

London Independent Photography

Summer 2008. No.9. £4.00



ANNA HILLMAN GESCHE WÜRFEL PETER SPURGEON HOLLY STEVENSON
GREGOR STEPHAN JONATHAN GOLDBERG TRISTAN FENNELL BRIGITTE FLOCK
MICHIRU NAKAYAMA JOHN STEAD QUENTIN BALL ADAM GIANNIOTIS
MICHAEL WHITTINGTON TIFFANY JONES SUSANNA SUOVALKAMA PAUL HILL

Published three times a year by
London Independent Photography

www.londonphotography.org.uk

Address for all correspondence and submissions:
LIP, Studio J, CC2, Trinity Buoy Wharf, London E14 0JY

Editor: Britt Hatzius, editors@londonphotography.org.uk

Design: Louise Forrester, designer@londonphotography.org.uk

Copyeditor: Tom Coulton

Contributors:

Adam Gianniotis, www.gioshots.com
Anna Hillman, www.amazingness.co.uk
Brigitte Flock, www.ealinglondonphotography.co.uk
Carole Hudson, www.ealinglondonphotography.co.uk
David Kendall, www.david-kendall.co.uk
Deepa Naik, www.thisisnotagateway.net
Dominic Paterson, D.Paterson@arthist.arts.gla.ac.uk
Gesche Würfel, www.geschewuerfel.com
Gregor Stephan, www.gregorstephan.com
Holly Stevenson, stevensonholly@yahoo.co.uk
John Stead, www.lightimpact.com
Jonathan Goldberg, www.jongoldberg.co.uk
Julie Long, www.ealinglondonphotography.co.uk
Laura Noble, bookshop@photonet.org.uk
Michael Whittington, www.michaelwhittington.com
Michiru Nakayama, m.nakayama@hotmail.co.uk
Peter Spurgeon, www.peterspurgeon.com
Quentin Ball, www.quentinball.com
Steve Gross, steve.gross@virgin.net
Susanna Suovalkama, susannathefinn@yahoo.co.uk
Tiffany Jones, www.tiffanyjones.co.uk
Tristan Fennell, www.tristanfennell.com

All submissions are welcome but cannot be returned unless appropriate packing and return postage are included. The editors regret that lack of time prevents them commenting on individual submissions. No responsibility or liability is accepted for the loss or damage of any material.

All rights reserved. No part of this publication may be reproduced in any material form (including photocopying or storing it in any medium by electronic or mechanical means including information storage and retrieval systems) without written permission from the copyright owner. Applications for the copyright owner's written permission to reproduce any part of this publication should be addressed to the publisher. The views expressed in this publication are not necessarily the views of the publisher or the editors. The publisher and the editors accept no responsibility for any errors or for the results of the use of any information contained within the publication. Copyright © London Independent Photography. 2007. All photographs in this publication are copyright of the photographer, and all articles in this publication are copyright of the writer, unless otherwise indicated.

About London Independent Photography

LIP is an informal forum for independent photographers that has been established for nearly 20 years, bringing together practitioners with different backgrounds and levels of expertise, who are interested in developing their skills and personal approach to photography.

LIP organises a programme of practical workshops, master classes and talks as well as various exhibitions throughout the year. It has satellite groups across London which meet regularly to discuss members' work. Our magazine is currently published three times a year and is free to members.

Join LIP

Annual Subscription: £20, concessions £16 (students and OAP).
Application details can be found on our website:
www.londonphotography.org.uk/joinLIP.php

Satellite Groups:

Small informal groups meet approximately once a month to discuss each other's work, plan exhibitions and just share ideas. The structure, content, times, dates, and frequency of the meetings are left to the individual groups to decide for themselves. Non-members as well as members are welcome.

Croydon

Sam Tanner: 020 8689 8688, tanner@tannerb57.fsnet.co.uk

Dulwich/Sydenham

Yoke Matze: 020 8314 4715, yoke@yokematzephotography.com

Ealing

Julie Long: 020 8840 2660, julielong@talktalk.net.
See also ealinglondonphotography.co.uk

Greenwich

John Levett: 01223 521 058, john.levett13@ntlworld.com

Harrow

Alison Williams: 020 8427 0268

North London

Avril Harris: 020 8366 4068, avrilr.harris@virgin.net

Queens Park

Pete Webster: 020 8830 3372, pete.webster2@unisonfree.net

Shoreditch

John Stead: john@lightimpact.com

Woolwich

Dave Mason: 020 8854 7157, davemasonldt@yahoo.co.uk

Front cover image, Jonathan Goldberg (*Sleeping People*, p18).
Back cover image, Anna Hillman (*Tidemill School*, p5).

Contents

4. **Editor's Introduction**
5. **Anna Hillman** Tidemill School
8. **Gesche Würfel** Farewell from the Garden Paradise
12. **Peter Spurgeon** The Greenway
14. **Holly Stevenson** Wundercorner
18. **Gregor Stephan** Five Seconds Cityscapes
20. **Jonathan Goldberg** Sleeping People
22. **Tristan Fennell** Midori: Open Space as Contested Space
24. **Brigitte Flock** Battersea Power Station (2006)
26. **Michiru Nakayama** Bend Well to Jump High
28. **John Stead** London Light
30. **Quentin Ball** London Urban Landscapes
32. **Adam Gianniotis** Reflections
33. **Michael Whittington** Traces
34. **Tiffany Jones** Ladies' Night
36. **Susanna Suovalkama** Urban Screens
37. **A Short History of LIP**
38. **Paul Hill** Grief and the Corridor of Uncertainty
39. **Events Diary**
40. **Exhibition** A Momentary Feeling
42. **Photobooks**

Introduction

Urban Photography Issue

Britt Hatzius, editor

London Independent Photography Magazine aims to present contemporary work by independent emerging and established photographers. Our approach is guided by a wish to explore the motivations and philosophies behind the visual through a combination of text and images. In this way we hope to inform and inspire our readers with different concepts, approaches and ideas within photographic practice.

Following on from the last two issues on 'portraiture' and 'landscape', 'urban photography' seemed a natural evolution. The urban environment is, as we realised from the number of submissions, a central theme to a lot of London Independent Photography members, which is maybe not so surprising being a London based network.

The different thoughts and themes that emerge from this eclectic mix of contributions tries to reflect the complex and layered nature of a city like London. The ever-changing atmospheres and practices are visually captured, framing momentary fragments, movements, spaces, communities and touching upon issues that we are confronted with in everyday life.

It hopes to give an impression of the many aspects of urban living that the medium of photography can communicate: the marks we leave, the traces we follow and the lines we read. Each one of these photographers presents their own way of making sense of this urban jungle of signs and symbols: what the city can tell us about ourselves, about others, about our actions and uses.

Besides upcoming dates of workshops and talks at the back of this issue, we have included a short history of London Independent Photography and a portrait on photographer Paul Hill who was the initial inspiration for LIP's founding members back in 1987.

This 'urban' issue also coincides with a conference / workshop / exhibition *Urban Encounters*, a collaboration of Goldsmiths University and Photofusion. LIP members are offered a discount to all events and we have invited two of the photographers exhibiting at Photofusion to contribute to this issue. The idea is to encourage networks between LIP and other organisations interested in collaborating on photography related projects.

We welcome contributions throughout the year and look forward to hearing from you. For details on submission and future issues please refer to www.londonphotography.org.uk/LIPmagazine



Anna Hillman

Tidemill School

Interview with the photographer by Louise Forrester



In her personal work, *Amazingness*, Anna Hillman photographs details of nature and natural processes on urban streets. Having seen these photographs, the head teacher of Tidemill School, a London primary school due to be pulled down at the end of the coming school year, commissioned Anna to document the building whilst it is still standing. Anna has visited the school seven times over the course of a year, photographing details that convey both the character and history of the building.

LF: How much guidance were you given as to the kinds of photographs they wanted, or particular shots required?

AH: Right from the beginning they told me I could photograph pretty much what I wanted – they'd asked me because they liked my work, and as I first walked around the school, they pointed out particular details they thought I might find interesting. They gave me freedom to work as I liked, focussing on my own style of picture-taking, really exploring the building, finding the interesting, unusual and beautiful aspects of it, but within this, focussing especially on those elements which reflect its use as a school building.

LF: Have you had any problems with obtaining parental permission?

AH: We decided that it would be best to include the children in the pictures only in a peripheral way, so that we didn't have to worry

about issues of consent, and also so that the project remained focussed on the building. I generally go in the holidays when the kids aren't around, so that I can get access to all the places I need to. I think I need more photos with the kids in though, to complete the series. I'll go back at least once more to get those shots.

LF: Your personal projects are very spontaneous – for example, jumping off your bike to photograph a little weed, as and when you spot one. How have you found the experience of working to a brief in a constrained site, and of working on a commissioned project rather than working on your personal projects?

AH: Some rooms definitely have more character than others, once I get my eye in I find there's an overload of information in each one. In the school, there's a physical constraint (although it's pretty big and there's loads to photograph – brilliant shapes and colours, and sometimes the light is fantastic) as well as working to a brief. With *Amazingness*, deciding to photograph nature in cities is a self-imposed constraint. It's very useful to have boundaries, otherwise I could photograph endlessly.

Amazingness is more ideas-driven, I've got a particular point to make, whereas the school project is more a documenting process, so they are quite different in that respect. The two projects aren't polar opposites though: sometimes I get commissioned to photograph particular streets for *Amazingness*; also, the process is similar for both projects, in that each involves creating a comprehensive photographic study; and both involve photographing details that might otherwise go unnoticed.

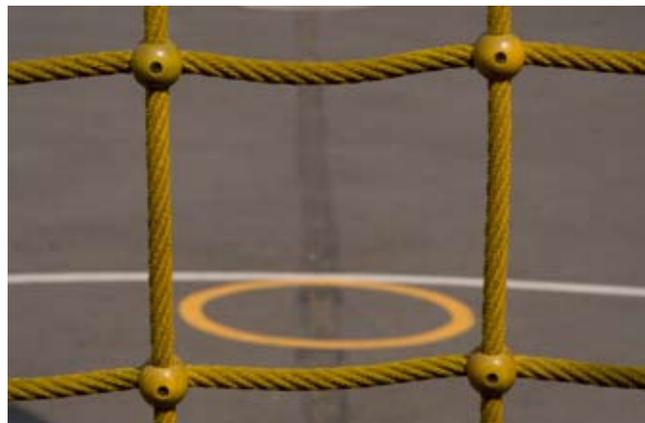
I wouldn't necessarily have thought about working on this kind of project, it's been a really interesting experience. I'm very lucky, because although I'm working to a brief, I really feel that what they want is my personal take on the building, and I absolutely love doing it.

LF: Has it been a very different experience revisiting a site, unlike having the freedom to photograph *Amazingness* wherever you find it?

AH: I've photographed the building in a fairly systematic way, visiting almost every room, every corridor, I've been in the playground and even on the roof, I've been in the staff room but not the head teacher's office. I wonder if he wants that documented. Photographing the site over the period of a year has meant that I've seen the building in different seasons and how it changes through the year. I've come to really know and love the building, I noticed last time I went that one of the doors had been repainted, the edge of the door had a different layer of paint on it from when I'd last photographed it. Each time I visit the school it's a different experience – the light is different, there's new work on the walls, I always notice things I hadn't noticed before. It's good to have the time to explore properly, and to allow new ideas and new ways of responding to the site to emerge.

LF: What will become of the archive once you've completed it?

AH: We're exhibiting them in the school soon, so the children see them whilst they're still using the school building. Then there are various possibilities: an exhibition beyond the school, or a publication, perhaps incorporating the children's own work relating to the move. The project may also be extended to document the actual move – both out of the old building, and into the new.



Gesche Würfel Farewell from the Garden Paradise

This series addresses the long process of eviction of the Manor Garden Allotments, which were closed in September 2007 after 100 years of cultivation. The plot-holders fought until the bitter end and were granted several extensions to continue using the land. In September 2007 however, after a final harvest of the crops, the allotments were demolished to construct a footpath for the 2012 Olympic Games.

These images picture the small personal spaces reminiscent of their extensive use in contrast to the current grand development shaping East London. The individual spaces not only remind of several different generations that would have used these sheds, but also the relationship the plot-holders had with nature amidst an urban environment. Being so close to watching plants grow, flowers blossom and fade amidst an ever-expanding city seems extremely special for a place like London.

The 2012 Olympics development is often cited as being 'green' in promotional literature. But how can this statement live up to these demolished allotments that were a rare example of a truly well-managed, sustainable green urban space in East London? For many people this was a place for retreat, being part of a community, an international community – one that so perfectly reflects London city life. It was a little slice of paradise.

Many plot-holders began leaving their allotments in spring 2007, unsure of their existing rights and probably losing hope. A handful of determined occupants remained until the final eviction date. Some of these photographs show the relics of long left caring hands, others show the sheds in their last weeks of continued use. The fact that these private spaces don't exist anymore gives the photographs a strange air of sadness, an irretrievable loss that cancels out a sense of other possibilities or hope.

With this project I would like to question the ways in which we change and develop the places we inhabit. How do we cope with differing visions for the future? How do we handle differing priorities and values? How do we handle the delicate structures of communities and spaces?

I hope these photographs can remind us of the importance of photography in evoking issues or concerns, and in revealing some of the unseen/unspoken/unheard scars that changes such as these may leave behind.





Peter Spurgeon The Greenway

The 'Greenway' is a path running above the Northern Outfall Sewer, along the southern edge of the 2012 Olympics site. Peter Spurgeon has embarked on an ongoing project of walks around that area.

"Today I began a new project to document some of the areas in East London that are being redeveloped for the 2012 Olympics. I began my walk at Pudding Mill DLR station.

The area around the DLR station has a bleak post-apocalyptic feel. It is predominated by light industrial business such as scrap and recycling merchants. Dirt covers everything like a layer of fallout. Buildings have signs warning of the high level of theft in the area, and then others supporting the Olympics.

Detritus obscures neglected steps up the side of the Northern Outfall Sewer, a corridor optimistically entitled the Greenway. It gives a good view of the surrounding landscape: a mixture of trees nearby, warehouses and buildings under construction near Stratford.

I continue west, stopping to look down on the River Lea. The atmosphere improves as walkers and cyclists use the towpath. An old concrete pill box sits incongruously in front of a trendy block of flats.

This area called 'Fish Island' was initially to be turned into a concrete car park. Instead, it will now become the site for the basketball arena. I wonder what kind of community this must be, can or will be, once the Olympics site is completed."



Holly Stevenson Wundercorner

Text by Dominic Paterson

From its inception photography was used to record the changes wrought on London by ‘progress’ in its various modes, particularly the tearing down of old buildings and the putting up of new ones. It was in response to the demolition of the Oxford Arms in Warwick Lane that the ‘Society for Photographing Relics of Old London’ was formed in 1875, and its activities, along with those of many others, produced a photographic archive of a city seemingly in constant flux. Books of these images tend toward a melancholic reading of the photograph’s ability to bring evidence of what once was into the present – the very title of Hermione Hobhouse’s 1971 book ‘Lost London: A Century of Demolition and Decay’ is exemplary here.

In ‘The Changing Metropolis’ (1984), Gavin Stamp writes of the “haunting immediacy” possessed by photographs; unlike paintings they are unmediated by an artist’s “wilful act of imagination.” In such images, he argues, “all is real.” John Betjeman (Victorian and Edwardian London from old photographs, 1969) likewise sees a documentary, artless, character to these photos, which only heightens their impact when he captions them – as with a shot of Hampstead Road in 1904 – “none of this remains.” The photograph is here seen as spectral – the lost past both frozen in time and haunting the present.

In Holly Stevenson’s *Wundercorner* series, we are presented with a departure from this programme for representing London photographically, and from the aesthetics of loss attendant on it.

One site, emphatically in process, serves as a microcosm of the ever-changing city that surrounds it. These images don’t engender a melancholic reading, instead accepting – even accentuating – the fleeting and contingent, and inviting the viewer to reflect on them. *Wundercorner’s* 30-plus photographs document Stevenson’s repeated trips to a small site in SE3 used by local residents for the disposal of items too unwieldy for the normal rubbish collection. The series began in 2005 and one is aware in looking at the photos that three ‘times’ collide – the instantaneous moment of the snapshot, the intermittent time of Stevenson’s visits to the site, and the ongoing, uninterrupted time of the site itself. Though each photograph has specific points of interest, it is in their interrelation that they address this temporal aspect: *Wundercorner* is not coincidentally, but essentially, serial and open-ended – indeed, whilst Stevenson considers the project finished, she continues to photograph the site.

Complex temporally, *Wundercorner* is also ambiguous spatially. At one level the photographs allow us to abstract from the social and site-specific context in which they are taken. As we look from image to image we might imagine the ‘wundercorner’ as the studio of an anonymous artist trying out different approaches to arranging found objects. Elements are repositioned as if in search of more pleasing effects of juxtaposition. And yet this aestheticised or ‘wondrous’ reading never overpowers another insistent level of the photographs, one that is signalled by the (almost) always visible blue sign which states ‘Borough of Lewisham.’ This sign anchors all the pictures in the real (estate) time and space of an administered London borough, and complicates the more playful reading. An instructive contrast can be found at love-lewisham.org, a website run by Lewisham Council, which invites visitors to submit photographs of illegal dumping. Superficially, the effect is similar – we see image after





(digital) image of piled, heaped domestic detritus. Yet here, where the aim is instrumental and there is no aesthetic intent, it becomes harder to take stock of the features that *Wundercorner* subtly reveals – the conjunction of the administered space of the borough (of which the website is itself an extension) with the economic determinants driving social change in Lewisham.

Stevenson is clear that the images are not conceived as a social commentary on fly-tipping in general, and don't trade in the pathos of urban dereliction or anti-social behaviour. Attention to the photographs themselves supports this insistence, yet they are not without social relevance. The beds, chairs, tables, sofas etc. that fill the 'wundercorner' seem, more often than not, to be in perfectly usable condition; likewise, the televisions and vacuum cleaners that appear in a couple of the photos aren't noticeably damaged. Indeed, the only source of messiness in the pictures seems to be the result of improvement going on elsewhere: boxes, presumably for the goods that are replacing the items which populate the site, are torn and piled; rubble is heaped in front of a discarded fridge; paint pots feature here and there; all evidence not of urban decay but of private redecoration. As Stevenson pointedly notes, this is an area where house prices reach £300, 000: "the estate is becoming ex-local and the key to this is that many of the original residents now in their eighties have died as owner-occupiers rather than tenants whilst others have cashed in and moved to greener pastures." The aforementioned sofas and beds found in the 'wundercorner' must once have borne the imprints or indexes of their users' bodies – like family photographs they must have marked presences and absences indexically, if fleetingly. Such marks are no longer legible; their traces have vanished. In the *Wundercorner* images private domesticity is invisible; these items are found here because they are no longer part of someone's 'collection.' The vacuum cleaners seen in some of the photos bring to mind the rituals by which the wrong kinds of trace (dust, dirt – what Mary Douglas called "matter out of place") are deliberately erased from our homes. Like dirt in a vacuum cleaner the objects we see are somewhere between the lived-in private space and a space of disposal: their 'public' presence is one stop on a journey between two unknown/unseen spaces. One photo of Christmas trees in particular establishes this mood. The trees, which would presumably have been carefully selected, brought indoors and lovingly decorated, now form a sort of tableau of outdatedness, starkly set against the brick wall, under that blue



sign. For Stevenson, the site "acts as a temporary collection point for the estate's past, and as a dump it portrays changes in tastes, technologies and the estate's demographic." In one of the series' key images this aspect is beautifully and economically registered: a doll's house, again seemingly discarded rather than broken, appears in close-up – a microcosm of the unseen interiors from which the material of *Wundercorner* comes. The wit of this image undercuts any melancholy its themes might induce.

Wundercorner 'arrests' objects which have not yet taken on an aura of decay, but seem to inhabit a limbo for obsolete or abandoned things. In her artist's book *Floh*, Tacita Dean presents photographs themselves in this limbo. Found in flea markets, the varied images in the book defy the viewer's ability to read the meanings they once possessed. As Mark Godfrey has pointed out, the photos in *Floh* are objects marked by use – torn, imprinted, folded, written or scrawled on – and as such their presence in a flea market speaks of their strange condition as things long-preserved and finally let go. Importantly, it is because the mnemonic functions which these pictures must once have served are opaque to us that we are able to see *Floh* as 'about' photography in some sense, presenting photography as defined by its heterogeneous flux. Like the objects of the 'wundercorner' these photographs are in an in-between condition. In an essay on Dean, Brian Dillon quotes Svetlana Boym's description of Berlin as a city of "involuntary memorialisations" which are "material embodiments of [the] transitional present," ultimately preserved only in stories or photographs. *Wundercorner* functions in just such a way to preserve the transitional and transitory, with the added twist that it is only Stevenson's photographic practice that registers them as 'memorialisations' in the first place.

Wundercorner presents ephemeral collections, and is itself a collection of these, but its allusion to the wunderkammern ('cabinets of curiosities') or kunstkammern of the 16th and 17th centuries needs to be clarified. Given the ordinariness of what we see in the photographs, and the heady sense of wonder the wunderkammern were designed to provoke, the reference seems incongruous. Nonetheless, the juxtaposition opens up the broader issue of photography's place in the development of modern notions of art and modern procedures of collection and display. The wunderkammer was a pre-Enlightenment form of private collection, which brought together art works, scientific instruments, and biological



specimens, including marvels such as 'unicorn horns,' in displays whose principles of organisation were irrational by subsequent standards. No distinction was necessarily made, for instance, between the artificial and the natural. The aim was not to educate the viewer by separating and clarifying things, but rather to induce a kind of mysterious or magical wonderment as a revelation of the interconnectedness of the universe. As philosopher Michel Foucault argued, the wunderkammer can be seen as a material manifestation of the way knowledge itself was organised in the 16th and 17th centuries. The wunderkammer was a microcosm of the universe; its play of resemblances and affinities echoing the order of things. On this reading, the break up of these heterogeneous collections in the 18th century, and their reorganisation according to classificatory systems that saw art, science, and biology as separate specialisms, marks the shift to a modern organisation of knowledge. Both the art museum and the philosophy of aesthetics emerged in relation to this re-ordering.

Photography's relationship to art as an autonomous area of culture is, needless to say, complex. On the one hand, photography effectively enables modern art history to function – the illustrated book and the slide lecture being two of its essential supports, establishing what André Malraux called 'the museum without walls.' On the other hand, photography struggled to place itself within the aesthetic space of the art museum in its own right, and not as 'handmaiden to the arts.' By the 1960s and 1970s this project had largely succeeded, with a modernist self-referentiality claimed for photography, and with museums building important photographic collections – in the process reclassifying books containing vintage prints as works by... rather than books on..., with attendant notions of authorship, authenticity, a canon etc. Ironically, it was at this historical juncture that artists who wished to evade the aesthetic and institutional definitions of modernist art turned to photography precisely for its everyday connotations, undermining of 'originality' and so on. If the initial uses of photography in conceptual art practice exploited the characteristics of a photography-at-large, emphasising its documentary aspects, a subsequent generation of artists came to regard photography's very claim to documentary status as itself suspect. Martha Rosler's photo/text piece of 1974-75 *The Bowery* in two inadequate descriptive systems is a key example here. Rosler saw traditional 'social' portrait photography (e.g. that of Jacob Riis, Lewis Hine, Walker Evans) as inherently ideological,



functioning to disempower its subjects ("victims of the camera – that is, of the photographer") and depoliticise their plight. In critical response, she photographed New York's Bowery district without its 'down-and-out' inhabitants, whose presence is hinted at in the empty bottles scattered on the streets, and in the clichéd lexicon of drunkenness which accompanies the photographs ("plastered ... sloshed ... saturated..."). As Rosler states, "The Bowery... is a work of refusal" – it refuses the overdetermination of photographs by ideology, but only via a refusal of the pleasures we might take in images, and of the special relationship the photograph has to both time and place. To become a modernist art, it seemed, photography would have to renounce its claims on reality to become both self-referential and aesthetic. To become a critical art practice it would have to renounce the aesthetic and documentary in order to reveal and refuse ideology.

In contrast to both these programmes, more recent art practices have embraced the confusion of categorisations that photography brings to art. They have done so not to embrace a facile aestheticism, but to explore the photographic as an 'expanded field,' across its various sites and practices. They have done so, crucially, at the very moment when photography enters technological obsolescence, or at least, a state of in-betweenness. To return, then, to the wunderkammer and to photography's relation to the 'museum' art of modernity, Stevenson's allusion to a pre-modern system of organising and displaying objects functions here not nostalgically, but as a counter-example to the limitations imposed on photography when it is assimilated to the modern system of classification as art. In thrall neither to aestheticism or refusal, *Wundercorner* points to photography as a practice defined in its heterogeneity, and in its ability to provoke wonder and reflection.

Dominic Paterson is an art historian based at the University of Glasgow, where he is Postdoctoral Research Assistant in 20th and 21st Century Art.

Gregor Stephan

Five Seconds Cityscapes

“My implication is that we ourselves, the human subjects who happen into this new space, have not kept with that evolution [of postmodern architectural space] we do not yet possess the perceptual equipment to match this new hyperspace...”

(F. Jameson, 1993. Postmodernism and Consumer Society)

Urban photographers very often show considerable efforts to control the nature of an urban scene without making any obvious change to it. They wait for all the different contingency of the urban world in order to compose an image that is seen to be both productive of visual information and aesthetically well arranged. This so called ‘decisive moment’ is characterised by a ‘formal flash of time’ when all these right elements were in place before the scene fell back into its daily dynamic disorder. Under this condition photography’s capacity to freeze time and place it in front of the viewer eyes will provide order and organisation in a world of urban dynamic and disorder. Photography then allows a holding of breath for a short period of time and resets the viewers more and more challenged visual perception of the urban world.

What happens to urban photography when this ‘formal flash of time’ will be extended to a certain point that only a technological reset will allow the viewer to see what has become dark before. And what happens to the concept of the decisive moment when its controlling element will be put into question by a visual outcome, which is only partially assessable.

Five Seconds Cityscapes is a potentially complex exploration of the visual in relation to time and process in photography. Photographs of Berlin places which have been constructed for inhabitation, business, and leisure propose a world of sceneries and settings. The complexity of motion and speed has been reduced to only a few numbers of inhabitants and urban objects which are more characterised by motionless and shade than by agility, profile, and volume.

These images are an outcome of an interdependency of overexposing film negatives and using digital technology in order to bring urban life back into daylight. Five seconds exposure time – by an open aperture – turns buildings and inhabitants into a black negative and sets therefore a limit to analogue photography.



By using high resolution scan technology a colourful and foggy, sometimes grainy and scratchy urban texture becomes visible. Within that texture inhabitants and buildings are only recognisable because of being motionless for certain period of time. Due to age, illness, or waiting people are not swallowed up by the cities dynamic environment. However, they left behind in a timeless stage placed beautifully in an architectural scenery.

The visual to explore is less about what the speed of photographic technology permits to freeze and grasp but more about what remains visible in an environment which often only acknowledges movement and mobility. The visual is therefore strongly tied into a concept of time which is not based on a controllable “formal flash” but rather on an idea of informal floating of light. This concept of time is then manifested through a combination of natural light floating coming the aperture and digital scanning light within specifically designated urban spaces. In that case the “decisive moment” which demands a composition of the right elements by pressing the shutter at a precise moment of time will be narrowed down to the right moment of releasing the button before blackening the negative irrecoverably.

Between that five seconds period of pressing the shutter and releasing it, the urban scene remains hardly controllable. People could move, cars could stop, or light could change.

The photographer’s “perceptual equipment” is the camera. One way of matching this with the new urban space is controlling the complete nature of an urban scene. This contains a wide range of photographic processes such as the decisive moment, the temporal moment, staged photography, and digital technology which aims to (re)construct reality. The series of photographs in this edition, however, proposes a concept of time which is based on a technological frame where the photographic outcome remains partially manageable. It is, of course, not the technology or the scanner that decides what kind of images will be seen. Time and technology, however, do offer an evolutionary system of possible urban scenes from which the photographer or the viewer could choose. It is that way which finds a new path to our visual perception of urban spaces.

Exhibiting in 'Changing Spaces' at the Photofusion Gallery as part of Urban Encounters in June 2008.



Jonathan Goldberg Sleeping People

Poem by Steve Gross

Sleep
taking a nap
making a break in the day
getting away for forty winks a short duration of escape
an inkling of an excursion abroad
to get away from the world of reality
getting caught between the disparity and the actuality
which
separates the cosmic scratch from
the cosmic itch
a ditch in which we collapse
in which we can hide away for a while to escape
to have an alternative escapade
to evade all of the normal preoccupations which
cause the deficit we are all vulnerable to

Sleep elicits us away for a brief relief from
the atomic consciousness which bombards us arduously
that which we are all responsible for
as we're poured into the ether
where we can swim and be freely relieved of spiritual obligations
in the spirit world which we are
consistently and regularly invited to visit
to keep us refreshed
for being poured into
the warming cacophony
and experiencing every dimension of the possibility of
receiving the transmissions which ring out and bring us
something special to our precious individualities
Sleep, a brief respite from the ache of consciousness
as expressed by the howl in our eyes which
describes the outside



Tristan Fennell

Midori: Open Space as Contested Space

Text by David Kendall

The phrase ‘open space’ implies transparency, freedom of movement, to be ‘out in the open’, to be visible within the public domain (Encarta Dictionary 2008). In the context of the city, it invites an assumption that all individuals have equal political, social and economic rights. The fact is that many people don’t, but remain hidden.

Homeless individuals might live in the city, but do not own the city. They have no unqualified presence nor unqualified absence (Lefebvre 2003), they may be made visible within statistical records, yet the fragmentation of urban life means that they are invisible due to their living conditions, circumstances and lack of solid foundations.

The many homeless people who live in Tokyo’s recreational parks re-appropriate those ‘open spaces’. By re-organising and re-distributing found objects they construct and customise their private dwellings, mapping out individual territories and creating informal communities. This vernacular architecture that takes shape encourages interconnectivity. It extends their private spaces into the public domain and thus blurs the boundaries between their ‘own’ space and the park that is ‘to be visited by the public, or become accessible to the public’ (Encarta Dictionary 2008).

Photography has the ability to locate and frame such spatial and social tensions. It tries to reconfigure the viewer’s spatial and emotional relationship with the world. The photograph is always challenged by co-creation and co-realisation – the onlooker’s perception of the image juxtaposed with what is depicted within the photograph (Lazarato 2004). In this sense the photograph might represent space, but is not a representation of space (Shields 1991) – it merely points out different forms of spatial relationships. In order to reveal some of the hidden, informal communities within urban life, these series of photographs encourage ‘presence’, in turn suspending ‘absence’ (Baudrillard 1996). They invite the viewer to critically question their own and others’ sense of identity within the city. How do we use and interact with public spaces? Are public spaces indeed ‘open spaces’?

David Kendall is a photographer, writer, and educator, his practice explores spatial relationships between architecture, social theory, sensory perception, and the urban landscape. He lives and works in London.



Brigitte Flock
Battersea Power Station (2006)



Michiru Nakayama Bend Well To Jump High

Text by Deepa Naik

In early 2007, Michiru Nakayama began a series of photographic portraits of young people, taken inside educational institutes across London. Over a period of several months, Nakayama visited places and people deeply committed to their chosen discipline, from ballerinas at the English National Ballet School to musicians at the RCM (Royal College of Music).

These spaces, isolated from the energy of the city, contain a distinctive atmosphere – one of calm, of rituals, of order. In part, this is created by grand rooms filled with history and by the determined and by disciplined young practitioners.

Michiru's images contain a precise vocabulary – formality, distance and clarity. Her subjects, always photographed in groups and wearing uniforms, look stoically into the camera. Lighting is consistently transparent and acute attention paid to the textures and folds of the uniformed fabrics. Though positioned in tight formations, there is no body contact between individuals – arms rest confidently on wooden barres; hands are carefully clasped around bows and at waists. In a sense this works as a double echo – the students referring to their craft and the photographer to the tradition of formal portraiture.

Having spent many years in Tokyo and London, Michiru is interested in the way individuals form communities within 'mega-cities' – groups bound not by family ties, but by shared interests and values.



Within enclosed urban spaces, individuals adhere to a set of codes defining their behaviour, etiquette and dress, identifying them as being part of a collective. Appearance and manner deftly brush against notions of identity, both group and individual.

Deepa Naik runs This Is Not A Gateway, an organisation dedicated to creating platforms for emerging urbanists across Europe.

This Is Not A Gateway (TINAG): Call for Proposals

Over the course of four frenetic days (24 – 27 October 2008), TINAG will bring together people living and working in Europe, whose main preoccupation is the city. The festival will be held across London, taking over spaces in the city that aren't being used – cafes, community halls, galleries, restaurants, parks, streets and occasional plush city office boardroom – to hold workshops, exhibitions, film screenings and more. TINAG are putting out a call for people to come forward with proposals for the festival. Email coordinators@thisisnotagateway.net

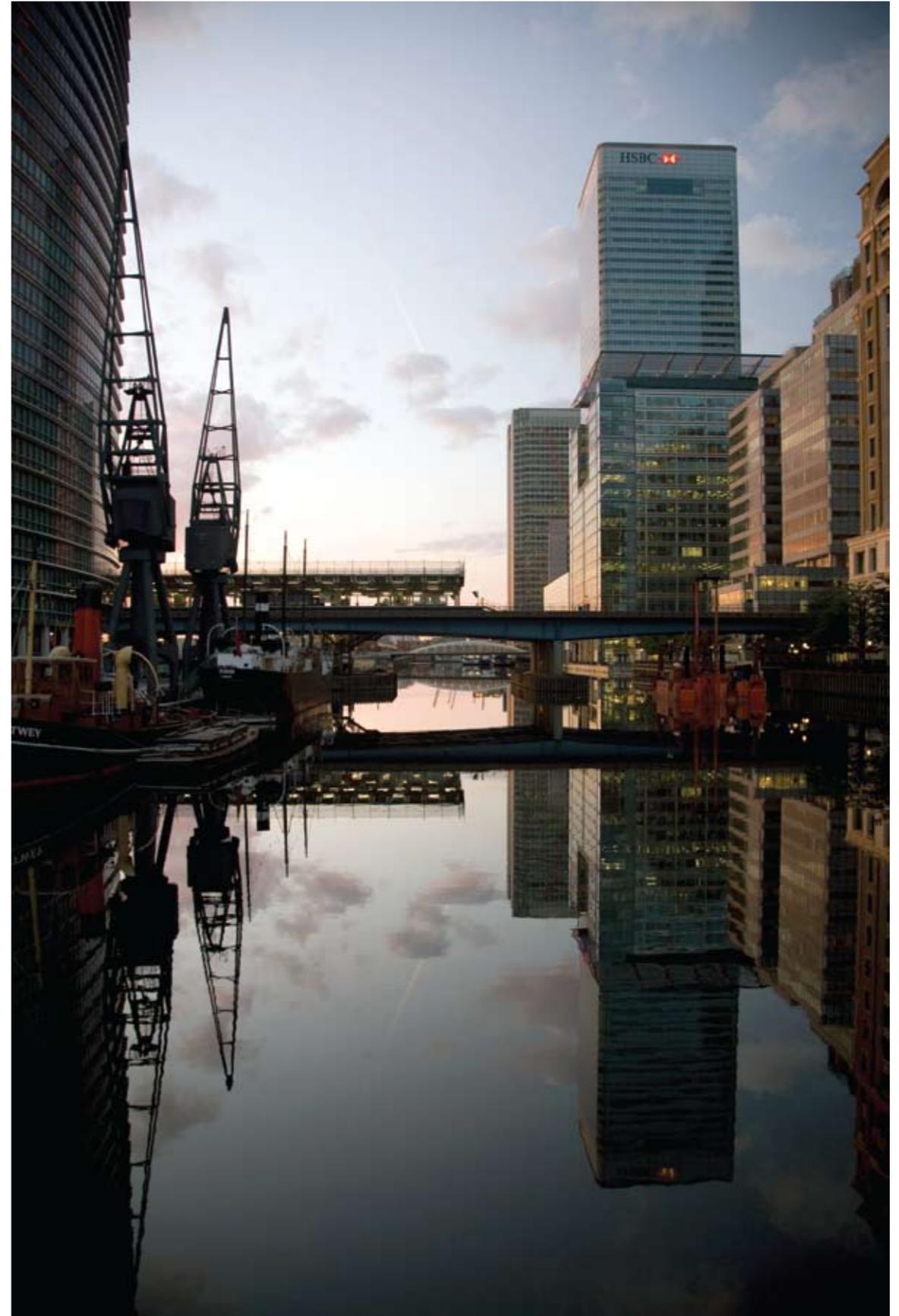


John Stead London Light

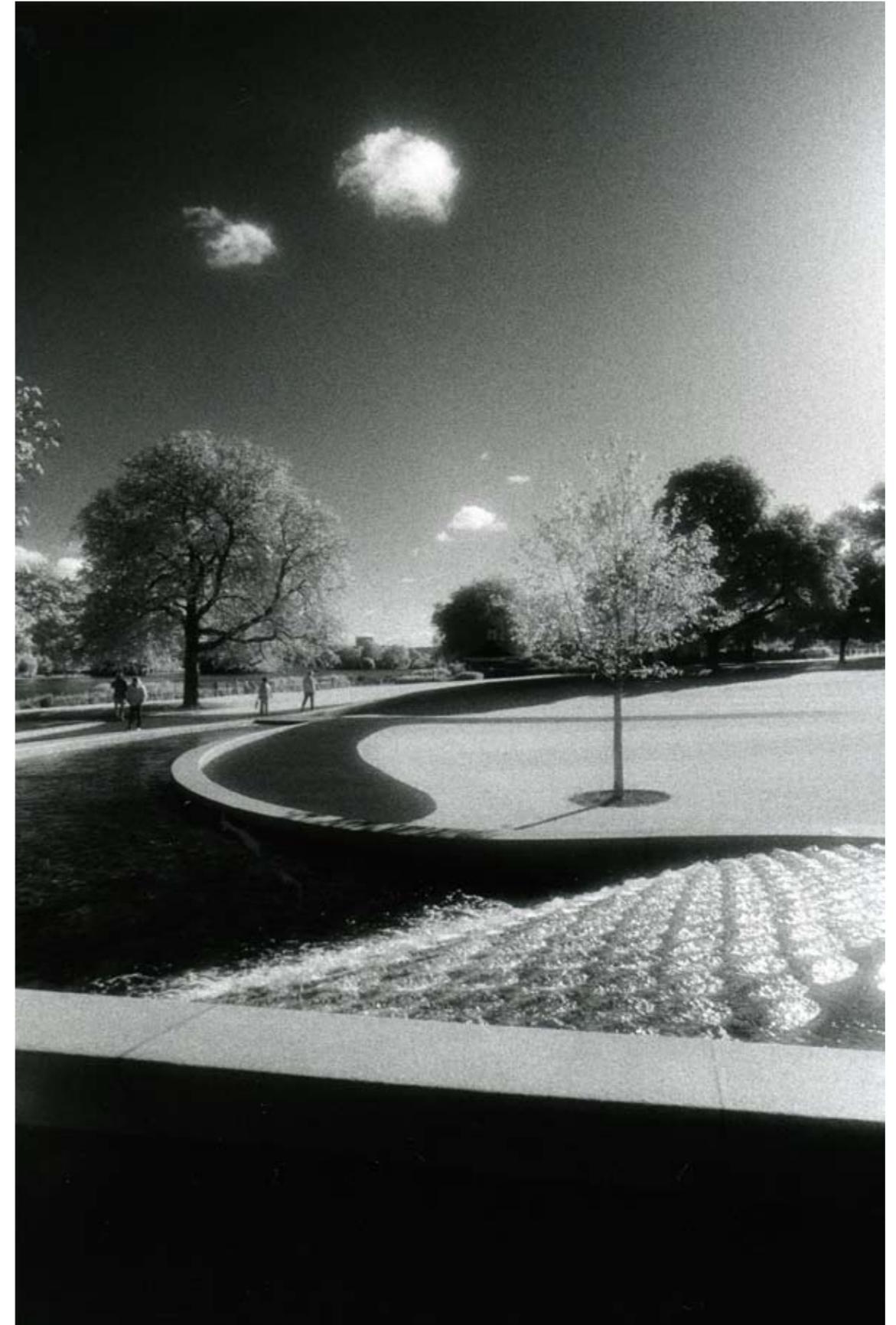


Along the banks of the river Thames, these photographs are taken at times of unusual light, weather or day. Times when most people do not have the chance to see what London can look like at its most atmospheric moments. Surreal, serene and calm are words that come to mind when I look back at the photographs, not words that one might usually associate with a bustling London.

Taking the photographs at night or early morning sunrise, I often felt very alone, but exhilarated at the same time – seeing such powerful cityscapes while having them almost all to myself. This contrast between beauty, loneliness and exhilaration seem to me to be captured in these almost ‘too perfect to be true’ images.



Quentin Ball London Urban Landscapes



I was asked to photograph London landscapes for a new Mayfair hotel, after they saw my interpretations of the American southwest landscape.

The dreamy world of form, light and lines present a rare view of the city with very few people. These three images, from the Hyde Park area, reflect the dramatic nature of the overall series (published on my website) – most taken within an hour of sunrise, and with a clear blue sky.

Adam Gianniotis Reflections

Text by Tom Coulton

Within this single image, Adam Gianniotis presents the viewer with a wide array of representations of reality: the painting on the wall, the mirror and the camera all reveal a distinct take on the world. Like the concept of 'reality' itself, each of these forms of representation are entirely subjective.

The painter includes elements important to the work and discards the rest – often, the photographer composes an image in the same way.

What the mirror shows is governed entirely by its placement and the angle at which it is viewed. This image seems to ask the viewer if 'reality' can ever be portrayed objectively.



Michael Whittington Traces



Traces explores the fleeting movements of people going about their daily lives in public places. Through the use of long exposure, public and every day environments reveal a sublime and metaphysical account of what exists beyond the understanding of the human eye.

Since September 11 and more recently July 7, the need for the camera, and in particular the surveillance camera, seems paramount. Many believe that the surveillance camera captures human movement in an objective way and is understood as being a reliable tool for showing evidence of actual and real events. These photographic 'traces' address these themes in a psychological journey through the underground platforms, tunnels and walkways, evoking the viewer's own memories, feelings and experiences of travelling through these city spaces.

Exhibition from 6-29 March at House Gallery, 70 Camberwell Church St, London SE5 8QZ.



Tiffany Jones Ladies' Night



During the summer 2007 I started photographing the lively nightlife of London's Soho. Late one evening I discovered a heavy metal rock bar, a tight space where the regulars seemed to welcome me and were not bothered being photographed throughout the night. I returned on several occasions to document the charismatic mix of musicians, journalists and assorted regulars who stayed out often until four in the morning.

Looking back at this body of work, I found that the images that made the most impact for me personally were of the women I encountered. I saw them to be creative and assertive, colourful and sometimes brash. In some instances they seemed vulnerable, in the darkness outdoors or in the crush of the crowded bar, and at other times they were open, playful and powerful figures.



Susanna Suovalkama Urban Screens



A Short History of London Independent Photography

Text by Virginia Khuri

LIP was formed 21 years ago on July 29, 1987, conceived of by Janet Hill and myself, and inspired by the workshops organised by Paul Hill at the Photographers Place. What began as a small group of twenty-six founding members has now grown to over four hundred. Since many newer members will not have had the benefit of such a workshop experience, I think it is important at this stage to restate that original impulse and then to trace the growth of LIP over the years.

Behind the workshops conducted in the 1970's and 80's was the conviction that photographic images can mirror the personal experience and feelings of the photographer and that making them can be a means to personal growth, that "what is deeply and personally true to an individual can be explored through a photographic participation in life." Those workshops' intention was always, and still is, to foster such individual explorations in a non-competitive, supportive informal community setting. As stated by photographer Robert Adams in his book, *Why People Photograph*, "your own photography is never enough. Every photographer who has lasted has depended on other people's pictures too – photographs that may be public or private, serious or funny, but that carry with them a reminder of community."

Thus the LIP community exists to encourage and support individual photographers; whether just beginning or well advanced, all benefit from shared reactions to each other's work. The very first such group event held at Hammersmith and West London College on 25 September, called a 'blu-tac' exhibition, brought together fifty individuals to share their work. This proved so successful that such events were held quarterly at The Drill Hall in London until that venue became no longer available. While it lasted it was an invaluable way for members to keep up with each other. In addition, from the beginning informal meetings were held once a month, first at the Photographers' Gallery, then at various locations in central London including St. Martins School of Art. Soon satellite groups were set up across London. Now there are eight groups actively meeting to discuss work and even mounting group exhibitions locally.

From the beginning LIP's mission has been to instruct, inform and inspire and it was felt that workshops were essential to this educational purpose. Thus day-long workshops have been conducted by such luminaries as Paul Hill, John Blakemore, Thomas Cooper and Martin Parr, and more recently Joy Gregory on beauty, an 'out and about day' with Mike Seaborne, and Brian Harris on reportage as well as occasional practical 'hands on' days. There have also been weekend workshops held at Brunel University and Photofusion as well as joint residential ones with Independent Photography in the South East (IPSE). Half-day workshops take place with the Curator of Photographs in the print room of the V&A.

Evening talks, an extension to the workshops, were originally held at the Photographers Gallery, then at St. Martins in the Field Crypt and now at Rudolf Steiner House. We have heard Cole Weston talk about his father's work, a survey of contemporary European photography, and most recently Martin Parr, the first speaker for the annual Janet Hill Memorial Lecture, which will be given this year by Paul Hill.

In 1989, LIP held its first exhibition of members at the Mermaid Theatre, Blackfriars. The purpose was to show the very best of members' work as selected by Mark Hayworth-Booth, Curator of Photographs at the V&A and Peter Turner, Editor of *Creative Camera*. Its aim was also to raise public awareness of the possibilities of photography as a medium of individual expression, of 'personal truth'. Since then there have been 19 annual exhibitions of members' work at various locations: Barbican Library, Swiss Cottage Library, Metro Cinema and finally for the past few years at a more permanent space in Cottons Atrium on the South Bank. The images to be shown are always selected by people renowned in the photographic field. The Millennium Project and exhibition was an important milestone for it put LIP permanently on the map, locally and nationally. Sponsored by Arts 4All, "Countdown 2000" was a year-long daily documentation of the year 1999, the results of which were exhibited at the Oxo Gallery and are displayed on the LIP website.

LIP's publicity began as a simple quarterly newsletter called LIPservice, which was typed and photocopied for members. It carried the programme, listings of interest to members as well as comments on current exhibitions and workshops and often lively debate on photographic issues. It has now matured into a nationally circulated and respected magazine – with full colour reproduction made possible by the digital revolution and subscriptions from the increased membership, but it still carries the mission to instruct, inform and inspire both members and wider public through work that is always informed by 'personal truth'.

The newest development in LIP is its website – something we could not have imagined in LIP's early days has evolved to become a very important means of communication to both members and a wider public. There is now a constantly accessible programme of activities, updated notices including members' exhibitions, an archive of back issues of the magazine, portfolios of members' work with links to their websites, an archive of the disproportionately large number of individual exhibitions undertaken by our members and a Members Forum for lively discussions of photographic topics.

The fact that LIP exists is only due to the dedication and generosity of those who volunteer their time and expertise. Over the years there have been many, too many to name here, but all must be thanked for their part in bringing LIP this far; LIP can now be seen to be a fully mature member of the arts community.

Paul Hill Grief and the Corridor of Uncertainty



This series by Paul Hill reflects, interprets and expresses his personal response to death and grief. His attempt was to comment on the many complexities in feelings, finding meanings and dealing with losing someone close. Photography becomes here a powerful way of describing the impact such a loss has on continuing lives. They reflect the fragility and temporality of life, through visual language, acknowledging the one subject that is both central and inevitable for us all.

'Momentous events register in the mind visually. They are etched into the psyche, so how can they be extracted and given form and equivalency?'

'Each image on examination has become a metaphoric reflection of an unfolding experience rather than a recording.'

The Polaroid triptych was created after his wife appeared to have successfully recovered from her first cancer operation and was almost back to normal. She died on the 15th of August 2006.

Paul Hill's work 'Corridor of Uncertainty' is from 'Grief', a collaboration with Mike Simmons.



If LIP were ever to have a (non-royal) patron, it would have to be Paul Hill, photographic artist and educator. LIP was formed as a direct result of the workshops at the Photographers' Place that for over twenty years he organised and often led at his home in Derbyshire. These influential and invaluable workshops ended in 1997 when he took up his current post at De Montfort University as Professor of Photography leading the MA program.

He is the author of two very insightful books on photography: *Approaching Photography* (Guild of Master Craftsman Publications Ltd; Rev Ed edition (19 Aug 2004) and with Thomas Cooper, *Dialogue with Photography* Dewi Lewis Publishing; New edition (1 Jul 2005). He has also published his black and white landscape work entitled *White Peak Dark Peak* now an out of print collector's item.

We are indeed fortunate to have him give the second of our annual Janet Hall Memorial Lectures, entitled "Don't Go There" which will explore the idea of personal photography.

In the spring 2004 issue of the LIP magazine he wrote:

"The one over-riding conclusion I am left with after 40 years in photography is that most serious image-makers hope that by creating a unique and/or innovative perspective on the familiar or the obscure they will reflect and reveal something telling, lasting and insightful about what it is to be human."

Events Diary

Tim Daly Creative Digital Printing Workshop

www.timdaly.com

Saturday September 13th, The Camera Club

Tim Daly is a well known writer on digital photography and digital printing. He is currently Senior Lecturer in Photography at the University of Chester and an Ilford/Harman Masterclass leader. Tim's latest book "Creating Exhibition-Quality Digital Prints" was published by Argentum in February 2008. His workshop will teach you how to prepare, preview and produce hand-crafted digital prints. Tim has a unique teaching approach – you will be using fine printing papers and software skills developed from traditional darkroom techniques. Bring your own files (over 10MB).

Paul Hill Don't Go There

Monday April 28th. 7.15pm, Janet Hall Memorial Lecture
Warren Room, Radisson Edwardian Grafton Hotel, 130 Tottenham Court Road, W1T 5AY

Paul Hill is leader of the popular MA Photography course at De Montfort University, Leicester. He was made a Fellow of the RPS in 1990 and awarded an MBE four years later for services to photography. For 20 years he was director of The Photographers' Place. As well as talking about his earlier work, he will show new images made following the death of his wife in 2006. It is photography that deals with the personal issues of the photographer – self-indulgent, or just therapy? There will be a question and answer session widening the discussion to embrace the photographs of Annie Leibovitz, Andrea Serrano and Richard Avedon who have approached the same subject albeit in a very different way from Paul.

Barry Lewis Visual Noise

www.barrylewisphotography.com

Saturday May 17th, 10.30-5.30, The Camera Club SE11

Barry Lewis has photographed all over the world for magazines such as *Vogue* and *Life* and participated in many books and exhibitions. In 1981 he co-founded the agency Network. He has won the *Vogue* award, The City of London award and the Oscar Barnac award for humanitarian photography. In recent years his work has become more diverse combining his personal projects, with editorial, corporate and advertising clients. In this workshop, using a simple "point and shoot" digital camera supplied by Barry, we will be photographing (near the Camera Club) the extraordinary in the ordinary - the things we pass daily and look at, but rarely see. In the afternoon we will discuss the photographs.

Simon Roberts Worldwide

www.simoncroberts.com

Saturday October 11th, 10.30-5.30, The Camera Club SE11

Simon Roberts's photojournalism has been published internationally. His awards include the Ian Parry Scholarship (1998), and Getty Images Photojournalism Award (2006). For his latest book *Motherland*, Simon travelled throughout Russia between July 2004 and August 2005, creating one of the most extensive photographic accounts of that vast country by a Westerner. Simon's workshop will involve a slideshow presentation mapping his award-winning work as a photographer from editorial commissions to his book, *Motherland*. Following the presentation Simon will be available for portfolio reviews. Please edit your work into series of approximately ten images.

Ray Spence Traditional Processes Digitally

www.rayspence.co.uk

Saturday 15th November, 10.30-5.30, The Camera Club SE11

For thirty years, Ray has specialised in Fine Art Monochrome printing and alternative printing processes. Since 1988 he has worked digitally combining new and traditional technologies. A Fellow of the RPS, his work is in many private collections as well as the RPS Permanent Collection. His most recent book is 'Black and White Photography in the Digital Age'. This workshop looks at producing digital images in the style of traditional photographic processes including cyanotype, liquid emulsion, and Polaroid. Participants will use a flatbed scanner to create new work. Ray will bring a range of fine art digital papers for you to buy so you can print your own images. No experience necessary but basic Photoshop recommended.

Booking Details

Booking is essential for all events.

Please contact Julie Long: julielong@talktalk.net or 07726 881 334

Don't Go There with Paul Hill:

The Warren Room, Grafton Hotel, 130 Tottenham Court Rd, W1T 5AY
£6 (members), £8 (non-members)

Workshops:

The Camera Club, 16 Bowden Street, Kennington, SE11 4DS
£25 (members), £20 (Concessions), £30 (non-members)

Exhibition: A Momentary Feeling

Text by Carole Hudson



What Happens Next? is an exhibition which presents interpretations of the photographic sequence, featuring the work of eight contemporary photographers together with images created by Eadweard Muybridge, the man who arguably developed the photographic sequence. The exhibition is a collaboration between the PM Gallery and Thames Valley University

A small shoot emerged from the quagmire of musings and discussions that always seemed to surround the film versus pixel debate. It occurred to me that, perhaps, the real revolution in photography is not the move to digital imaging, as is often suggested, but rather the possibilities for photographic narrative and storytelling which have been opened up through self-publishing and the internet. Small-scale photographic book publishing is flourishing and many photographers have started to disseminate their work using these photographic publishing opportunities. Perhaps these narrative influences were also affecting the work that was being made to hang on gallery walls. This exhibition is a direct result of these musings.

Working together with a colleague, Eti Wade, and in collaboration with the PM Gallery, the selection process began. We were particularly interested in contemporary bodies where meaning is only revealed through the order in which the photographs are presented. Unlike in a themed series, a photographic sequence has only one way of being ordered – changing the order of the images changes

the meaning. We looked for work that explored what happens when images (sometimes temporarily or spatially unrelated) come together to elucidate the passage of time, to tell stories, to suggest possible worlds or challenge preconceived readings of both ‘truth’ and authenticity.

We were also very aware that contemporary photographic sequences owe a huge debt to the early pioneering work of Eadweard Muybridge. The many studies he made of human and animal locomotion show actions dissected into a sequence of instantaneous moments (fragments of a second not normally visible to the human eye). This analytical aspect of his work has influenced and informed a generation of artists. We hoped to highlight this aspect of Muybridge’s legacy by including images which he had edited and sequenced himself, for the purpose of entertainment as much as education. We did not wish to show work that replicated his dissection of an action through a sequence of instantaneous frames, rather we were interested in the way that such fragments could be used as raw material for the building of new ideas.

All the photographers and artists in the exhibition use the sequence in different ways. Julie Cassels’ work offers the closest comparison with the sequences of Muybridge. Her dream-like images depicting the movement of a young woman in a floaty dress relate directly to a sequence by Muybridge, but we are never quite sure whether or



not this is an analysis of one movement or, maybe, it is the movement that is repeated. John Blakemore’s tiger lily sequence covers a much longer period of time. We see the flowers blossom and then fade and die. This is a sequence with no pretence at scientific rigour, a sequence that seems to be as much a metaphor for erotic love as a factual description of the changing physical stages of a cut flower. James Newton, perhaps the nearest to a scientific project in its scope, reveals the changing sky colour on solstice days, whereas Steffi Klenz extends and confounds our sense of spatial contiguity in her examination of a row of boarded up terrace houses. This apparently simply document plays with perspective and repetition to disrupt our notion of sequence. Mari Mahr fills our imagination with wonder in the short story of a man who goes out to buy cigarettes and never returns, a narrative told with great simplicity and beauty. Also in narrative form, Matt Finn’s work draws on autobiography, to retell an ancient tale of waiting and, ultimately loss, in a contemporary setting. Sally Waterman shows us fragments from journeys she made whilst commuting, providing the viewer with an insight into how

photographic traces become the stuff of memory. Also dealing with memory, Cary Welling’s set of images fuse perception and memory. A tree depicted on a wall somewhere in Eastern Europe calls into mind other trees seen long ago in other places. Nanna Saarelho uses sequential ordering in different ways. In one sequence, seemingly unconnected fragments form imaginary landscapes, whereas the sleep sequences raise issues of physical and emotional proximity as the sleepers move and dream. Andrew Warstat’s elegant and fascinating demonstration of folding a single piece of paper, perhaps, reveals the limitations of any sequence.

The photographs in this exhibition do not speak alone, they are part of an ‘ongoing text’ which needs to be viewed as a whole and they require the participation of the viewer to fill in the spaces, to imagine possible worlds and to provide an ending.

Carol Hudson is a senior lecturer at Thames Valley University.

Photobooks: Recommendations

Text by Laura Noble, The Photographers' Gallery Bookshop. *Please note all prices are correct at time of going to press.*

RICHARD AVEDON PHOTO GRAPHS 1946 2004



Richard Avedon:
Photographs 1946-2004
Publisher: Hatje Cantz
£39.99 / £35.99 LIP members

Few portrait photographers today command the respect given to the master of the portrait, Richard Avedon.

His skill lay in an astounding combination of technical expertise and extraordinary ability to capture the essence of his sitters – often at an opportune moment as they dropped their guard – with stunning results.

This book chronologically displays a marvellous body of work, including Avedon's street and celebrated fashion photography as well as his widely known portraits.

His gift for recording the expressive nature of artists through the subtlest gestures, the intensity of character of ordinary people and even murderers sustains and demands repeated viewing.

The essays interspersed throughout the book are an incredibly informative and insightful glimpse into his drive and ambition as a photographer. The quality of the texts by great writers such as Geoff Dyer and Judith Thurman perfectly compliment the artistry of this glorious book.

Don McCullin:
In England
Publisher: Jonathan Cape
£35.00 / £31.50 LIP members

As a dedicated fan of Don McCullin's photography for many years I was thrilled to see this book focusing on his work within England. It stands as a historical record of society within England book-ended by beautiful landscape photographs, most of which are of his beloved Somerset, where he now lives.

Coming from a poor working class family himself, set his loyalties firmly on the side of the lower classes. It is impossible not to be moved by McCullin's work, which despite witnessing the horrors of poverty, societal unease and hardship always does so with empathy in order to aid the plight of many who came before his lens. His now legendary photo *The Guvvors* taken in Finsbury Park, London, 1958 launched his career and displays his keen eye for extrapolating character without compromising his composition. McCullin gets in close or captures the entirety of an event in one shot unlike any other documentary photographer. His photographs tell stories by exposing the culture in front of him looking neither up nor down but democratically. We are left to come to our own conclusions. My conclusion is this, it is an extraordinary record of England, which should be bought and treasured and passed onto subsequent generations who may learn the lessons we did not.

Stefan Koppelkamm
Ortszeit Local Time
Publisher: Axel Menges
£13.90 / £12.51 LIP members

This extraordinary book is well worth every penny and more. Atgét photographed old Paris as a subjective record of a place he loved which was soon to change, thus preserving their memory for generations to come. Koppelkamm observes and records townscapes and buildings in East Germany just after the Berlin wall fell in the early 1990's – however returning to re-photograph them over a decade later. By positioning his camera in the same place for each location we are witness to the incredible changes that have taken place in the intervening years. Often the buildings have been restored to a former beauty not evident in his previous photographs but to a time when they were built. This is more than a simple record but a revealing social document. The cars parked in the street are notable from one decade to another as the separation of East and West dissolves. Remarkably stark in contrast – we can view these photographs in both a pre and post war context – or economically in a pre and post capitalist context. Repeated viewing is recommended. Nostalgia has its part to play as often the dilapidation of the buildings procures romantic notions with their antiqued beauty.

This book is fascinating on so many levels: photographically, architecturally, historically and socially. I urge you to buy it quickly.

Andrey Tarkovsky:
Bright, bright day
Edited by Stephen Gill
Publisher: White space Gallery Ltd & The Tarkovsky Foundation
£30.00 / £27.00 LIP members

As an accompanying catalogue to an exhibition at The White Space Gallery Bright, bright day is a marvellous glimpse into the personal moments and thoughts of the great filmmaker. The accompanying texts and poems are equally fascinating. From the onset, the overriding warmth of this book radiates, presenting us with a stunning body of work and nostalgically joyous imagery.

The Polaroid format beloved by many has an ethereal quality is yet to be reproduced so effortlessly by digital means. This is more than evident in Tarkovsky's photographs, which reveal a more personal side to his creative world through images of his family, friends and pets. It is tragic that a creative man of his genius died so young aged 54. Known predominantly for his eight feature films, his filmic eye is perfectly suited to the Polaroid rendering images more painterly than photographic and whimsical in their delivery.

These deeply poetic images resonate long after they are seen and I strongly recommend this book – which is published as a limited edition – before it sells out.

Tichý
Publisher: Taka Ishii Gallery
£25.00 / £22.50 LIP members

Mirosilav Tichý is a rarely published gem of the photographic canon, a secretive character who does not attend his own exhibitions. From the late 1950's he stopped painting and made cameras which he took with him on walks in his hometown of Kyjov, a town in the South Moravian Region of the Czech Republic. For four decades he photographed women, often secretly, then printed and mounted them in homemade frames. His finishing touches made with pencil add another facet to his enigmatic imagery.

His work lay undiscovered until a neighbour of Tichý, Roman Buxbaum came across it in the 1980's and has collected and documented his work ever since.

There is dreaminess to his work tinged with sexual desire that his subjects are ironically unaware of. Tichý, a self-confessed voyeur began taking photographs with his homemade pinhole camera at the age of 5 or 6 and taught him much about the way that the world looked to him. Rightly, his work is now appreciated and exhibited worldwide. The Photographers' Gallery is delighted to offer this imported book to further broaden his appeal to a new audience.

Tichý's work was recently exhibited at the Museum of the Prinzhorn Collection in Heidelberg, Germany.

The Art of the American Snapshot 1888 – 1978:
Publisher: National Gallery of Art / Princeton University Press
£32.95 / £29.66 LIP members

Sarah Greenough states in the introduction: 'The National Gallery of Art is not in the habit of celebrating bad works of art, and the photographs included in this exhibition are, like all other works in this museum, worthy of serious consideration.' Her reference to 'bad works of art' follow a description of a book published by Charles M. Taylor in 1902 entitled *Why Photographs Are Bad*, whereby many of the characteristics so familiar to us all regarding the snapshot such as blurry images, tilted horizons and heads chopped out of view are lambasted in favour of more formal approaches. This book casts such criticisms aside and rejoices in the accidental, celebrates the absurdities of life with all its eccentricities and revels in the downright bizarre. The ingenuity displayed of both subjects and the people who 'shoot' them over a 90 year period is nothing short of inspirational.

The final chapter *Technical Milestones in Snapshot Cameras and Film* is deliciously tempting to a nerd like me – the beauty of the cameras themselves are here to see in all their glory, and remind us that we do not need flashy cameras to take beautiful pictures. Buy this book and start rummaging through your own family photos, you may be pleasantly surprised.



**London Independent
Photography**

An open membership group of contemporary photographers

ISSN 1746-4153



9 771746 415007