narratives and other kinds of sequences.

"The multiple exposures, like the wind series of photographs, were about trying to extend the moment – the water and sea photographs have an implication of time. The photograph is made at a particular moment but in such a way that it suggests moments which happen before and after. Some of the more complex wind photographs had 48 exposures and took me an hour to make the negative. So that was a process through time and it became the equivalent of time in the landscape."

Last year, Hoopers Gallery in Clerkenwell staged a retrospective featuring the early work which brought Blakemore fame as a landscape photographer. He left that part of his career behind when he realised that his landscapes were idealised, and failed to reflect the impact of modern man. His current output is still knee-deep in Nature, although Blakemore is much more at ease with his current way of working.

"There was a particular group of still-life photographs which for me looked like details of a complex landscape. But it was a fictional landscape. What made me stop photographing landscapes was that I no longer felt I could make Eden-like photographs of something which was being destroyed. But I could deal with the notion of a fictional landscape as that doesn't refer to a supposed state of reality."

Blakemore also left portraiture behind after coming to the conclusion that he couldn't do justice to human complexity with photography. "I find people very difficult. The photograph is a description of surface. I'm not really interested in the way that portraiture has gone, although I find a lot of the work fascinating. I don't want the contact that I think making portraits necessitates."

Blakemore is now working on a fifty-year retrospective book, although he insists it's a comma in his artistic story, not a full stop. Some of his many tulip images can be seen at Hoopers Gallery between September 16<sup>th</sup> and October 21<sup>st</sup>.



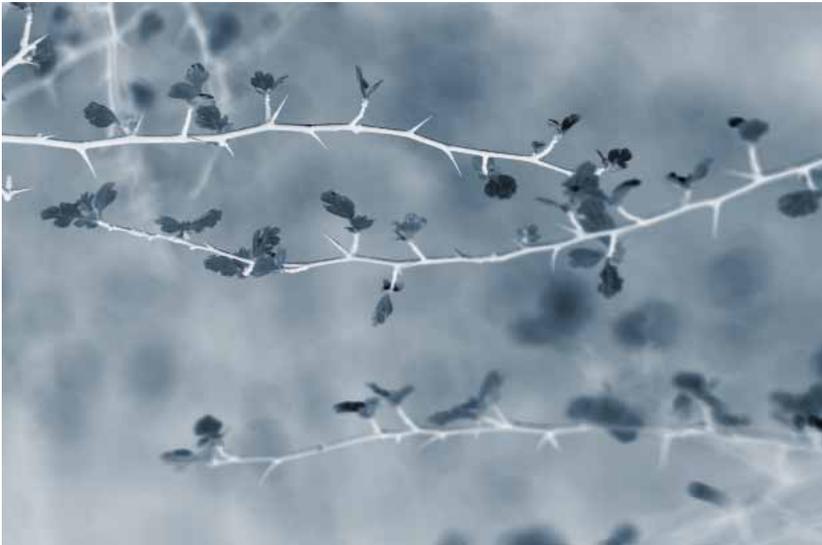


White City Junction

## Martin Stewart

Martin Stewart's photographic interests are wide ranging, but with a particular emphasis on architecture and interiors. These images are from a project exploring details of the White City junction on the A40 leading out of London. The graphic manmade lines and shapes give an unexpected sculptural quality to a concrete colossus .





Natural resistance

## David Wright

We often do not see the plants around us in our daily lives. It is almost as if they are invisible. But for David Wright they are an integral part of his vision. He has been studying nature in the London's east end for the past 15 years, and for last 7 years has taken photographs to help in the identification of its flora and fauna. Wright is constantly struck by their form, tone, colour and their adaptability in the face of man's 'progress'. He sees plants as hidden and under-appreciated and it is his aim as a photographer to reveal their hidden 'beauties' in order to draw an emotional response and so raise people's awareness.



## Jonathan Bayer: Bottle in the Smoke

**Bottle in the Smoke** is a photographic essay on milk bottles in the city. The photographs evoke a past in which milk bottles were a familiar sight on every street but also present timeless images of urban life. Some bottles are bold, some disappear into their environment, some become anthropomorphised. These images provide an alternative, sometimes humorous, perhaps surreal look at milk bottles.

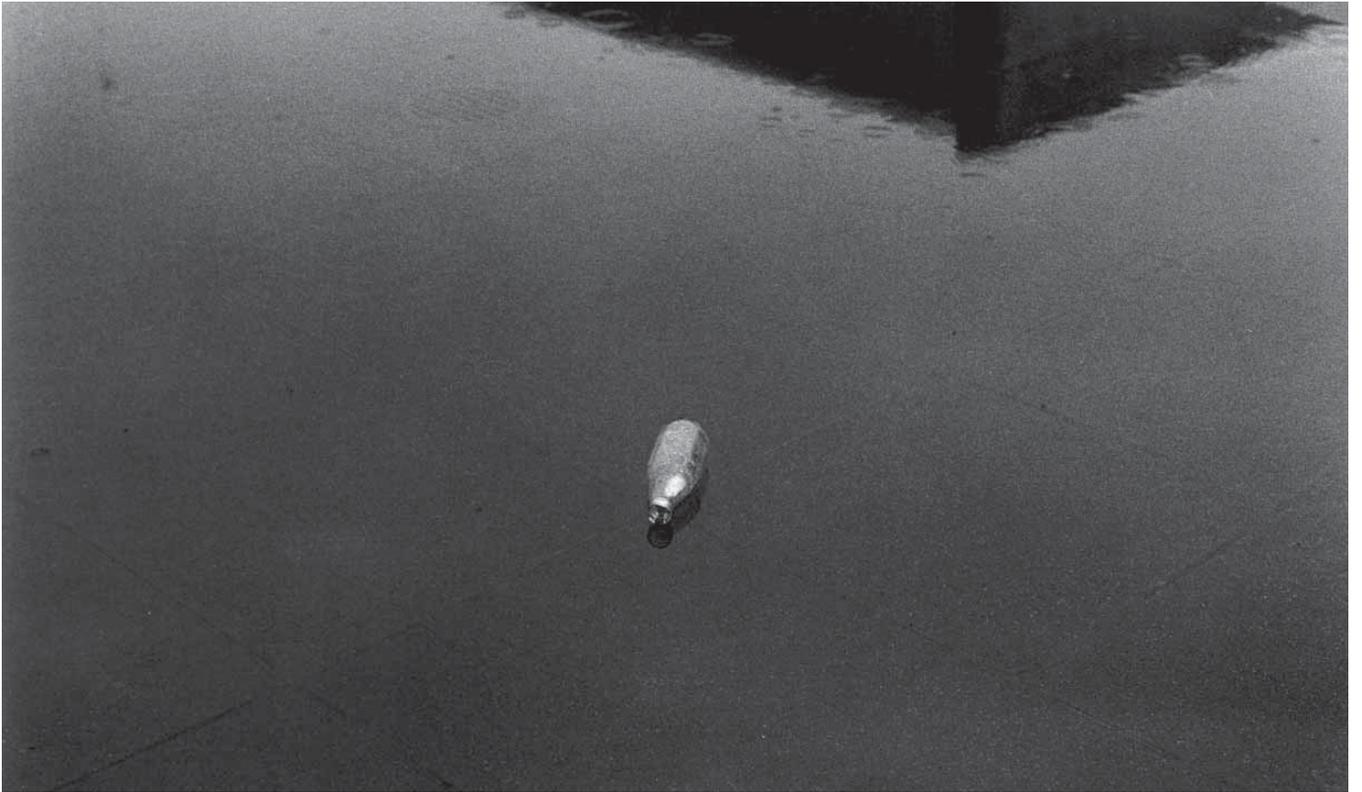
"When Jonathan Bayer first came to London, in 1971, Peter Turner, then editor of *Creative Camera*, advised him to take at least one photograph every day, to keep his photographic mind exercised. "I developed a small vocabulary of subjects to shoot whenever I came across them, in addition to any other work I was or wasn't doing. At the time everybody seemed to be doing coal hole covers

and allotments. I left the coal hole covers for the many who were hard at photographing or making brass rubbings of them and the allotments to those who had better access to them than I had. Hence, milk bottles, which were everywhere and, to my eyes, quintessentially British (though I grew up with them in the States, they had all but disappeared there after WW II).

"I use certain colours as well as objects as 'themes' to stimulate my mind. I find, amazingly, that in small details the feeling of a larger universe can be evoked or revealed."

Jonathan Bayer is an American freelance photographer who has lived in London for over 30 years. His previous book *Eye on the estuary: Thames Landscapes* was published in 2001. He has exhibited his work in Britain and the United States.







Vanja Karas



Lucy O'Meara



## "Around a Mile" Exhibition: Queens Park satellite group

The members of the Queens Park satellite group were challenged to take a series of photographs within a one mile radius of the Dissenters Gallery where they were to be exhibited. The results of the 15 photographers were a series of visual essays, each uniquely interpreting this fascinating part of north-west London.





Vanja Karas



Michael Potts



Mark Adams



Mark Adams



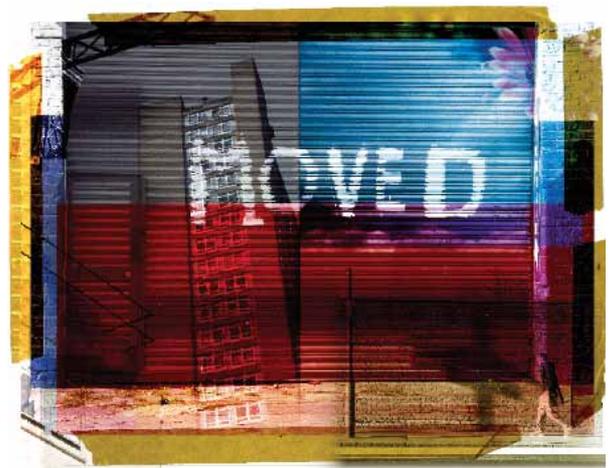
Martin Stewart



Jeanine Billington



Lucy O'Meara



Mark Adams



Written by Virginia Khuri

## Janet Hall: People, Passion and Photography

Janet Hall, who died on February 1st, was one of the founders of LIP and took on many of the day-to-day activities of running it. She was primarily responsible for organizing the programmes of workshops and talks as well as hosting them. As a tribute to Janet, along with a selection of her photographic work, we asked LIP members and supporters to tell us what Janet meant to them, in order to create a composite picture of her and her influence.

"Janet scoured The Photographers' Place mailing list to extract the names and addresses of London and Home Counties participants, who had attended workshops, in order to invite them to a meeting at The Photographers Gallery. The idea was to forming an active group of independent-minded photographers based in and around the capital. The fact that LIP is still alive and kicking is a wonderful legacy."

We remained good friends and colleagues from 1982 till the end. My wife Angela and I were particularly impressed and grateful by the way she bullied Amateur Photographer into letting her organise a photographic competition that had a free workshop at The Place as the main prize. As well as the initial write-up, she insisted they did a follow-up on the winners. The workshop ended up being mentioned three times in what was, at the time, the photographic magazine with the largest circulation in Europe. If she believed in something or somebody she wanted everyone to know. Janet also knew that money was always tight with us - a situation she was only too aware of when she bravely became a freelance herself - so she was always badgering people to come up to Bradbourne. Although, like me, she was not a natural academic, she produced as part of her MA the best analysis to date of the seminal 1979 Hayward Gallery exhibition, *Three Perspectives on Photography*.

Janet was always committed to projects and people, reliable, enthusiastic, hard working, fun to be with, and modest - a quality that prevented her from getting the recognition she so richly deserved in her own lifetime. She would have this issue very embarrassing!"

**Paul Hill** (Professor of Photography, De Montford University)



Other members and friends of LIP also paid tribute:

"People, Passion and Photography are three words that immediately come to mind when thinking of Janet."

**Gina Glover**, Founder member of Photofusion

"It is hard to speak of Janet in the past tense. Her presence will, I am sure, stay with us for a long time to come."

**Edward Bowman**

"Janet's sheer enthusiasm for photography and LIP really shone through."

**John H Rhodes**

"Janet was enthusiastic, bold, not averse to speaking her mind and had a great smile... the energy she generated will continue on through those who knew her." **Zelda Cheatle**

"Janet was the Absolute: in her tireless support for LIP, her warm and welcoming personality and her own photography."

**Peter Jennings**

"Janet invited me to conduct a workshop in April 1991 on alternative process printing. I accepted without hesitation because of my confidence in Janet's organising of the event, which was held at the Clapham Community Project. Having made the long early-morning drive down from the Derbyshire tundra with a carload of chemicals and equipment, my growing anxieties with London driving were allayed immediately I espied Janet, waiting patiently for my arrival in the middle of a cold and windy Venn Street, her indomitable presence reserving the only remaining parking space - for my use - while everyone else was warm and refreshing themselves in the café. A small thing, but unforgettable, because it shows something of Janet's selfless consideration."

**Mike Ware** (workshop leader)

"The Janet I knew was ... always promoting other people's work yet always extremely shy about her own. She put enormous effort into creating a platform for others."

**Mari Mahr** (workshop leader)



The architectural photographs on this page are published by kind permission of The Royal Institute of British Architects.



"Janet did so much and so much of what she did went unnoticed. Now, no longer there, her absence makes her one time quiet presence loud in its silence."

**Len Salem** (LIP treasurer)

"Janet was an excellent historian. She wrote a distinguished essay on Raymond Moore ... His subtle photographs found an eloquent interpreter in Janet."

**Mark Haworth-Booth** (former curator of photographs at the V&A)

"Her enthusiasm at the time (of the launch of LIP) was a great influence. It introduced me to exhibiting and following my own path and in this way I owe her a great debt of thanks."

**Peter Baldwin**

" On Stanton Moor during a wonderful week ... Janet and I trying to decide if a rock had a special meaning for us. It didn't, but we enjoyed sitting on it and feeling the wind and sun."

**Ian Castle**

"The hardest workers and organisers are often the quietest photographers hiding the finest work - this was certainly the case with Janet."

**Scott Younger**



"...the pictures that impressed me most were some of her architectural images which possessed the kind of rightness that comes from the marriage of a fine eye and impeccable craft."

**Peter Marshall**

"Janet was a concerned photographer both as an amateur and professional, a rare combination. Above all she was a friend who will be missed."

**Richard Sadler** (Chair of the RPS Contemporary Group)

"If heroes and heroines still exist or have currency then Janet surely joins their ranks – a leaper in the dance of life."

**William Bishop**

"I am reminded of the old adage – "It's not the years you put in but what you put into the years." My memories of her are dominated by those of her energy and commitment to the cause of photography, and the enormous amount she achieved during her career"

**John Holmwood**

"... when I remarked on the amount of time she put into organizing [a workshop], she said, " Oh, it's wonderful for me! I meet and learn from all these amazing teachers as well as getting to know LIP and Contemporary Group people. I love it" **Anne Crabbe**

"I feel fortunate that when I took up photography I met the right people to help me at the right time. Janet was one. Janet's interest has encouraged me to try and give back to LIP that some of the benefits that I received."

**Avril Harris** (LIP exhibitions organizer)

"We usually met at an event or workshop when there would be little time to chat. Often, however, we would manage to have a good

chat on the phone and had many conversations that would start with necessary details of why we had phoned each other and then we would go on to discuss, our lives, the world and always photography. I would often hope that next time we did see each other we would have the opportunity to get to know each other better."

**Heather Mcdonough**

"[Janet] approached us because she was looking to branch out into architectural photography and I was subsequently very impressed with how quickly she came to grips with this difficult specialism - a tribute to her professionalism and dedication."

**Robert Elwall**, (Curator of photographs at Royal Institute of British Architects)

"Janet and I met at rehearsals for a new musical called 'Paint Your Wagon' when we were both twenty. Over the years we shared a flat, went on tour, and I often wondered why this superb dancer was not promoted as a star in this country as I am sure she would have been in America."

**Claire Warner** (former dancer)

"After a wonderful dancing career, A friend, knowing that Janet was very observant and had a great eye for detail and composition, suggested that she should pick up a camera and photograph anything that interested her. Thus she discovered her final great love.."

**Nita Malnich** (former dancer)

"Janet and I met when we were both students and we were assigned a project to work on together. I can remember moaning "I wish I knew what bloody Mary Price (the American author) thought." Janet looked at me and said "just ring her up", tracking down phone numbers, time differences, British reserve, all swept

aside in one simple solution and that was Janet, so positive, so straightforward and fun, enormous fun. (And we did ring her.)"

**Pat Eaton**

"Janet came to my first UK exhibition in the early 80's and in 1987 exhibited with me in a show I organised and curated in West London. Ten years ago she recommended me to teach at West Dean College which is set in outstanding natural beauty and runs arts and crafts courses through out the year. I owe a great debt to Janet."

**Yoke Matze**

"Janet brought to many a uniqueness and range of opportunities that both influenced and enriched us all over many years."

**Glenda Colquhoun**

"... the consuming memory is of her courage and strength, always present, but particularly evident through her illness.

I phoned her often and there was always a cheery "Hallo Jill"! Never a complaint about her lot. I hear her voice still."

**Jill Staples**



Written by Laura Noble, The Photographers Gallery

## Book recommendations

### Tomatoes on the Back Porch

By Susan Paulsen

Pub: Steidl

Price: £12.95 / LIP members £11.65



This intriguing monograph is in keeping with my other choices. It has romantic, childlike, delicate themes, which are a thrill to look at. Paulsens photographs are quiet and reflective moments that are highly personalised yet quite easy to relate to. By depicting her feelings through seemingly private photography, she conveys a sense of home as a safe place where the most insignificant details become beautiful. Her images of family and home are woven together by a richly poetic visual narrative, resulting in a deeply intimate aesthetic.

Through her lens a cat asleep on a table or washing blowing on the line become idyllic settings. Predominant use of black and white photography gives the work a nostalgic quality allowing us to project our own memories into the spaces she conveys.

The beauty of her work lies in its effortless warmth and I look forward to seeing much more of it in the future.

*LIP members need to produce their membership card to take advantage of discounts at The Photographers Gallery bookshop.*

### Mnemosyne

By Bill Henson

Pub: Scalo / Art Gallery of New South Wales

Price: £49.50 / LIP members £44.55

This almost overwhelming monograph is so rich in content that you will find yourself returning to it again and again (the work spans a quarter of a century from 1974). Entering a twilight world you are made aware of a disturbing undercurrent of narrative within his photographs. Faces in a crowd may frown or smile, yet Henson's dark tonal aesthetic renders a mysteriously haunting nature to the seemingly innocent snapshot. Despite the possibility of staging a 'plant' within a crowd we are still willing to believe in the acute possibilities of a subversive story being present in the every day revealed by Henson's camera. His fractured nudes within the landscape are presented as collages with tape visibly holding parts of the cutaways in place to disclose white sections. These 'cutscreens' stir up notions of daylight forcing its way through into an otherwise Cimmerian existence. To Understand Henson's world it is imperative that you question your own.

### The Sound of Summer Running

By Raymond Meeks

Pub: Nazraeli Press

Price: £30 / LIP members £27

This wonderful gem of a book, which comes with a small print, brings back memories of childhood fantasy every time I look at it. Back in the days where a forest can be a jungle and the family dog a fierce dragon guarding its lair. Meeks uses dreamlike circular movement swirling around children as they play. Interspersed with charming landscapes and still life it is difficult not to be moved by its quiet symbolism. It is hard to pinpoint the time of day the photographs are taken due to the subtle, soft tones used which seem to hold time still. Frogs and baby crocodiles in jars achieve alchemic stature and fascination, as sharing the pages with children (adults making few appearances in this book) would suggest the importance of the small, relatively speaking. Keep this book for a rainy Sunday afternoon. Read the booklet of poems entitled 'Forest Gander' and drift away.

# Satellite Focus: South East London

## Dave Mason

This image taken of passengers on the London tube is part of an on-going project based on people whilst travelling on various forms of transport. I guess I have taken a lot of inspiration from Walker Evan's subway images.

## Gary Alexander

I'm interested in and enjoy process. This means that I spend more time thinking about ways of doing things than I spend thinking about outcomes. There's an undeniable geekiness in this and to an outsider it might seem like I'm just dabbling but there are many joys to be found in discovering things this way. Starting with the end in mind is all very well for business gurus and bored artists scratching around for funding but finding yourself somewhere unexpected is much more enjoyable. The accident is important. Many of my best pictures have a large element of what might be called "the accidental". It's a photographer's cliché but you have to be there and you have to be aware and on some level and in some way, prepared. This is also true of pictures that have little or no apparent accidental elements.

## Maysia Lachowicz

I recently spent two years without a car and during that period spent many hours sitting on buses and avoiding the underground. So I started a photo project documenting the route I used most – the 47 which runs from Catford (where I live) to Shoreditch through Rotherhithe, London Bridge and Liverpool Street. I've tried to capture something of the route and its passengers, as well as places within walking distance of the bus stops (eg, Canada Water, Southwark Park and Catford Dog track). I have a car now but the project continues and I'm starting to record the sounds of the journey to accompany the images.

## Nigel Tradewell

My photographs are mainly inspired by my love of travel. This photograph from China is from a series taken during a period of extended travel in Asia. My hope is that they will capture some of the atmosphere of the places I have experienced.

## Yoke Matze

When I took this portrait of Christina, I experienced one of the rarest of moments. Christina wanted a portrait. Something 'wild', unconventional. I took her to the park and made a series of photos with her face against the sky and her hair blowing in the wind. It started raining. I suggested to take some studio portraits as well. As I was blackening out the room, a blast of sunlight came through the clouds, into the room. I forgot about studio lights. I watched Christina sitting in that pose. I saw 'that' painting in my mind. I knew in my mind's eye, this was the right image; I pressed the shutter. When Christina's mother saw the photograph, she cried.



Dave Mason



Maysia Lachowicz



Yoke Matze



Eugene Ryder



Sarah Hinds



Gary Alexander



Nigel Tradewell

Ray Munday





Objects that people collect

## Debra Rapp

The objects that people collect and place on shelves and mantelpieces in the home inform us about their lives, beliefs and daily activities. It was from this starting point that Debra Rapp developed the idea of capturing her subjects within their environment. She expands the domestic space with a panoramic camera most commonly used for landscape photography.

By enlarging the images to over a meter and a half wide, the viewer looking at the final prints feels drawn into the frame. There are many fine details to see, such as the objects surrounding the person in *The Psychotherapist*, and china figurines in *The Red Jumper*. Her influences include Sam Taylor-Wood, Tina Barney, Larry Sultan and Nick Waplington.





The beauty that is often missed

## Kirsten Morgan

The inspiration behind her work is to take the ordinary and mundane and find the beauty that is often missed. The reason being, those things we see every day are invisible due to their ubiquity. She hopes her work will encourage people to become more aware of their everyday environment.



Written by Edward Bowman

## Fay Godwin: Remembered

**I first met Fay many years ago at a Paul Hill workshop. She showed her own work and discussed our work. I soon came to the conclusion that she was one of Britain's major artists using photography as her chosen medium.**

She told us how she started in photography. Ted Hughes recognised her gifts and asked her to illustrate his poems in a book called 'remains of Elmet' and later on in 'Elmet'.

She felt passionately about our land and produced her book 'The Forbidden Land' about the way we are prevented by some rural landowners from exploring our own countryside. Unfortunately a relatively small number of people own most of the land and they tend to put up 'no trespassing' notices. One of which is reproduced in her book.

She became president of the Ramblers Association and eventually saw the law passed to permit all of us the right to roam. It must have been very difficult for a woman on her own to make her way in such a competitive environment as photography; but she became recognised as one of our greatest landscape photographers.

Her early books were sometimes poorly printed. She subsequently always supervised the production of her books even to the extent of visiting the printers and checking the proofs. Her seminal book was 'The Land' which I think is an artwork in itself. It is superbly designed and the reproductions are perfect.

At her last major retrospective held at the Barbican a summation volume of her work was published called "Landmarks", that showed her colour work including the "glassworks" series. Here again one could compare the qualities of the book images with the originals. Fortunately the images on show were generally on the small side and therefore kept their intensity.

Some years ago when I went to visit her studio, I brought along a bunch of flowers from Paul Hill. The flowers were wrapped in a transparent material that included some text. The flowers in the wrappings were later photographed in her garden and became part of the colour series "glassworks". She said that she was sorry that her portrait work had not been fully recognised, but in



Ray Munday

"landmarks" we can see her masterful portraits of Saul Bellow, Seamus Heaney, Ted Hughes, Salman Rushdie and many other great literary figures. They were all shown at the Barbican retrospective.

She showed me a reproduction made by a photographer of a picture of one of the famous stone rings. She said that the photographer had copied her image exactly. I looked at the two images and by comparing them I understood why Fay was the artist. The points of view were almost identical in both images, but Fay had looked closer and in some magical way, held me to the image. In economic terms this might be called 'added value', infinitesimal, but enough to transform the image from illustration into art - a kind of alchemy.

Fay did not make life easy for herself. Her directness, her sense of fairness may not always have been understood by those who have the power to promote an artist. Many less talented people rise to high place by flattery and false charm. That was not Fay's way.

Not long ago she decided to move into digital photography. She visited me for a few sessions on using Photoshop. Very soon after that she started making her own digital images in a completely masterful way.

It always amazed me that this monochrome worker could decide to move into colour and immediately start making outstanding and original work in this completely different medium.

Whenever I used to phone to ask how she was, I was invariably told that she was in extremis. She had indeed suffered some serious illnesses in the past, but always seemed to overcome them. That is, perhaps, why the news of her death came as such a shock. She had always hated conventional medicine and those who practice it, much preferring alternative medicine and a very healthy diet.

I am convinced that her work will live on and become more appreciated over the coming years - the fate of so many great artists. We, and future generations will benefit from this wonderful body of her work.

*Fay Godwin died at 6.30 am on 27 May 2005 in the Conquest Hospital in Hastings, England.*

## Scott Marshall

Most photographers try to make images of things in the external world. LIP member Scott Marshall had other ideas – and his evocative dream images have helped him gain a Master's degree.

Marshall went right back to basics to produce his portfolio, called Topography of Dreams, using 19<sup>th</sup> century processes and a camera called a Kodak Panoram, which takes long images on rollfilm. "It's based on the locations I dream about, the suburb I grew up in and walked to school from. The work is about memory, identity and home, the main premise being that I am my own home and my own family, and that where my dream world is where I truly belong."

Now aged 32, Marshall began studying for his MA at Leicester under Paul Hill in 2003, studying the work of Czech master Josef Sudek, even travelling to Prague to get a better feel for Sudek's highly individual images.

Scott's work can be seen at an exhibition called Picturing the Modern at Freud's Café in Walton Street, Oxford, from August 28<sup>th</sup>.



## Shoko Maeda

The work of Shoko Maeda examines how people understand their own position on Earth in terms of location or dislocation, and how they comprehend experiences as their own. Maeda seems to 'conjure up' the viewer's own imagination or memory, experience, fantasy or desires through the viewer subconsciously placing himself or herself in the position of the anonymous person in the photograph.

The series titled 'Panorama' (2004-05) comprise photographs of anonymous people, who are looking at the horizon and the cityscape through the windows on the top floor of tall buildings. These activities are always associated with the feelings of excitement and anxiety, and there is a desire, which people initially have, to have a privileged view to look down on the world in order to relate them-

selves to the world. Maeda believes this contemplative moment is crucial, as they are no longer attached to the ground while they view the world from their vantage point viewing the panorama and seeking to locate themselves on the earth. This is about both the sense of location and dislocation, and when people change their point of view, their perceptions about the world change.

The series entitled 'Airport' is an ongoing project which Maeda started in 2004. It features photographs of people looking at airplanes while they are waiting for their flights at airports. This is a moment in which people imagine themselves being somewhere else, again with some feelings of excitement and anxiety and maybe with some tiredness which comes with the reality of air travel, an in-between experience between actual travel and observation. There is a specific intensity to this experience which occurs in anticipation of one's own imminent travel.





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