

London Independent Photography

Spring 2006 No. 3 £4.00



EDWARD BOWMAN MISCHA HALLER JAMES REID MARION DAVIES 17TH ANNUAL EXHIBITION

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, Ealing, 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) or write to the Membership Secretary by post to 4 Darnhills, Watford Road, Radlett, Hertfordshire, WD7 8LQ, United Kingdom or by email to membership@londonphotography.org.uk, and a membership application pack will be sent to you.

Annual Subscription:

UK £20 / Overseas £25 / Concession £16 (for students, retired persons and persons not in employment)

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.

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London Independent Photography

Spring 2006 No. 3

Published three times a year by
London Independent Photography

Address for all correspondence:

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Publisher: Trustees of London Independent Photography

Contributions, submissions and comments are welcome, and may be sent to the editors at the above address. All photographs for publication should be submitted electronically on a CD in the following format: 21cm wide (A4), 300 dpi, CMYK, TIFF format. Return of materials is only possible if sent with a self-addressed return envelope stamped with the correct postage. No responsibility or liability is accepted for the loss or damage of any material in transit or otherwise.

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Cover Image: Gary Alexander, untitled, 2005

Edward Bowman: Colour Palettes & Reflective Afterglows

I was once in Mojave, California, just after a torrential rainstorm, surrounded by a sad, waterlogged landscape, and yet for me it was a photographic paradise. I love colour. It is for me the expressive content of an image, and at that moment in Mojave I found myself surrounded by rich and intense colours.

But I do not like to overwhelm in my use of colour. For me colour is powerful, and like any drug should be used sparingly. In my photograph Mojave, California the colours are immediate and intense, but from a limited palette of brown and orange and grey. I delight in the rich quality of the colours, as much as wandering across the image absorbing every detail, not least the circling bird of prey.

In Painted Desert, the senses are initially overwhelmed by the hues - gentle pastel shades of baby blue and pink - which distract, if only momentarily, from the reality of a harsh, barren and rugged desert landscape. The eye is then drawn from the colours into the landscape itself, to the abandoned roadside stall in the foreground and the derelict car in the distance. A land too harsh to sustain life, and yet a land suffused in soothing blues and pinks. A visual schizophrenia.

The combination of colour, composition and detail is again used in San Cristobel, Mexico. To my eye, it could be a collage. There is a woman in front of a blue wall on the left, another woman against a yellow wall on the right, and in the centre a man reading a newspaper against the backdrop of vivid green. Each seems contained in his or her own world bordered by a colour. But look again and we discover it is a continuous wall at an open-air market. The boundaries are illusory, and yet it is as if they are real since no one is interacting with anyone else. Each seems isolated. A story starts to unfold.

When studying at Derby for an MA in photography, I attended lectures by John Blakemore and visiting artists like Catherine Yass and Willy Doherty (both Turner nominees) and the late Helen Chadwick. They each described how they actually set about making their art works - including their thought processes and intuitions. It was a revelation for me to learn that their art was the outcome of the joint expression of both.

What I also learnt was that these thought processes and intuitions need to be grounded in the visual arts. Without this, artists will not be able to produce their best personal work. I believe there is not enough proper grounding today. A consequence of this is that despite the current dominance of post-modernism and its liberating concepts, contemporary photographic art is showing signs of developing a uniform 'look and feel'. If emerging artists fail to ground themselves properly in the visual arts, and continue to adopt "the contemporary look" at the expense of personal expression, then I foresee photography's creative potential being stifled.

In the 1970's, while Lee Friedlander was making groundbreaking work, I was busy making photographic clichés. I became bored with photography, and I stopped taking photographs for several years. Fortunately, by chance, I went to see a show by the late Raymond Moore at the Hayward Gallery in London. It made me realise the enormous potentialities of photography and I took up photography again, inspired by the goal of making images that will linger in the mind of the viewer - as Moore's had done - but as a kind of colourful and reflective afterglow.

p.5 Mojave, California

p.6 Painted Desert

p.7 San Cristobel, Mexico







On Bute: An interview with Mischa Haller



A fascination with the chance moments and small details that reveal a broader picture of human life is clearly evident in the photography of Mischa Haller. This personal, teleological approach to documentary photography continues in his most recent work titled: *On Bute*.

The work was a result of a commission from the Mount Stuart Trust as part of their Contemporary Arts Programme to make a documentary study of the Isle of Bute, one of the islands of the lower Firth of Clyde in Scotland.

Haller was approached on the basis of *Off Chance* - a series of portraits and reportage published in 2002 - and was given free reign to record life on the island.

I met with Haller to discuss this study of the small Scottish community and how this richly layered work reflects his broader concerns as a photographer.

"I really loved working for the Trust", says Haller. "They were really hands off. There was no interference. I photographed what I saw and felt about the island. I thought - in the end - it was quite a positive book. There are a few images in there that were maybe a little critical, but it's not too critical. That came out of the way I experienced it. They never asked me not to put anything in."

Haller respected this artistic freedom and extended a similarly non-judgemental lens to his subjects. As a result his photography is naturalistic and truthful - qualities that should never be presented as definitely positive or negative.

Born in Switzerland and now based in London, Haller was very much an outsider on the isolated island, yet he chose to immerse himself in island life. By returning to the island four times over the year, he covered the seasonal as well the social shifts across the community, lending the work a narrative quality to the series that would otherwise be absent.

"I started August 2003 and always went up on my own, staying in the flat for artists and visitors. I walked along the island and just started taking photos. The longer I was there, the more I realised what I wanted to shoot and what was needed. I wanted to cover aspects of town life and I wanted to cover aspects of rural life. For me, the whole project was about a microcosm of life. Whether you grow up on the Continent or on the British Isles, you can go to Bute and somehow you get a bit of everything in that small space. It's a tiny island, but you have youths hanging around being bored, you have grannies and visitors and tourists and boy racers. These people live their lives like everyone else, everywhere else. I wanted to go out there to see what that life is made of."

The island serves as a metaphor for Haller's whole approach to his medium; his keen eye excavating the universality in human experience and the qualities we share rather than those that divide us. However, at no time does he allow the philosophical ethos behind the work overshadow his evocative compositions.

In terms of the specific choices of subject matter, there are interesting comparisons with the work of Martin Parr - yet Haller's approach is much more affectionate, compositionally polite and restrained and understated by Haller's unique use of colour. Consider, for example, how Haller approaches the diners in Zavaroni's Café or the young drinkers in The Grapes Bar from a discrete distance. In portraits or more intimate vignettes, it feels as though the photographer has been invited in - which was often the case - rather the work of an aloof observer. The farmers and young people whose gaze meets the camera directly are engaging and aware of the viewer. Where Parr utilises a parochial ironic nostalgia to involve the viewer, Haller eschews deliberate archetypes and instead exposes the individual character of his subjects, affirming his agenda of revealing commonality.





"I wanted to find moments that are human and universal. You can take these tiny ideas and say 'I know how this feels'; even though I live in London or Paris or Switzerland, because I am a human being and I have felt like this or had moments like that."

"When I went there the first time I fell in love with the island and felt this was a special place and somehow I felt an affinity for it I think because I grew up in a rural place...I think you always come with your baggage, you never start from scratch without anything in mind. I came with the idea of growing up in rural Switzerland, where there is a different rhythm to London. Its not as fast or demanding, almost like life is held a few years back, the way things used to be."

These are perhaps Romantic notions, yet Haller neither romanticises nor objectifies his subjects. Rather than basing his connection with the island on personal nostalgia, it is borne of a more universal recognition of the contrast between the growing homogeneity of cosmopolitan urban centres and the intimate personality of more remote rural areas.

Keen not to shy away from any subject that presented itself, Haller renders all aspects of island life, including the teenagers out on the town and the everyday life of the farmers, families and pensioners. "The island had many beautiful spots, but you can't run away from modern life."

Likewise, he does not edit whimsy or tradition, but simply presents life as it is found. The collision of past and present is eloquently encapsulated in his portrait of the sullen young girl in traditional costume in Pavilion. The rolling hills draped with dramatic light and shade are all present and correct, but never overwhelm the population as the true spirit of the island.

"I introduced myself to a few people I knew, but most of the people were just coincidence. For instance, I drove up to a farm, asked whether I could take a picture and they just said 'yes'. People were much more likely to agree to being photographed. Rather than in London, they felt flattered that someone thought they were interesting enough to be photographed."

Fittingly, Haller's technical approach favours subtle intervention and it gives a grainy, reportage quality to the urban teenager snapshots. Throughout his work, the colour is beautiful, the colour separation and contrast digitally manipulated to give a rich lustre to the images. Haller says he "really wanted to take colour saturation as far as possible." Yet, mindful of too much objectification, he never allows the image to become unreal or vulgar. Instead we are left with a rich vibrancy that is powerfully evocative without being obtrusive. Haller also recognises colour as a particularly important thematic factor in this work.

"Kilmory Bungalow with its bouncy castle in the front garden, and Barbie Bike are very Scottish for me. Somehow these are Scottish colours, along with fried pizzas and fried mars bars. It's almost taking things a bit too far. The colours in these two objects go very well with the kind of attitude." Notably, the luminous pink Barbie Bike offered Haller an opportunity to include homage to William Eggleston, a photographer often cited as the first master of colour photography.

"The bike was abandoned, the kids didn't even know who it belonged to. The problem was, when I saw this I knew there was only one way to photograph this. I had to do it lying on the ground like Eggleston. There was no other way to take it."

"This image is really about someone who has grown up out of childhood. When I blew it up as a big print, I saw there was so much rust on the bike. When I looked back at (Eggleston's image) I realised there was so much rust on his as well, which I never noticed before. You see so much more when the prints are blown up, because the eye finds it so much easier to read. It's like when you read a book in the tiniest font you can read it, it's so much harder. You understand it but you don't take it in."

In this final observation, Haller neatly encapsulates what is so compelling about his work, which itself is a process of taking the tiniest details of life, isolating and enlarging them, until the meanings and narratives contained within are clearly legible.

Mischa Haller's photographs have been published by Mount Stuart Trust as a book under the title 'On Bute', and is available for purchase from The Mount Stuart Trust and The Photographers' Gallery Bookshop and other art bookshops.

p.8 Quochag 2

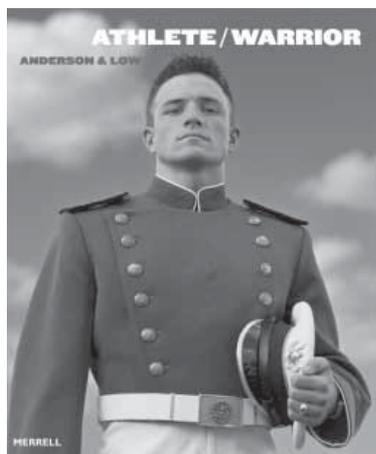
p.9 Girls in the water

p.10 Pavilion

p.11 Clockwise from top: Barbie bike, Zavaroni's Café, Kilmory bungalow



Photobooks: Recommendations



Athlete Warrior

by Jonathan Anderson and Edwin Low
Publisher: Merrell
Price: £35

Many of those familiar with Anderson & Low's work are no strangers to their exquisite portraits of athletes. In their most recent publication *Athlete Warrior* they examine the traditional representations of the athlete, synonymous with the 'warrior' in art history. This understanding of art history informs the work through the representation of the mental as well as physical strength needed to excel in today's fiercely competitive military climate. Taken at three elite military academies in the United States (most of which predate September 11th) Anderson and Low's images present an insightful and historically compelling body of work. With a supreme talent for revealing the true character of their sitters, Anderson and Low expose the armature of the individuals' personality on which the clay of training and responsibility is thrown. This is an incredibly engaging monograph, which depicts the cadets and their surrounding environment in a series that will prove to be historically valued in the future for both the military and art world alike.

The photographers' Gallery Bookshop offers LIP members a 10% discount on these books upon presentation of a LIP membership card at time of purchase.

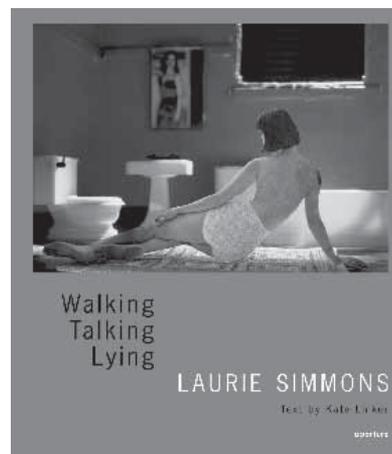


Real Photo Postcards: Unbelievable Images from the Collection of Harvey Tulcensky

by Laetitia Wolff
Publisher: Princeton Architectural Press
Price: £10.99

The postcard boom at the beginning of the Twentieth Century brought photography into peoples homes in a way that deemed it more accessible than ever before.

This superb collection of postcards displays the quirky, fascinating and downright outrageous lengths that people went to, to create or record subjects of interest to pass onto others, amuse and even amaze. Split onto thematic sections such as 'amusements', 'catch & kill', 'uncanny' and 'disasters' give some indication to the extraordinary world in the pages of this book. The only limitations here are that of the photographers' imagination to set or crash through boundaries of ordinary life. Two boys carry a giant rabbit whilst gargantuan onions dwarf the train they are carried on. These surreal composites are marvellous illustrations of the anonymous postcard, which has rightly become the basis of many photographic collections, providing a glimpse into history from a refreshingly bizarre perspective.

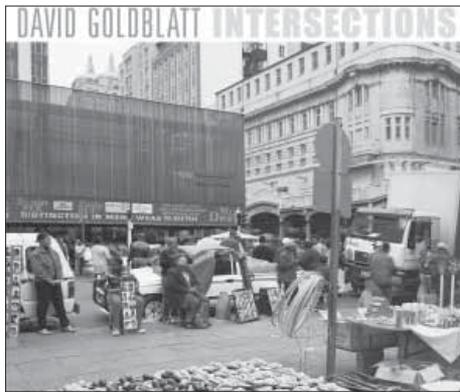


Walking Talking Lying

by Laurie Simmons
Publisher: Aperture
Price: £27.50

The theatrical environment that Laurie Simmons photographs inhabit explores the relationships between people and the objects and things that we encounter in everyday life. Yet, in Simmons work they take on surreal connotations and a miniaturised scale. Handbags and cameras walk on human legs. Animated through their stance. These models are beautifully lit bringing a new interpretation to the term 'still life'. Their familiarity breeds confusion and fascination in equal measure.

Her strangely lifelike images of ventriloquists' dummies act out fantasies through dreamy thought bubbles, situated in constructed spaces, which explore the psychological as well as physical space that we occupy. These haunting translations of the real and imagined exaggerate and complicate the psyche much like Bellmer's sexualised mannequins. Simmons takes her work one stage further with intriguing results.

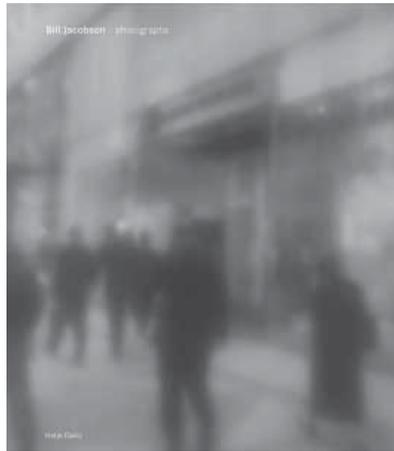


Intersections

by David Goldblatt
 Publisher: Prestel
 Price: £35

Known predominantly for his black and white photography of issues related to the apartheid regime, David Goldblatt's eye has focused on new (but not completely thematically removed) subjects in the post-apartheid era. Using colour photography he has furthered his fascination with the internal and external dynamics of South Africa to produce a series, which is both engaging and beautiful. Extended captions are helpfully positioned at the end of the book allowing for the images to be studied first. The prevailing sense of inequality is subtly discussed in this work through the relative absence of white South Africans. Their presence is minimal and explored through occasional architectural suggestions, illustrating the lifestyle gap that still exists between black and white South Africans today.

The unmistakable attraction of the landscape and people, objects and buildings within this book intersect quite literally but more importantly cerebrally. This is not a book to browse. It should be carefully and repeatedly considered for its admirable aesthetic and humanitarian concerns, provoke discussion and be appreciated for its honesty. In a world where visual drama can be frequently found we must turn our attentions to the interconnectedness that Goldblatt's carefully considered and expertly executed work reveals.



Photographs

by Bill Jacobson
 Publisher: Hatje Cantz
 Price: £39.99

Blurred pictures of people and places (half of which are taken on New Years Day) may not instantly arouse great surges of enthusiasm. However, in Bill Jacobson's hands I challenge anyone not to find his imagery enticing. The faded memories of people and places rest in the mind to resurface and be re-forgotten as time goes by. Jacobson explores this anamnesis in such a way that his photographs have the same quality.

New York sidewalks prompt partial recognition as the light permeates the architecture and gives clues as to the whereabouts of the locations. The psychological place between waking and dreaming often materialise as half-formed pictures in the mind. Bill Jacobson's imagery resides in this place. It operates on many levels, not least abstracting time and space through the virtual anonymity of his subjects. Jacobson's photographic apparitions - often bathing in the sunshine - reduce each location to a moody vibration of forms with soft edges to leave an 'imprint' of the place rather than a direct depiction. The more I look at this work, the more I come to value him as one of the great poets of the photographic genre.



Hackney Wick

by Stephen Gill
 Publisher: Published by Nobody
 Price: £28 / Limited edition £100.

A superb new monograph from Stephen Gill is the culmination of a project that has taken years to complete. The Limited Edition comes in a box made from a record sleeve purchased at Hackney Wick and turned inside out. This not only works but also adds to the shared experience you are invited to view in the pages of the book.

Taken with a camera purchased for a £1 the resulting photographs accurately illustrate life and the hustle and bustle of this once vibrant location, which is now cleared as part of the redevelopment site for the 2012 Olympic Games. The project was completed before the announcement and is now a document to be treasured in remembrance of a site that served its community well for many years. The market was a place to buy and sell anything from clothes, plants, net curtains and even satellite dishes. The cheap blue plastic bags that littered the site after a days trade are instantly recognisable and in Gill's hands almost beautiful. The dust, dirt and smells of Hackney Wick are somehow translated through his knowing compositions. His ability to photograph what may at first glance appear to be piles of rubbish or unremarkable scenes will prove poignant, just as Stephen Shore's work in American Surfaces before him. Dare I say 'a future classic in the making.'

James Reid: Trans-Mongolian Extreme

The Trans-Mongolian Railway runs in both directions between Moscow and Beijing stretching over 6500 kilometers, passing through vast agricultural lands and huge rotting industrial hulks that remain as a reminder of an era which is all but forgotten in the everyday.

This extraordinary journey starts in Beijing and finishes in Red Square in Moscow - experiencing en route the dust storms of the Gobi Desert, the extreme cold of Southern Siberia, the rain and wind of the Russian Steppe and the heat of Moscow and its industrial surrounds.

My aims were to capture the lives of the people and the environment of the train and its surrounds. The reality was that the experience was about isolation, disorientation and exasperation. The ability to meet basic human needs was debilitating. The journey was further complicated by the cramped conditions and feelings of mind numbing containment when compared to the vastness of what you could see beyond the boundaries of the train.

The authorities still have a very negative approach to photography, and as such many images were captured in a covert manner, reflecting the restrictions and the hangover from the communist era.

This experience had a fundamental impact on the type of photography I engaged in, compared to what I had visualised before the journey. Practical issues such as orientation and time of day were common problems. The continual change of faces on the train and the external environment and climate all added to constant unrest.

The photography here is not stereotypical of a long train journey. It does not record scenic vistas of the passing landscape. The images are more reflective of what was going on inside my head, and my response to the intense psychological and physical experiences being encountered at the time.

These images are my point of view of the everyday in a long and drawn out journey, from a banal and distorted perspective, which verges on the extreme.

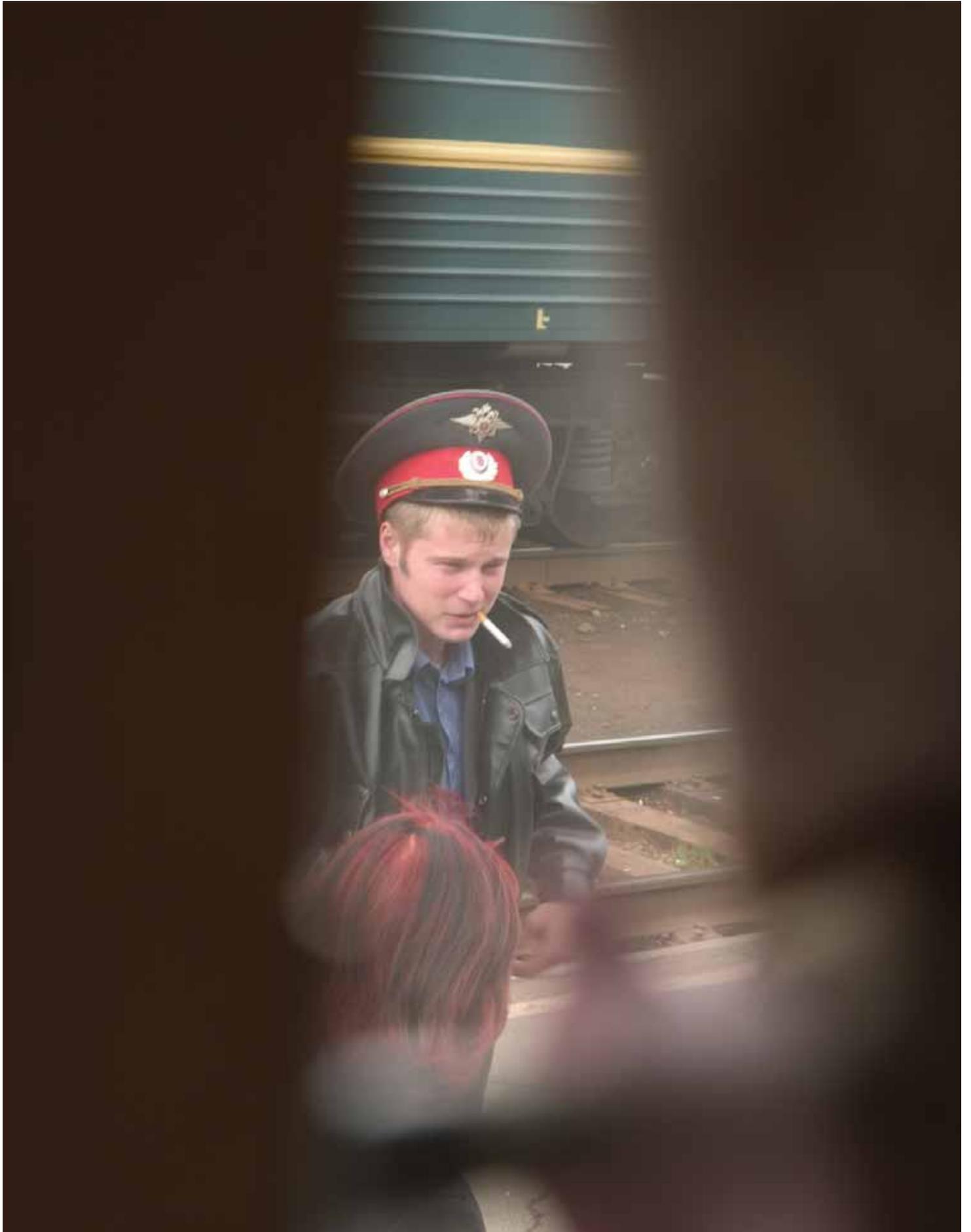


p.14 Rainstop

p.15 Cigarette

p.16 Gobi (top);
Police (bottom)

p.17 Logging







Len Salem: Familiar Stories

Like most of us I take a lot of photographs when on holiday. These are mostly souvenirs of course, but sometimes I find myself compelled to photograph things which are not souvenirs in the conventional sense, but have another resonance for me which I used not to be able to put together meaningfully into a body of work.

Then about a year ago, while looking through about a dozen of my images from a holiday in Italy which fell into this category of having a more personal resonance, I realised that these images were for me like echoes from a book that I might have read or, indeed, might have thought of writing if only I had that sort of ability.

I put these images together and called the series, perhaps a little pretentiously but also somewhat tongue-in-cheek "Extracts from an unfinished novel of mystery, desire and death". The crucial point of this series was that the images were not illustrations of a pre-conceived story, but were more like chapter headings designed to provoke the reader/viewer's own imagination into creating their own story.

"Familiar Stories" is another small group of pictures, in pairs, and each with a short accompanying sentence. These continue my exploration of using images and words to provoke stories in the viewer's mind. What those stories are will depend as much on the viewer's own experiences as on my images.

The photographs shown were exhibited in London Independent Photography's 17th Annual Exhibition in 2005.





**I saw they
had left
without me.**



**It wasn't a
surprise.**

17th annual exhibition

The annual exhibition was once again held within the spacious atrium of Cottons Centre by the side of the River Thames close to London Bridge in London, where 133 images by 61 artists and photographers were shown to the public.

As one might expect from proponents of "independent" photography which emphasises individual personal expression, almost every photographic genre and media was represented. Simply too many to mention, but a selection are shown in the next few pages.

The exhibition featured a retrospective of Janet Hall's work comprising three boards, each focusing on a different "mood": a quiet, still and meditative mood on one; a dynamically poised and movement-based mood in the dance photographs on the one opposite; and in between a combination of the two moods in the architectural photographs rendered in colour. Testimony to the quality, range of subject, and appeal of Janet's work.

The Selectors were Richard Sadler and Gina Glover (who kindly replaced Sarah Macintosh of Zelda Cheatle Gallery at short notice when Sarah was unable to select for reasons beyond her control). Richard is the former head of the School of Photography at the University of Derby, and is chairman of the Contemporary Group of the Royal Photographic Society. Gina was a founder of Photofusion in South London. To their credit, the Selectors had to choose from a record number of entries and entrants, in the knowledge that only around 130 could be selected due to the limited size of the exhibition space. A difficult task that was well done.

It is also no easy task organising and promoting an exhibition like this, and the Exhibition Organiser, Avril Harris, deserves much praise for an outstanding job. So do the exhibition's two picture arrangers Carol Hudson and Virginia Khuri who successfully managed to arrange disparate and unrelated images into seemingly coherent groups. As William Bishop observed, "The arrangement of the pictures on the boards resembled a completed jigsaw puzzle with no obvious visual clashes". High praise.

Clockwise from top left:

Edward Lee and Brigitte Flock, Waiting for an audience

Ann Crabbe, She used to sing down Mexico way

Paul Boocock, Space invasion 2

Nigel Tradewell, untitled

Peter Herbert, That loving feeling

Clare Glenister, untitled

Stephanie Kappel, untitled





p.22 Mark Mitchell, Lost Resort 1

p23 Dave Mason, Girl with balloon







p.24 John Kenny, Herd; Father and Children; Trains

p25 June Osborne, Quadice 1



p.26 Top: Martin Lello, Change is the only constant 9-12
Bottom: Peter Jennings, Winter Dance 1 and 2

p27 Clockwise from top: Vanja Karas, Monk,
Angkor Wat, Cambodia.

Ray Higginbottom, Paradis 5

Michael Potts, Kalahari

Gordana Johnson, Brief encounter in the highlands of Jemen

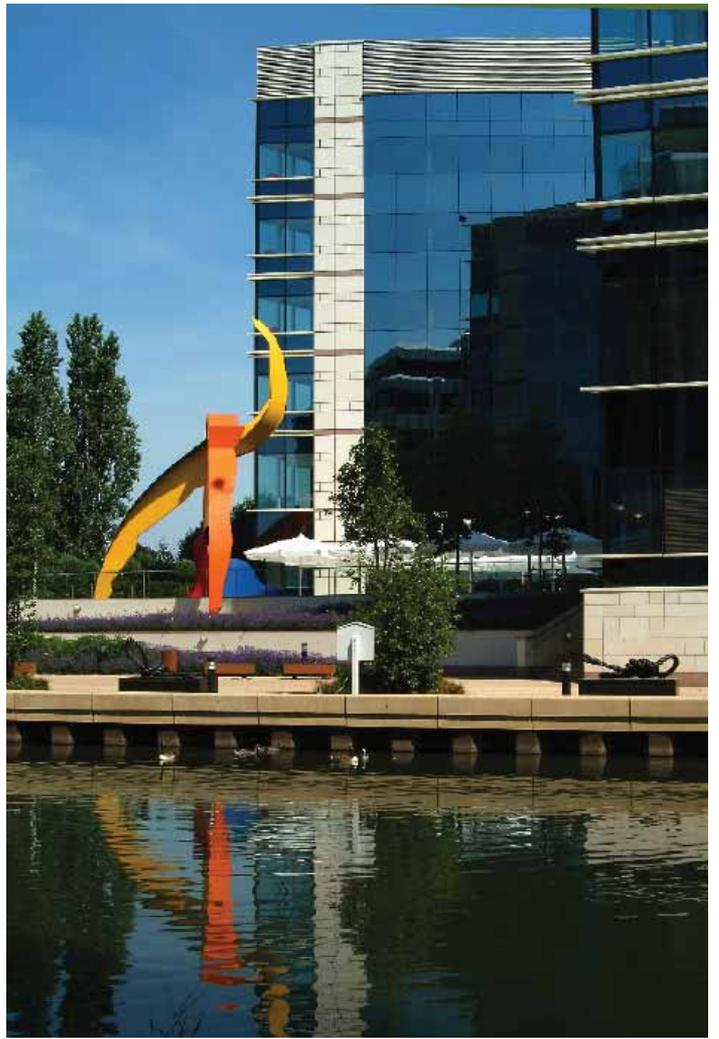
Ray Higginbottom, Paradis 2





p.28 John Rhodes, Water's edge at Springwell Lake

p29 Edward Lee and Brigitte Flock, Old New 2 and 1



Jamie House: The Pinhole Parcel Project



This project was undertaken by myself and my collaborator Mike Thompson. It's an investigation into time, light and the working methodology of photographers.

The pinhole cameras we construct are sent to various locations, and each person who receives it opens the camera's lens thus controlling the length of exposure. The camera is constantly recording light as it maps its journey indiscriminately recording wherever it's moved. The final image is determined by the class of post and location,

instead of the photographer. I suppose this project was born out of frustration in photography and photographers being an all prevailing and controlling force where the camera operator frames "reality" through the limited field of vision of the camera's view finder, which is always a pre-visualised notion of a particular view. With our cameras the photographer's power is non-existent. Instead serendipity and chance take control of the uncontrollable.

John Arnison: Grounded

The flat isolation of lonely abandoned airfields.

Who had taken off from these bases for missions to bomb the enemy overseas? Who had returned? During the war, my father had been in the Friends' Ambulance Unit as a conscientious objector. He could not take part in any war; his father had been in the Battle of the Somme.

When I took flying lessons, the best part for me was turning off the engine and listening once again to the peace and tranquillity of the aerodrome. How many wartime pilots felt that - and the early morning sun on their faces as they climbed out of their aircraft?

Life then was not as I had imagined. Not as I had lived through all those war films - all gung-ho with beer drinking and singing around the piano, girls on their arms. At the far end of the aerodrome I see the remains of an airplane resting at an awkward angle. Many a young airman had been scared; death is not romantic.

These airbases were the start of a journey from which many would never return, whose hopes and dreams would never be realized.

What sort of lives would these wasted men have lived?



Marion Davies: Berlin Remembrances



I discovered an unusual situation in Germany, a country where the German people are attempting to mourn their victims. As a result, memorial artists have created 'Gegen-Denkmalen' or 'countermonuments.' These both acknowledge the loss and absence of a significant part of the German people and culture, and, at the same time, demand interaction from viewers.

My intention was to produce photographs which raise issues and provoke thought. These photographs on the theme of remembrance are of German Holocaust memorials in Berlin.

The cemetery-like Holocaust Memorial in Berlin, designed by Eisenman, was opened in May 2005 filling a vast central site, close to the Brandenburg Gate and the Reichstag. There is no fixed entrance and the 2,700 concrete slabs vary in height. Standing on gently and unevenly sloping ground, they lean almost imperceptibly, giving visitors a sensation of insecurity and instability.

Libeskind's Jewish Museum uses architectural space in six 'Voids' - vast, empty, concrete halls - to express the absence of European Jewry through deportation, murder and exile, following World War II. One of these is the Holocaust Tower Void. Its high, bare, damp, cold concrete walls slope ever upwards, towards a slit of light with the noise of traffic just audible. It seems world outside is unattainable; one feels alone, isolated and disorientated, as if in a silent prison or tomb.

In another 'Void' is Menashe Kadishman's installation which fills the entire floor of the 'Memory Void', commemorating all innocent victims of war and violence. The visitor is invited to walk on the open-mouthed anonymous faces, coarsely cut from heavy, circular, flat, iron plates. The sound emanating is metallic, echoing in the bare space, and evokes horrific images of victims screaming in pain.

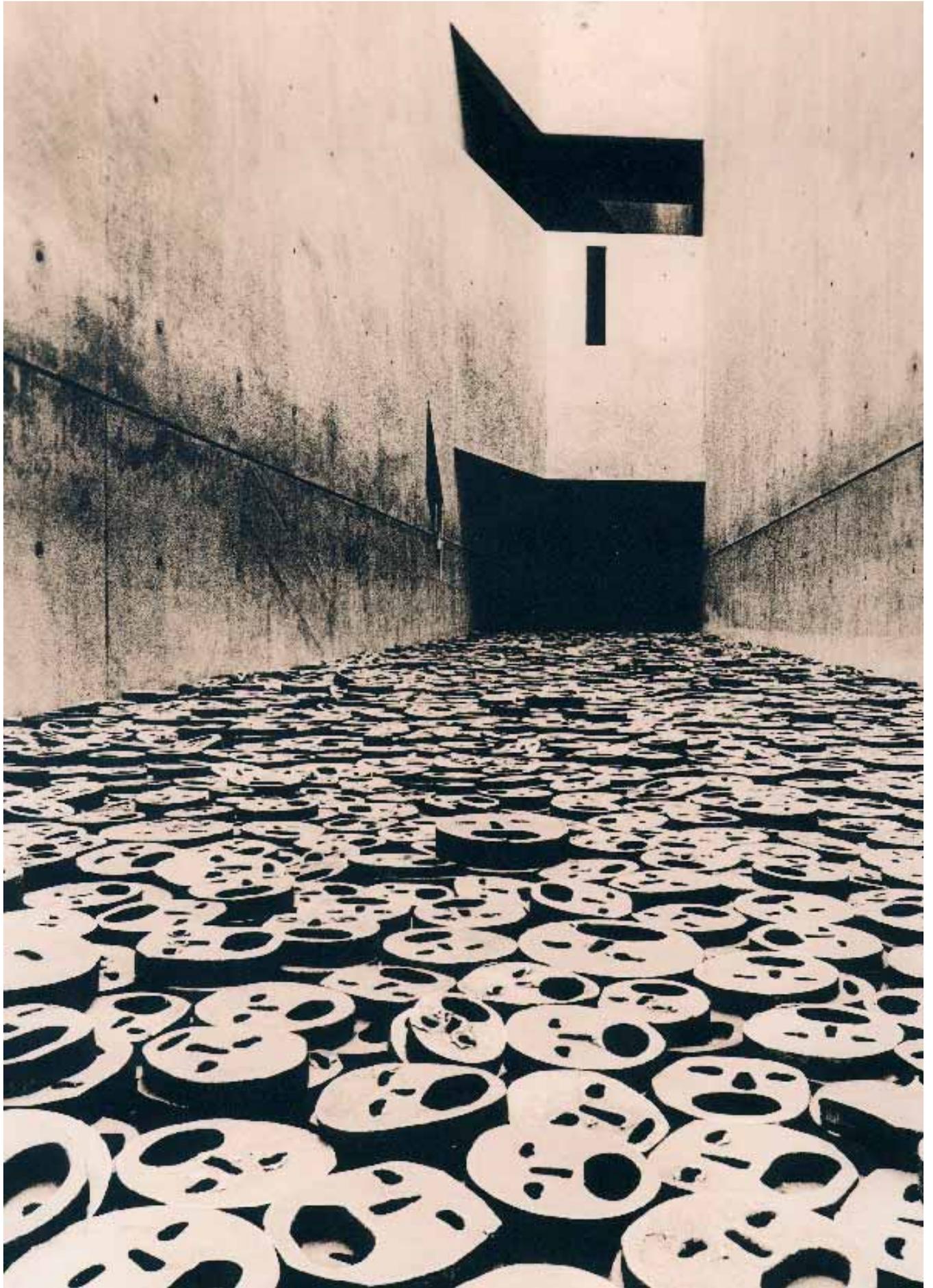
I want my photographs to invoke the thoughts, sensations and feelings experienced when in the presence of these monuments. I am now working on extending this project by documenting the events that began with disenfranchisement and which led to the death of millions.

p.32 Reichstag memorial, Berlin

p.33 Salechet, Jewish Museum, Berlin

p.34 Holocaust tower, Jewish Museum, Berlin

p.35 Holocaust memorial, Berlin







London Independent Photography

Spring 2006 No. 3



ISSN 1746-4153

