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.

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Front cover image, Jonathan Goldberg (Sleeping People, p18).
Back cover image, Anna Hillman (Tidemill School, p6).

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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 and easily.

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 this 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.
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/unsaid/unheard scars that changes such as these may leave behind.

Gesche Würfel
Farewell from the Garden Paradise
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.”

Peter Spurgeon
The Greenway
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 these ‘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 image of...
of outdatedness, starkly set against the brick wall, under that blue
The trees, which would presumably have been carefully selected,
One photo of Christmas trees in particular establishes this mood.

absences indexically, if fleetingly. Such marks are no longer legible;

The aforementioned sofas and beds found in the ‘wundercorner’
in their eighties have died as owner-occupiers rather than tenants

Indeed, the only source of messiness in the pictures seems to be

photographs themselves supports this insistence, yet they are not

of urban dereliction or anti-social behaviour. Attention to the

The biographies of these, but its allusion to the wunderkammern (‘cabinets

functioning to disempower its subjects (“victims of the camera –

In thrall neither to aestheticism or refusal,

Dominic Paterson is an art historian based at the University of

functioning to disempower its subjects (“victims of the camera –

that is, of the photographer’) and depoliticise their plight. In critical

Paterson saw traditional ‘social’ portrait photography (e.g., that

sculptor, he photographed New York’s Bowery district without

brought together art works, scientific instruments, and biological

starkly reveals

on the wunderkammer can be seen as a material manifestation

argued, the wunderkammer can be seen as a material manifestation

Nonetheless, the juxtaposition opens up the broader issue of

the viewer by separating and clarifying things, but rather to induce

In fact, the wunderkammer can be seen as a material manifestation

viewer by separating and clarifying things, but rather to induce

In contrast to both these programmes, more recent art practices

any photograph effectively enables modern art history to function – the illustrated

Products came to regard photography’s very claim to documentary

of artists came to regard photography’s very claim to documentary

specimens, including marvels such as ‘unicorn horns,” in displays

sign. For Stevenson, the site “acts as a temporary collection point

of the ‘wundercorner’ these photographs are in an in-between

Photography’s relationship to art as an autonomous area of culture is,

In her artist’s book Floh, Tacita Dean presents photographs

in a way to preserve the transitional and transitory, with the

The ‘wundercorner’s’ aim was to provoke, the reference seems incongruous.

The wunderkammer was a pre-Enlightenment form of private collection, which

photography as defined by its heterogeneous flux. Like the objects

and institutional definitions of modernist art turned to photography

In her artist’s book Floh, Tacita Dean presents photographs

to embrace a facile aestheticism, but to explore the photographic as an ‘expanded field,’ across

to become a modernist art, it seemed, photography would have to

from its play of resemblances and affinities echoing the order of things.

Stevenson is clear that the images are not conceived as a social

Wundercorner’s relation to the ‘museum’

In her artist’s book Floh, Tacita Dean presents photographs

found, however, because they are “material embodiments of [the] transitional present,” ultimately

In just such a way to preserve the transitional and transitory, with the

wunderkammer’s objects which have not yet taken on an aura

doll’s house, again seemingly discarded rather than broken, appears

found, however, because they are “material embodiments of [the] transitional present,” ultimately

indeed, the only source of messiness in the pictures seems to be

in a way to preserve the transitional and transitory, with the

and institutional definitions of modernist art turned to photography

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functioning to disempower its subjects (“victims of the camera –

to tutti’s demographics.” In one of the series’

The ‘wundercorner’ seems, more often than not, to be in perfectly

the ‘wundercorner’ seems, more often than not, to be in perfectly

of artists came to regard photography’s very claim to documentary

to the limitations imposed on photography when it is assimilated to the modern system of classification as art.

the viewer by separating and clarifying things, but rather to induce

Nonetheless, the juxtaposition opens up the broader issue of

Both the art museum and the philosophy of aesthetics emerged in

Photography’s relationship to art as an autonomous area of culture is,

that of Jacob Riis, Lewis Hine, Walker Evans as inherently ideological,

Photography’s relationship to art as an autonomous area of culture is,

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Photography’s relationship to art as an autonomous area of culture is,
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...”


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.

FIVE SECONDS CITYSCAPES

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.
Sleep

taking a nap
making a break in the day
getting away for forty winks a short duration of escape
an inking of an excursion abroad
to get away from the world of reality
gaining 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 pored 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
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 (Lazzarato 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.

Tristan Fennnell
Midori: Open Space as Contested Space

Text by David Kendall
Brigitte Flock
Battersea Power Station (2006)
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 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.

Deepa Naik runs This Is Not A Gateway, an organisation dedicated to creating platforms for emerging urbanists across Europe. 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
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 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.
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.
LIP was formed 21 years ago on July 29, 1987, conceived of by Janet Hall 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 illustrate that original impulse and then to trace the growth of LIP over the years.

Behind the workshops conducted in the 1970s 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. The workshops aimed to foster such individual explorations in a non-competitive, supportive informal community setting. As stated by photographer Robert Adams in his book, Why Pictures Photograph, “your own photography is never at stake. 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, 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 its format was invaluable for members to keep up with each other’s work, from the beginning informal meetings were held once a month, first at the Photographers’ Gallery, then at various locations in central London including St. Martin’s School of Art, St. Martin’s in the Field Crypt and Metro Cinema. Since then there have been 19 annual exhibitions of members’ work as selected by Mark Hayworth-Booth, Curator of Photographs at the V&A and Peter Turner, Editor of Creative Camera. The annual exhibition is an important means of communication to both members and a wider public. There is now a constantly accessible programme of activities, important means of communication to both members and a wider public through work that always carries with it a reminder of community.”

From the beginning LIP’s mission has been to instruct, inform and inspire both members and wider public through work that always carries with it a reminder of community.”

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, up-to-date notices, an archive of back issues of the magazine, members’ exhibitions, the Millennium Project, 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 have organized their time and expertise, those who 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 loosing 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 life, through visual language, acknowledging the one subject that is both central and inevitable for us all.

Paul Hill's work 'Corridor of Uncertainty' is from 'Grief', a collaboration with Mike Simmons. The Polaroid triptych was created after his wife appeared to have 'Momentous events register in the mind visually. They are etched into the psyche, so how can they be extracted and given form and equivalency?'

Paul Hill is the author of two very insightful books on photography: 'Approaching Photography' and 'Creating Exhibition-Quality Digital Prints'. His workshop will teach you how to prepare, preview and produce hand-crafted digital prints. He has also published his black and white landscape work entitled 'White Peak Dark Peak' and 100 images from the Leica collection. His workshop on 'Creating Exhibition-Quality Digital Prints' 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 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 embracing 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.barrylnewsphotography.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' as well as for advertising clients. 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 this 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.simonrobertsb.com
Saturday October 28th, 10.30-5.30, The Camera Club SE11
Simon Roberts' photjournalism has been published internationally. His awards include the Ian Parry Scholarship (1998), and Getty Images Photographic Award (2008). For his latest book, Simon Roberts will outline a slide-show 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.

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 was Harnham Masterclasses 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
www.paulhill.com
Monday April 28th, 7.15pm, Janet Hall Memorial Lecture
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' and 'Creating Exhibition-Quality Digital Prints'. His workshop will teach you how to prepare, preview and produce hand-crafted digital prints.

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.

Ray Spence Traditional Processes Digitally
www.rayspence.co.uk
Saturday November 14th, 10.30-5.30, The Camera Club SE11
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, julie@lippettslist.co.uk or 07722 881 334

Workshops:
The Camera Club, 16 Bowdon Street, Kensington, SE11 4DS
£25 (members), £30 (non-members)

Don’t Go There with Paul Hill
The Warren Room, Rutland Hotel, 130 Tottenham Court Rd, W1T 5AY
£25 (members), £30 (non-members)

Events Diary
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 unconnected 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 relates 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 while 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 Saarhelo 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.

Text by Carole Hudson
Photobooks: Recommendations

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

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

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

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

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

His skill lay in an astonishing 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 entertaining glimpse into his drive and ambition, as a photographer. The quality of the texts by insightful glimpses into his drive and ambition, as a photographer. The quality of the texts by

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 loyalty 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 him and those to come.

This extraordinary book is worth every penny and more. Atget 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.

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.

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 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 deep 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.

Miroslav Tichy is a rarely published gem of the photographic canon, a sacrficive character who does not attend his own exhibitions. From the late 1950’s he stopped painting and made cameras which he took on walks in his homeland of Kyjov, a town in the South Moravian Region of the Czech Republic. For four decades he photographed women, often sacrificially, 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 Tichy, Roman Bubamra came across it in 1983 and has collected and documented his work ever since.

There is dizziness to his work tinged with sexual desire that his subjects are ironically unaware of. Tichy, 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 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 the world’s understanding of his work.

The Art of the American Snapshot
£32.95 / £29.95 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.

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London Independent Photography
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