

for London Independent Photography

FLIP



£4

15 COMMUNICATION

Published by

London Independent Photography



#15 Communication, Spring 2010

Cover image: Carole Evans

Back image: Tony Othen

London Independent Photography is a community organisation of photographers from different backgrounds and levels of expertise who wish to develop their individual approach to photography. The group was founded in 1989 as an informal gathering of like-minded photographers, and has since grown to over 500 members. Not-for-profit and run by member volunteers, LIP comes together to offer a programme of workshops and talks, and to produce an annual group exhibition. www.londonphotography.org.uk

The magazine for London Independent Photography is published three times per year with the aim to showcase members' work and to engage readers in a wider dialogue concerning diverse approaches to photography. It is funded entirely by annual membership fees, contains no advertising and is free to members.

Membership

Annual Subscription: £20 UK / £25 Outside UK

Application details are online at

www.londonphotography.org.uk/joinLIP

Submissions

The theme for the next issue is LEISURE

Submissions are accepted online, for guidelines go to www.londonphotography.org.uk/magazine/submit

Editor

Tiffany Jones

editors@londonphotography.org.uk

Associate Editors

Jeanine Billington, Virginia Khuri

Design and Layout

Martin Nicholls

Production Adviser

Adrian Capps

Satellite Groups

Small informal groups meet approximately once a month to discuss each others' work, plan exhibitions and just share ideas. As groups are independently organised by members, the structure, content, times, dates, and frequency of meetings are left to the individual groups to decide for themselves. Contact an organiser for more details about a specific group:

Acton

Peter Spurgeon

07968 210533 - info@peterspurgeon.com

Dulwich/Sydenham

Yoke Matze

020 8314 4715 - yoke@yokematzephotography.com

Ealing

Shelley Mackareth

07713 069 989 - enquiries@ealinglondonphotography.co.uk

Greenwich

John Levett

01223 521 058 - john.levett1@ntlworld.com

North London (Crouch End)

Eva Turrell

evast@dsl.pipex.com

North London (Enfield)

Avril Harris

020 8360 7996 - avrilharris@blueyonder.co.uk

Queens Park

Pete Webster

020 8830 3372 - petewebster@talktalk.net

Ruislip Metroland

Robert Davies

01895 675676 - robertd299@yahoo.co.uk

Shoreditch

Susanna Suovalkama

susannathefinn@yahoo.co.uk

West Wickham

Sam Tanner

020 8777 8117 - tanner@tannerb57.fsnet.co.uk

All submissions are welcome online and selections for publication are made solely at the Editor's discretion. No responsibility or liability is accepted for the loss or damage of any material or for those received after the submission deadline.

All rights reserved. No part of this publication may be reproduced in any material form (including photocopying or storage in any medium by electronic or mechanical means) 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 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, 2010. All photographs in this publication are copyright of the photographer and articles are copyright of the writer, unless otherwise indicated.



45



49



11

for London Independent Photography

FLIP

Editor's note	4
Letter from... Willesden	5

MY WAY

Bleak House and other places	
<i>Graeme Webb</i>	6
Que Pasa	
<i>Tony McAteer</i>	8
In the Woods	
<i>Susan Truseler</i>	10

FEATURES

Me Firi Ghana	
<i>Amau Oriel Sanchez</i>	12
Brixton People	
<i>Carole Evans</i>	20
Roma Women	
<i>Different Culture Photos</i>	28

THEME

Communication	31
---------------	----

BACKFLIP

Articles	54
Exposure	56
Workshops & Talks	58
Exhibitions	60
Members' Books	62
Photobook Reviews	64
Turning Point	66
Contributors	66



30



14



51

Editor's note

Communication is at the heart of what we do as photographers. Whether we aim to tell a story, show where we've been, or illustrate visually what we can't say with words, we make images usually with the intention to share our results with others. Our photographs communicate who we are, how we see and what we want to show. And by showing our images we evoke a response.

This issue sparks a new beginning for our community of photographers, with an exciting redesign, portable size and nearly double the pages. My hope is for you to realise the opportunities presented here, for us to strengthen communication within our group by seeing the excellent work our members are producing, and to expose it to a wider public. All this is just one part of what is sure to be a memorable 2010 for LIP as our Events Programme expands, and change is in the works for our Annual Exhibition too - don't miss the big announcement in the Exhibitions section!

The following pages are packed with voices. Opposite is an enlightening letter from a distinctive neighbourhood in London. Watch this space as it will remain open in future issues for your own tales about what your part of London means to you.

For *My Way*, we step into the shoes of three different photographers as they work on personal projects, and get a sense of what inspires each of

them in their approach to creating a series of work. This section endeavours to celebrate the essence of what independent photography is about, and over time to become a true archive of our diverse ways of working.

Three features turn a spotlight on communities in London: Arnau Oriol Sanchez explores Ghanaian culture in the capital; Carole Evans introduces us to the people of Brixton, and we see life through the eyes of young Roma women just picking up a camera for the first time.

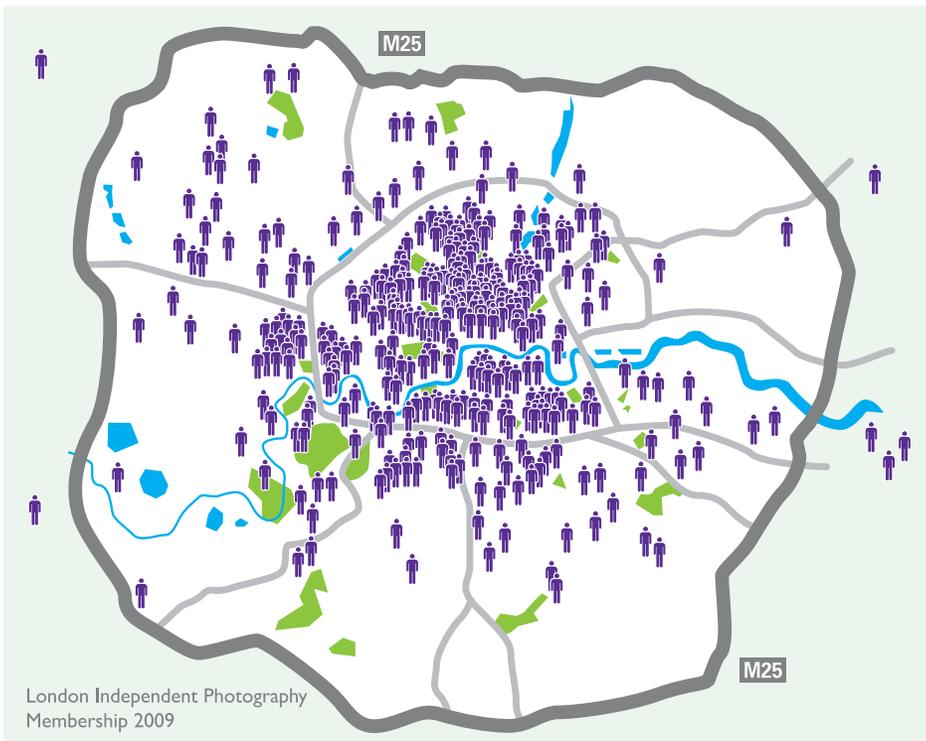
As ever, we look to you for your individual interpretation of a theme set out ahead of each issue. For *How We See: Communication* we received a broad selection of photographs - there are touching moments, breakdowns, losses, corporate manifestations and illusions. Ultimately this collection hints at one thing we already know: that communication is complicated!

No 15 marks my first issue since Britt Hatzius passed over the editor's baton. I hope the work in these pages will inspire and motivate LIP members to share your own insights by contributing to future issues, and that readers just discovering our work are engaged by what they see.

Enjoy!

Tiffany Jones

editors@londonphotography.org.uk



Data: Peter Spurgeon; design: Adrian Capps



Letter from Willesden by Jonathan Goldberg

I'm always going on about the state of Willesden. Since making it my home 10 years ago, it's threatened to become the new Kensal Rise, which itself is the new Notting Hill - by that I mean fashionable and highly desirable, but retaining an individuality.

On the plus side there's a smattering of very decent and understated ethnic restaurants including my personal favourite, Saravanas - a South Indian canteen serving thalis as authentic as those found in Delhi, and virtually as cheap - a little-known gem. The pubs however lack in appeal and, aside from the overpriced Queensbury, epitomize why taverns across the land are closing in droves. They have dirty carpets, fag-stained walls and are frequented by half a dozen daily regulars. Much missed is the Spotted Dog which, before closure, was a party zone for Aussies and Kiwis who have now moved to Wimbledon, Earls Court, or back home following the demise of the strong pound.

Even more bleak than the pubs though are the gambling shops. That there are seven of them in an average-sized high street is indicative of the fallen glory of a once prosperous town centre. They are teeming with life, often more so than the surrounding streets during mid-afternoon.

Willesden's multi-ethnicity is its saving grace, reflected in shops offering goods and services from around the world. One can have hair extensions in an Afro-Caribbean salon followed by a Brazilian wax

treatment, and purchase a pork joint from a Polish outlet accompanied by Taytos crisps from the Irish specialists. Amongst the most unusual treasures I have unearthed is from a Filipino store, an avocado flavoured ice cream which tastes unsurprisingly buttery.

Besides the exotic, there are the usual competing chicken cottages, a dozen pizza takeaways and 24-hour generic grocery stores selling expensive tins and not-so-fresh vegetables. Except for Sainsbury's all the Willesden traders are unique, including the bright new coffee shop next to the station. Since opening it has been a busy meeting hub and its modern, sleek atmosphere could yet herald the start of an optimistic air on the High Street.

Away from the main road the character of Edwardian houses is a highlight, but a home would be lacking in charm without a community. I'm fortunate to have made two close friends from my local satellite group (Queens Park) and a new neighbour who shares my passion for environmental issues. Having no roots in the vicinity I'm grateful to have people around me with common interests.

Gladstone Park provides vital breathing space and is what attracted me to Willesden in the first place. Its rolling hills and diverse landscape are a world away from city life - perfect for morning jogs, summer games and a sense of calm. My home district feels like a comfortable place to be, though a lick of paint on the high street wouldn't go amiss.

Bleak House and other places

by Graeme Webb

A watery yellow sun started to penetrate the thick fog. As I climbed through the broken window I noticed that tree roots had finally broken through the outer wall and young green shoots were growing up inside the room. A perfect stillness filled the building as the sun's rays drove the shadows from the corner of the room. We knew this place as Bleak House.

As children we had played in the ruins of post-industrial Greenwich. I had asked for a camera when I was 12 years old and the man in the shop told me I was a very lucky boy to have a Mum buy them an 'Ilford Sportsman'. Along with my Brother Dick we developed films, him holding a blanket over the window and me see-sawing the film in my Gran's tin meat trays underneath the bed with the fluff and mice.

The pictures were not very inspiring but we contact printed them and thought they were magical. We also put on little plays with music and played Astronauts. We roamed far and wide exploring old factories, derelict houses and the banks of the Thames. Mostly they were good times, in fact you could probably say they were the happiest days of our lives.

In the corner of the room I found a rusty tea tin full of old brown photographs of unhappy people sitting in groups posing for the camera, some soldiers and a young boy playing on a rocking horse.

Fast forwarding through many years of making images and even more of not making any at all, I found myself one day hankering after a return to photography and a technically simpler time, a time for black and white developing with low tech cameras, maybe Holga plastic cameras, maybe even a pinhole. I researched, and then researched again, finally getting both. I exposed some landscapes – hey, this is interesting, if I put the pinhole camera one centimetre from an object I get that object and everything else as far as infinity in focus. I tried some still lives – yes, its the same, this is great, no depth of field, do I like this? I think so.

I had recently completed a stop-motion animation with a friend. I dragged all the backgrounds and puppets out and set them up, placed a couple of props, set the pinhole up and took some shots. These were my first constructed images. When developed and scanned I thought It looked familiar, like a house I had known from the past. It was marvelous and liberating, a fantastic sense of perspective and

not having any depth of field it gave the scene space and presence.

I started taking the model-making more seriously, learning about forced perspective, checking out artists materials and the like. I came across 4D in east London and browsed their shop and website to gain more insight into model making. I carried out extensive tests with acrylics and oils, foam boards, balsa wood and clay. I spent ages on perfecting a distressed and decayed look for the sets, burning them with a blow lamp was another favourite trick. I learnt how to make miniature windows and doors, trees, hedges, tables and chairs.

A shaft of sunlight struck the rotting wood of the fireplace, a mesmerising blast of colours, decaying, flaking gold paint shouted for attention with the bright green moss and the deep red of the lichen.

Three sets in and things were getting out of hand. It was hard to compose the tableaux in front of the pinhole, they had become too complex and time

'A shaft of sunlight struck the rotting wood of the fireplace, a mesmerising blast of colours'

consuming and I hadn't even started yet. I became disheartened and miserable. There had to be a solution. I dug out an old digital SLR and bought the closest-focusing wide angle lens I could find and I was back in business. Using a smoke machine, mini spots and a torch to 'hose' lighting onto the set gave me the atmosphere I was looking for. Regrettably the pinhole no longer played a part, but it had certainly shown me the way through Alice's looking glass.

I found that I am finally getting some creative satisfaction from my photography, the addition of the tactile experience of making the models is highly therapeutic. As each set evolves I have learnt new skills in photographic lighting and model making. The decors have taken on a life of their own since I started populating them with tiny figures. These figures seem to go about their business oblivious to their surroundings, they look hopeful, happy and optimistic just like we were as children exploring the rooms of Bleak House.



Que Pasa

by Tony McAteer

What I remember as the first definite step in starting the Que Pasa project was a photo I took from my office window of some kind of square load being carried by a HGV. The load was covered in plastic which was like a large, industrial piece of cling film, and it really caught the light. It was the strong formality of the industrial shape and texture of the load, its relation to the form of the lorry itself and the urban, industrial purpose of the whole scene that caught my eye.

This photo got me working in the direction that lead to the Que Pasa project. I've worked commercially as an architectural photographer for the last 10 years and so I travel a lot around the UK, often by car. On motorways in particular the variety of loads and displays on HGV's is fascinating. Having spent many hours on motorways I know I had thought about this as an interesting subject before, but it was the photograph mentioned above that gave me the visual framework to think about it all in.

Having taken this photo I began to really pay attention to HGV's - their forms, colours, logos and loads. I still find it strange, having studied fine art and worked as a photographer for over 10 years, that I'd been so inattentive to such a rich vein of visual, cultural detail. It made me aware of the extent to which I could block out something so large, constant and ubiquitous.

To start the project I identified some major roads around Bath - where I live - and set myself up taking photos of the HGV traffic. The results from this were not particularly interesting to me. I was at a much further distance from the vehicles and I was lacking

'With this involved, penetrating viewpoint I could make images that were dense in logos, text, soundbites, goods, machinery and measures'

the elevated viewpoint of the first shot I'd taken from my office. So I started to take the photos from my office window. Set up in this position the HGV's on my side of the road are only about 3.5 metres from the camera. This meant that there was an energy and dynamism to the images which suited the subject. It also meant that I had a more penetrating view of the loads and their containers - in some shots we can see right into the containers to see waste, animals and materials being carried. With this more involved, penetrating viewpoint I could make images that were dense in logos, text, sound-bites, goods, machinery and measures. The focus and emphasis on this detail enabled the project to extend beyond being just photos of HGV's, and with more and more shots the project began to provide a larger view of the practices, expectations and vast industrial activity (manufacture, construction, transport) on which global urbanism is based. I suppose it's a bit of a twist that to get some kind of grasp on the scale of the project, I ended up back at my office window.

I started taking the photos from my office in an organised manner around March 09. I only removed my tripod from its position before Christmas. I don't have a large office and with my tripod being right in front of the window this project intruded on everything I did in my office. I pretty much always had my camera on the tripod (and the window open) and could not switch off from constantly looking out to see if anything interesting was coming.

My ear has also become attuned to the different types of vehicles on the road. I've taken hundreds of photos for this project. But I still see displays and goods, machinery and measures being carried that I want to get shots of. Also as the project expanded I found that with considered selection and grouping, interesting dialogue and exchanges can be made between the images. I've therefore held onto nearly all the shots, as some of the seemingly less interesting photos can become more significant in a particular grouping. Therefore the project, so far, is open ended and will continue to expand. I've got my tripod ready (with all the adjustments unchanged) to go back in place for the brighter weather.

The title Que Pasa comes from the informal Spanish greeting which literally translates as 'What's passing' but is used to mean 'what's up' or 'what's going on'. Both meanings seemed appropriate to the project.



In the Woods

by Susan Truseler

I made a visit to the woods in the spring months. The vastness of the trees, the fresh smell of bracken, bluebells peeping through the woodland floor and life beginning again transported me back to my childhood and holidays from school. I began to wander, taking pictures as I went without any kind of plan, and initially I didn't feel these photographs were significant. It was only when I returned to the darkroom to make a contact sheet that I started to see the potential of the location and realise how it could become a special place for the work to develop.

The Outwoods is an area of ancient woodland in Leicestershire and is close to my family home. As a child I would explore the woods and it is still a place I return to regularly to walk and think. Although the woods are familiar I like the fact it is easy to become lost or disorientated. The acoustics in the woods are heightened and echo around the trees and floor.

I have a personal connection with the battered blue suitcase; it was my mother's and she used it for an important journey taken from her family home when she was a child. The suitcase was then used to store clothes and kept under her bed for as long as I can remember. As the seasons changed, the suitcase would be pulled out from under the bed to reveal its treasures. Along with my mother and sister we would rummage through the suitcase and be re-united with garments from our past.

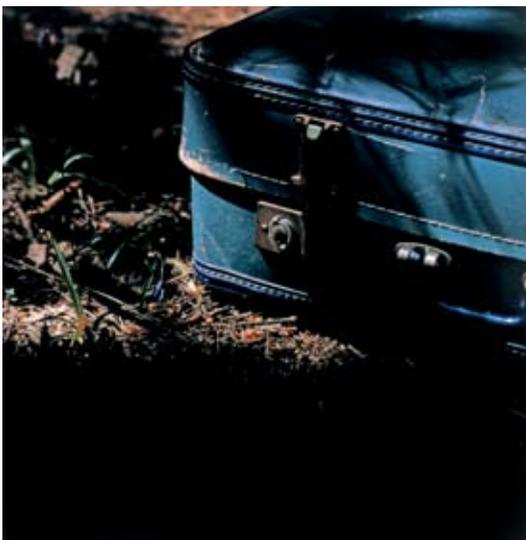
In between visiting the woodland location, I spent time searching through charity shops looking for suitable garments to work with the suitcase. I found the pink coat in a charity shop in London. I liked the idea of using clothing once owned by other people that I had never met, so I could imagine a different life. I think perhaps this infiltrated into the work as a sense of loss and this has a lot to do with my relationship to how I make my photographs; that it is in place of something missing.

On my next visit to the woods I brought objects I

'I was struck by an overwhelming feeling of being alone ... I wanted to somehow convey this solitude visually in the photographs'

felt had a connection to the place. The actual history of the objects became less important and I liked the idea of suggested secrets and hidden histories of the coat and suitcase, a sort of ambiguity. When I set up for the first shot, I was struck by an overwhelming feeling of being alone, even though in reality I could see walkers and hear children playing. I wanted to somehow convey this solitude visually in the photographs. Another element I wanted to capture is the all-encompassing darkness of the woods, only broken by intermittent dappled light from the tree canopy. The more I worked in the location, the more I wanted the woods to direct my creative decisions. The only way that I can describe this process is perhaps how a novelist takes on the qualities of a fictional character.

Part of my practice involves me building sets inside the photography studio where I construct a world that I can control and escape into. This is a method I decided to take out on location too, so that there is a sense of an imagined world existing in parallel with the real. I always create my photographs on location and in the studio by myself, this is really a key aspect to my practice because my initial ideas come from personal memories and experiences and then develop into something more universal.





Me Firi Ghana

by Arnau Oriol Sanchez

Arnau's girlfriend Eva was born in Ghana and raised in Catalonia, Spain, where they met. Now living in London, they share a thirst to learn more about the Ghanaian community here. Arnau says in large cities like London people protect themselves through communities that mirror their homeland, but also draw cultural borders. He has crossed one of these borders to find a swirl of passion, colour, faith and nostalgia. "I let myself flow into the charming faces and to what for me is strange, mysterious and visually exciting."

Jerry Barnett asked Arnau about his ongoing project.

How long have you and Eva been in London?

Eva has been 2 years already, I came a few months later. Next May is going to be 2 years.

What triggered the idea of starting this project?

The nature and initial motivation is a journey I'm doing with my girlfriend Eva to find out more about her roots and identity. It is also a personal intromission into an unknown world that is simultaneously so close and so far from mine. Close because it is just around the corner from where I currently live in east London, surrounding me but at the same time so isolated from the rest. Far because there is an imaginary yet clear border between me, and the community.

I am concerned about identity. I am a Catalan from Spain, and by saying it people see it as a political act. And in fact it is, even though is not about politics but about deep irrational feelings one self cannot control. Identity. My girlfriend Eva, being and feeling Catalan like me, is also Ghanaian. So she is even more concerned about identity.

Crossing the border takes my freedom of being an unnoticed soul in the streets of the metropolis but gives me the excitement of being an outsider with

license to look through the camera to a complex world I hardly know. Also it gives me the opportunity to depict an African community looking at its identity and the determination to keep it in a strange and distant city.

One of the main aims of this project is to photograph a section of the black Londoners or black communities in London, as a culture, rather than assume that they are more relevant as subjects for political or racism issues and social disadvantage. I don't want to fall onto the social clichés in spite of perhaps falling onto the aesthetic ones. I guess racism against and disadvantage amongst the black community still exists in England and I will try to reach these issues as I continue with the project.

Rather than sociology photography, my photographs have a touch of subjective anthropology, in other words, they look at the life of Ghanaian in London through a subjective point of view and take the cultural attributes as a visual inspiration.

I was doing my MA in Documentary Photography at LCC and I wanted to do a project in London, as I couldn't afford going away. London is full of stories. We live in Hackney and go often to Dalston Market, where Eva can find Ghanaian ingredients. I decided to start photographing the community from that point.

What were your entry points into the community?

Persistence and interest towards people was what really got me in, like everything in life. I have different points of entry, and some of them are not related at all to each other, only the fact that they are Ghanaians in east London.

Hanging around Dalston Market was truly my entry point. There I met the people who later on would invite me to go to funerals, to church, parties and so on. But it wasn't easy at all. Normally people reject any proposition involving cameras, people >



'With persistence and interest, and above all honesty, people get open and finally they are offering much more than you were expecting at the beginning'

< don't trust, at least here in London. But as I said, with persistence and interest, and above all, honesty, people get open and finally they are offering much more than you were expecting at the beginning.

What have you learned about the community via this project, and what would you like others to learn via your photos?

One comes across different cultures and ethnicities walking a busy street in London and all this cultural collage seems to coexist physically, sharing the same streets and being all part of the flow of the city. And they do. But when it comes to the private spaces and the spare time, many cultures recreate their homeland, and cultural outsiders hardly participate



in their social life. The interculturalism is excluded in the London multiculturalism. I entered a London I could have imagined but never thought existed.

The community I've photographed is formed by relatively recent immigration, and their affinity to the British identity is not strong at all. In spite of it, I could find some diasporan cultural elements in some of them, especially the first generation of sons born in England, but in general I found a recreation of Ghana in the space. Some of the aesthetic aspects I could think are product of the diaspora, I am sure I can find them also in Ghana, because they are a product of cultural globalization.

Despite this cultural globalization, and the fact that in London identities tend to dilute, the Ghanaian

community reassert itself strongly. And obviously, is not only exclusive of the Ghanaians this cultural reaffirmation, but of many cultures coexisting in London.

Despite this reaffirmation, and the recreation of Ghana in the intimate spaces of the community, I found sometimes a sense of dislocation, especially when I went to photograph the praying in the Hackney Marshes on a winter night.

I would like that the viewer sees and appreciates my photographs as a subjective representation of a section of the Ghanaian Londoners rather than an objective depiction of the black community or black British in general. One of the main aims of the project is to point out cultural identity >



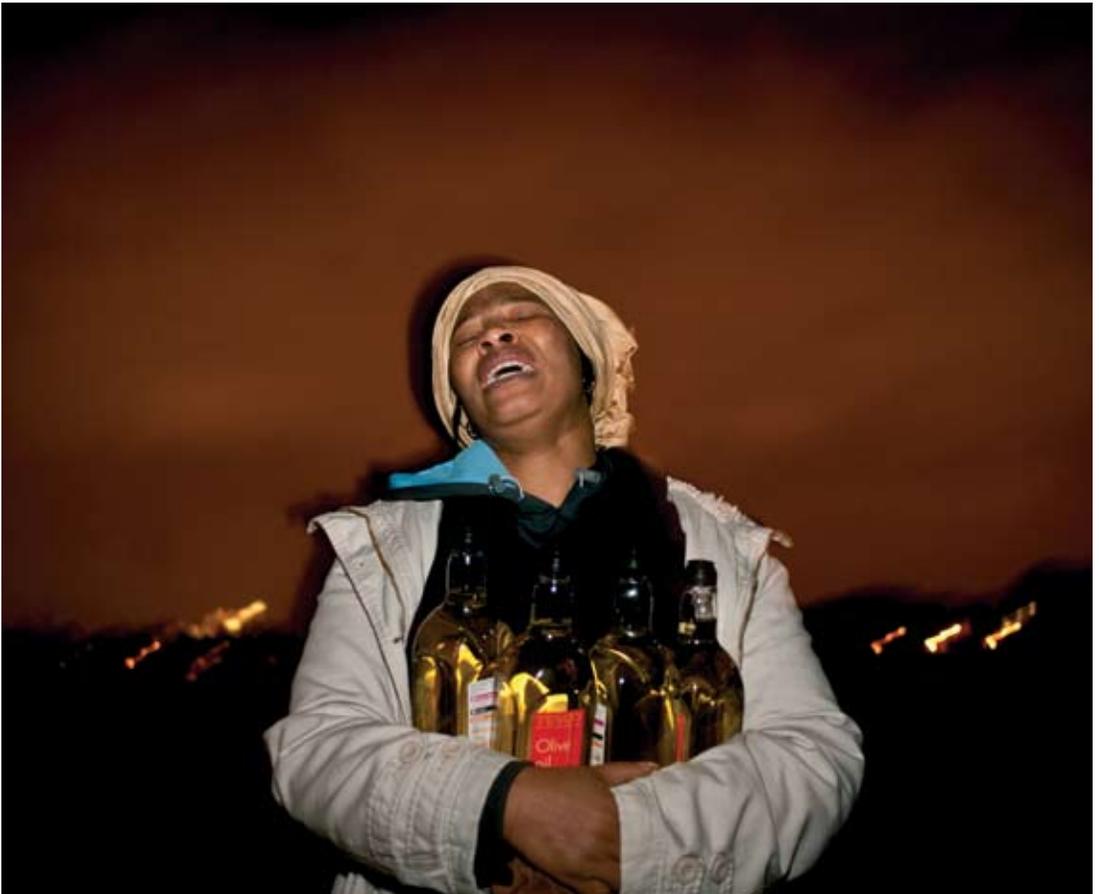
'I found sometimes a sense of dislocation, especially when I went to photograph the praying on Hackney Marshes on a winter night'

< assets of the Ghanaians in a multicultural and diverse metropolis that, often and from a European perspective, sees the Africans or the Blacks as a whole and unique identity group.

You've started with a broad look at a community: do you see the project taking more specific directions in future?

There are many directions this project can take. At the moment I am photographing in more depth a Ghanaian church in Mare Street, Hackney, which is in the process of editing.

But in future I would like to explore other issues involving the Ghanaians: the slave forts in Ghana, the starting point of the whole worldwide spread of West Africans, the door of never return. The legacy of the ideology of Kwame N'Krumah and its manifestations in the urban landscape in Ghanaian cities, the sense of nostalgia, decadence and the loss of a dream.









Brixton People

by Carole Evans

For five days in January, Carole Evans set up a makeshift photo studio in a disused shop at Brixton Village market. Her goal was to create an archive of the residents of Brixton - a portrait series of people from diverse cultures and walks of life united by where they live. Flyers were handed out in the street, inviting all to come have their picture taken, and those who did received a copy of their image in return. Day by day Carole pinned up the portraits, covering the studio walls and culminating in a final exhibition of Brixton People on Saturday, January 30th. Tiffany Jones interviewed Carole to find out how it all went down.

How did this project come about? Have you done anything similar before?

I was working at Photofusion one afternoon when a rep from Space Makers Agency let us know about a deal they had struck up with Lambeth Council. In an attempt to regenerate an empty and derelict part of Brixton Market, the Granville Arcade, they wanted to get creative businesses into empty units rent-free, for a maximum of 3 months.

I went along to an open evening to see if it would be of interest to me, having a vague idea of setting up a short term studio. I had wanted a quick way of getting a series of portraits in my portfolio for

some time. There was an application process, I had to write a description of what I was going to do and other logistics. I was surprised to be selected, and very pleased with the unit I was allocated.

I hadn't really done much portraiture before, and the nearest I have come to this kind of street photography is a project I do every Valentine's Day, when I ask people who are carrying bunches of flowers if I can take their picture.

Setting up in a disused shop - what was that like, was it an ideal position?

As I prepared for the shoot, I started to think it wasn't such a great position. I spoke with the tenants who were there before me and they said it had been very quiet, and every time I visited it seemed pretty dead. I also got in touch with a couple who tried a similar photography project, and they said they had difficulty getting people to agree to be photographed. They found that middle class white people were quite happy, but the Afro-Caribbean people were more wary about having their photo taken.

Getting the shop was exciting. I was lucky that the unit was in such good condition - I didn't even have to paint the walls as they were a colour I was happy to work with. It was very quick and easy to put up lights, and I started shooting within a couple of hours of setting up. >





< In the end it was a great location. It was quiet, but I had excellent assistants who encouraged people to come in. Also the market traders were incredibly supportive and all came around to be photographed. As soon as they saw their image up on the wall they would bring their friends and it snowballed in this way.

Do you have a particular attachment to Brixton?
I've lived and worked in Brixton for almost 6 years. I suppose during this time I have developed an attachment - it's a very unique part of London.

So what was the community response like?
The response was overwhelming. Overall I took 200 portraits. I had said to myself at the beginning of the week if I got 50 I'd be happy! Rarely did people refuse to be photographed. Printing the work as I was going meant people could see exactly what style it was, and what was going to happen with the image. People seemed to enjoy the exhibition at the end, too, often spotting people they knew in the sea of faces.

I have also had some really positive responses from the participants via email, since the end of >





'The market traders were incredibly supportive and all came around to be photographed. As soon as they saw their image up on the wall they would bring their friends'





< the project. I had taken email addresses when they signed a model release, and emailed a web gallery of the images at the end of the week.

Did you learn anything new while doing this project?

The most amazing thing was seeing people who wouldn't normally enter a gallery feel completely comfortable with entering my shop, looking at the work and making observations about the collection of portraits.

I heard someone say, "There are so many colours". I don't know if he was referring to the array of different coloured clothes and that everyone is different, or whether his comment was more race-based, but either way he's right. In literature the term local colour is used to describe the characters, dialect, topography, customs and other features

'The most amazing thing was seeing people who wouldn't normally enter a gallery feel completely comfortable making observations about the collection of portraits'



particular to a specific region, and I think this project gives an idea of the local colour of Brixton.

As for learning anything new - just that you don't get anywhere without asking. I would never have got this opportunity had I not applied, but also you don't get people to agree to be photographed unless you ask them. And you have to be bold enough to ask - most of the time they say yes, and if they say no, what does it matter?

Was the outcome what you hoped it would be?

The outcome completely exceeded my expectations. I am very happy with the variety of people I got. Technically, too, I'm pleased with the result. I haven't had much lighting experience, but was very influenced by Jim Naughten's *Re-enactors* series, as well as Nadav Kander's *Obama's People*. I studied their lighting and created something similar with

just one soft box and one light on the background. Simple, yet effective.

To what extent did you direct your subjects?

I didn't direct them unless they looked awkward, or asked what they should do. I think by letting them do what they wanted I got a sense of their personalities. I took 3 or 4 frames of each person so it was very quick, and often it's the first or last frame which works best.

If they were carrying something interesting I would encourage them to hold it and perhaps direct a bit more. I think the portraits with props are some of the more successful ones, it helps create a story around the subject.

Did you play music, what was the soundtrack?

I had intended to - I brought my iPod and speakers, but there was no need as the Rasta shop opposite >



< blared loud reggae music all day. I got quite fond of it by the end!

So what will happen with these images now?

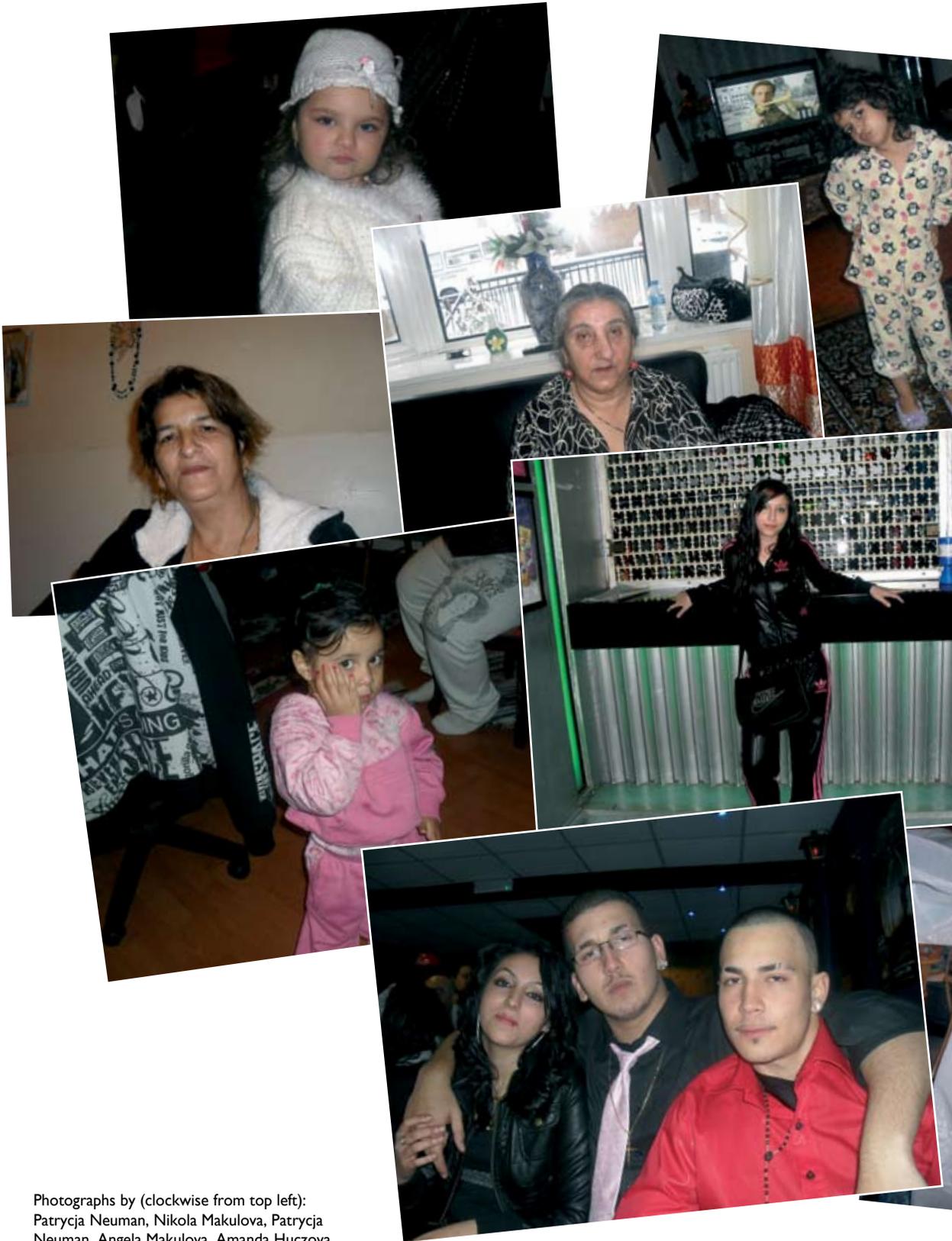
I think the first step is to put them online properly, making a permanent online exhibition. Then possibly a book. Lambeth Archives expressed an interest in the project before I started, so hopefully that will work out somehow. I am hesitant to exhibit them, as I feel they don't belong in a gallery. The reason they were so successful was because they were on the participant's domain, where they felt comfortable and uninhibited.

Has this experience inspired new project ideas that you might do in the future?

It has given me more confidence to ask people from the street if they want to be photographed. For my Valentine's Day project this year I was so much more confident, and I think it's a direct result of the Brixton People project.

And I suppose it has made me more conscious of the power of photography and art on people who aren't used to it, or indeed educated about it. It has made me very keen to do more participatory work or teaching in the future.





Photographs by (clockwise from top left):
Patrycja Neuman, Nikola Makulova, Patrycja
Neuman, Angela Makulova, Amanda Huczova,
Gabriela, Gabriela, Angela Makulova, Amanda
Huczova, Nikola Makulova

Roma Women

presented by Different Culture Photos



A group of teenage Roma women in East London have participated in a community project to learn about photography and document a time of complex transition in their lives. At this pivotal stage they are not only growing into womanhood but attempting to adjust to British multiculturalism, having come from a background of Eastern European segregation. The project was led by photographer/educator Manuela Zanotti and Jacob Garber of The Children's Society, partly in an effort to challenge stereotypes about Roma people, that they are either romantic and free or living in desperate poverty. Ten Roma women took part by photographing their personal lives, making self portraits and recording audio of their stories.

An exhibition of the work, Roma London, was curated by LIP member Liz Helman and shown at The Art Pavilion in Mile End from February 10-19.

Liz says, "I was attracted to this project because the photographs would be the work of non-photographers, and excited to be working with pictures that were fresh and not the end-result of too much photo theory. The main challenge was to edit the participants' pictures in with Manuela's, presenting an intimate view of the girls' lives and families. I was able to bring my photo editing skills to the collaboration, and realised that the best way to fuse all this material was to select and present an overview of the images, creating a unified body of work. In the end, the work was narrowed down to about 120 images, displayed in a way that would establish a dialogue not only between the pictures, but also with the viewer, who would be invited into the world of these young women. I am very pleased with the outcome of the exhibition, and I am hoping by showing Roma people in a positive light, that some negative myths might have been dispelled."

Roma Women

Photographers

NIKOLA MAKULOVA, 17 
Born in Koshitse, Slovakia

I came to the UK three years ago. My friends in my country, I left them, and my school. But I felt good when I arrived in England. Sometimes no good, sometimes good. When I came here, I had too much family here already. I came two months after my dad. Now I'm in college. It's good for me because here, you know, I take some money. In my country, no. My friends at college are Roma and some are not Roma. I think showing our pictures can teach people something about Roma people that they didn't know already.



 **ANGELA MAKULOVA**
Born in Koshitse, Slovakia

I like being Roma, I like the culture. Dancing, food, clothes. But Roma people are like English people. We're all the same. We came to the UK three years ago. When we left, I feel no good. We had too many friends there, but now I'm feeling better because I meet new friends, I'm in college. Being on the project helped me learn about photography. It helped improve my English. I want to be a photographer, it's interesting for me. I'm happy when I'm doing the pictures.



 **ROXANA LUNGU, 13**
Born in Petrila, Romania

I came to the UK in 2007. I felt strange because everything was different from my country. I'm interested in art, media and graphics. My school is nice because I have friends. The first time I came in this country I didn't know how to speak English, and they learned me. Photography means the way you want to take pictures, if you want to learn about taking pictures. I like being behind the camera because I know that I am taking the picture and I am taking it the way I want to.



Photos by Manuel Zanotti

SINDY CZUREJA, 15 
Born in Zakopane, Poland

I'm interested in music and photography. Being Roma means a lot to me as we have a different culture than other cultures. We are all a family. All Roma people are a family. You can recognise a Roma person anywhere. I came to the UK about 12 years ago. When I left Poland I felt happy, I think. I'm not sure because I was really, really small. The future for Roma in London is that they will be as equal as everyone else. At the moment they're not. There are some parts of the UK where they're racist to Roma people. In the future that will be all gone.



GABRIELA, 16 
Born in Koshitse, Slovakia

We came to England 26th April 2006. I felt good when I arrived in England. My family decided to come to England for a better life. In Slovakia it is no good because there are no jobs for Gypsies. Slovakia people, they hate the Gypsy. I'm happy to be Gypsy. Slovakia Gypsy are different to Polish Gypsy. We have different life. My college is good. This is my first year. My friends there don't know I'm Gypsy, I don't tell them. London is good because the people don't know who is a Gypsy. It makes me feel good to see pictures I have taken of the things I like. People, places, everything.

how we see

communication



communication
readified for what's coming
the moon zooming in
and out of focus for
the most momentous of
a brief snatch taking us
closer to knowing
something which means more than
nothing we can ever
say because
there are never enough
words besides
the thousand we have been
sold over to in the swap
as we believe we have
got the better perspective than
any or all of those
scrawling poets sitting
chipping out their sculptures to
keep the editor from the door and
make something from
the writer's block which has
obstructed the exit towards
making any clear case in the escape
why a photo can eclipse
any huge pile of
words assembled to
an accurate presentation.
communication is
whether you get it or not.
keeping the transmission sending

by Steve Gross



1 - Chris Moxey



2 - Jason Yeomans



3 - Francis Minien



4 - Declan O'Neill



5 - Matt Clayton



6 - Gareth Gardner



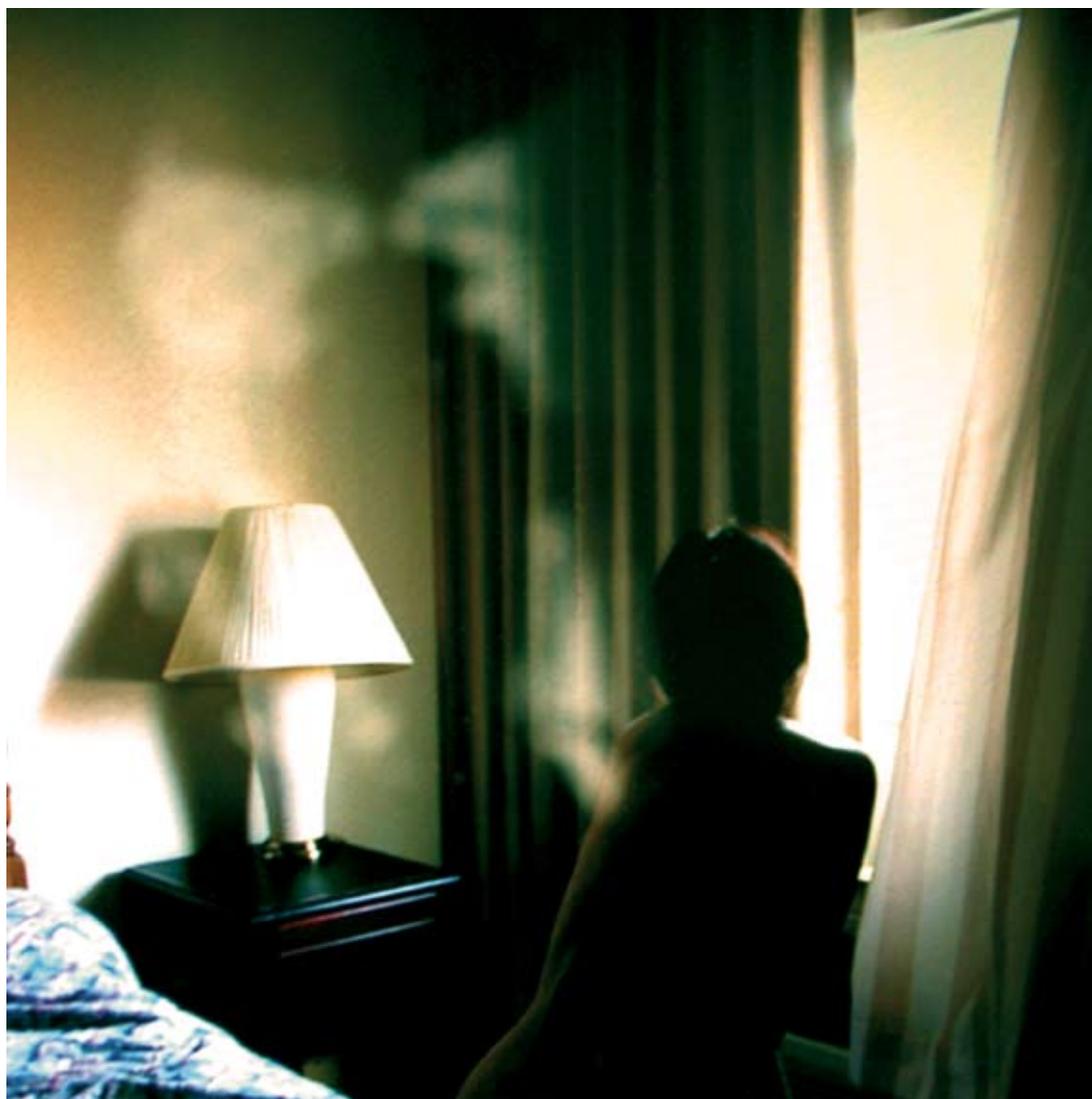
7 - Andy Preston



8 - Marysia Lachowicz



9 - Timothy Belcher



10 - Nissa Lipowicz



11 - James Reid



12 - David Whiting



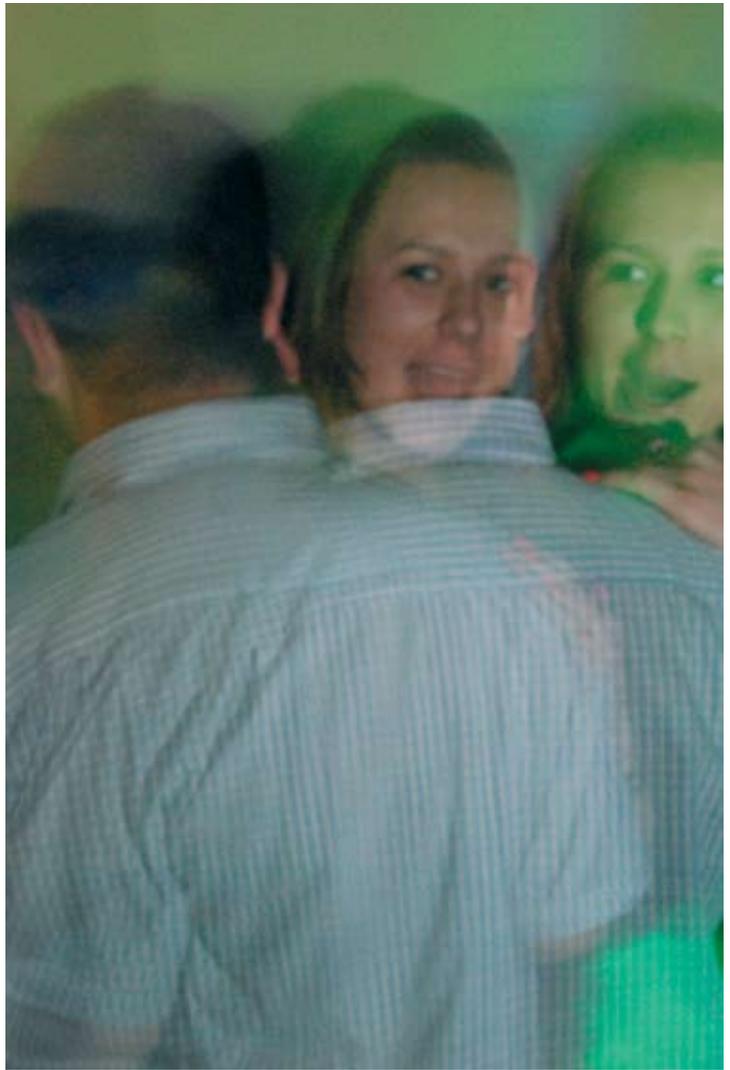
13 - James Reid



15 - Robin Parkinson



14 - David Solomons



17 - Lucie Varekova



16 - Pete Webster





18 - Susanna Suovalkama



19 - François Leherissier



20 - Nissa Lipowicz



21 - Monika Kita





22 - Lucilla Nitto



23 - Caroline Fraser



24 - Sam Tanner



25 - Anita Strasser



26 - Holly Revell



27 - Susanne Hakuba



28 - Mandy Williams

Index

Theme Cover - Mandy Williams 'Call', 2009

- 1 - Chris Moxey** 'The Optimists' - These empty chairs represent for me a lack of communication, reminding me that we're often the worst at communication when we most need to do it. At the same time, there's a hint of optimism as they wait patiently to be filled with people.
- 2 - Jason Yeomans** From the ongoing series 'outside over here' that explores our relationship with the constantly shifting nature of our contemporary landscape in London, and how the human figure is often subsumed within it.
- 3 - Francis Minien** From the triptych 'See, Hear, Speak I' (Speak), an exploration of what the streets of everyday life are communicating to us in various forms, through the devices of advertising such as billboards and fly posters. What is being communicated in the street? There seems to be something lost in translation, a wasted opportunity to communicate.
- 4 - Declan O'Neill** From the series 'Sacrificing Ulster's Hand', the mutilated red hand is a symbol and icon for an ethnic creation myth immersed in violence and land ownership. It is culturally ambiguous, problematic, and now policy makers and social regeneration people are keen to see it removed completely from the cultural landscape of Northern Ireland.
- 5 - Matt Clayton** Norfolk Lines I
- 6 - Gareth Gardner** Jaywick, from the series 'Postcards from the edge'. The messages we hear from people living by the British seaside might risk being drowned out by neon lights and electronic bleeps of amusement arcades, but their written messages - signs, notices and graffiti - speak volumes.
- 7 - Andy Preston** Chicago 2007, from the series 'Communications: the writing on the wall'
- 8 - Marysia Lachowicz** The Phone on the Wall from the series '66 : The Story of a House', a project looking at home, nostalgia and loss.
- 9 - Timothy Belcher** Grazyna i Wiki
- 10 - Nissa Lipowicz** may all that I have lived be as if it were a dream, Towne Motel, 321 - From 'American Exile: Roadside Motel Series'. Hotels are many things. They are boxes of bedrooms that litter the highway system. They are venues of inconsolable love. They are fantasies in which the imagination overrides reality. These photographs are about vacancy, Americana, psychological and physiological depression, motifs of beauty and form and the communication of emotional bankruptcy through spaces shared through time.
- 11 - James Reid** INTRANCEASMISSION: This work was captured as static space data centres. Influenced by the unimaginable levels of security involved and the complete absence of humans, I re-thought the meaning of these spaces and the entire issue of contemporary communication. Electronic data cannot be seen, but is at the heart of human action using mobile telephones, email and the sinister transactions of the corporate world.
- 12 - David Whiting** Workers' Memorial Day, Tower Hill, 28 April 2009 - The series 'Public Space, Personal Loss' seeks to reveal the

human cost of worker fatalities which have occurred during the construction of public buildings. These places become symbols of loss, grief, reflection, memorial (where no formal memorial exists), and a lack of corporate accountability.

13 - James Reid see 11

14 - David Solomons Dean Street, 2009. From the series 'Up West'

15 - Robin Parkinson Taken during a few days in Havana whilst flying along in a horse carriage; when I saw the symmetry of the people on the phones I knew I had a shot.

16 - Pete Webster The Kiss

17 - Lucie Varekova A touch, a look, a movement... tools of non verbal communication. Observing how people interact without speaking, touching is very powerful and dancing is one of best ways to express ourselves and get closer to each other.

18 - Susanna Suovalkama Cubans in conversation

19 - François Leherissier 'Train' from the series 'Disconnection'

20 - Nissa Lipowicz nothing between us and our love, City Motel, 119 (also see 10)

21 - Monika Kita 'Why don't you call me...'; part of a project showing alienation in modern society.

22 - Lucilla Nitto MARK 5 - I met Maggie when I was looking for someone who wore the marks of deep anguish, but could also communicate hope. She was perfect. We talked for a long time and one day she decided she was ready to release the pain, and be alive again. In a small theatre there was a spotlight shining from above, and her body. She moved her own body following her instinct and I photographed following mine. For the first time in her life she showed her belly furrowed by deep marks, an enduring reminder of a difficult liver transplant.

23 - Caroline Fraser Message and a bottle, from a series of images exploring the messages found in the world beneath my feet. A numeral in the gutter with no identifiable meaning becomes intriguing to the casual passer-by.

24 - Sam Tanner A and E Department

25 - Anita Strasser Bojan and Taja, from the series 'Eipprova I 9' - As a new resident in these flats around a shared courtyard (in Ljubljana, Slovenia) I tried to improve communication amongst the residents through photography. After two years documenting their lives, I exhibited photos and texts in the courtyard space together with a neighbours' party.

26 - Holly Revell 'Delete' from 'Convergence Cafe' - an installation based on the effects of digitalization upon photography, education and culture where old and new media collide. Born before the 80s I have had to learn digitalisation as a second language, and I don't always trust technology or take it for granted.

27 - Susanne Hakuba "Niesha" from the series 'Streatham High Road - Seeing the light'

28 - Mandy Williams 'Response', 2009

The theme for the next issue is **LEISURE**

www.londonphotography.org.uk/magazine/submit



back FLIP

ARTICLES
EXPOSURE
WORKSHOPS & TALKS
EXHIBITIONS
MEMBERS' BOOKS
PHOTOBOOK REVIEWS

The evolution of printing

by Andy West and Paul Ellis

Photofusion in South London ran an exhibition through December and January celebrating the art of photographic printing. The show featured work by Bill Rowlinson, doyen of black & white master printers, who died in 2008 leaving Photofusion his print collection including work by well known photographers Sarah Moon, Bill Brandt and Julia Margaret Cameron.

Alongside Rowlinson's prints hung a parallel exhibition by photographer Richard Nicholson, entitled *Last One Out Please Turn On The Light*. His large format images document London's last remaining professional darkrooms that were once the engine rooms of the British photographic scene, turning out iconic prints for galleries, billboards and glossy magazines over a period of decades.

This pairing of exhibitions brought home the fact that photographic printing just isn't what it used to be. Before WW2 photographers generally processed and printed their own images and though professional printers existed they often worked in-house for newspapers or film studios.

As photography began to attract greater recognition and acceptance as an art form, independent printers like Pierre Gassman (who in 1950 founded Le Laboratoire Pictorial Service in Paris) and subsequently Rowlinson, rose to prominence as artists in their distinct discipline. Not only could fine art printers produce far better results than photographers themselves, but as their skills developed they experimented with somewhat unorthodox techniques.

Photographer Bob Miller,

who worked with Rowlinson over many years, recalls: "He once showed me a split-toned and slightly solarised print. On asking how it was done, he replied that he took some selenium (a dangerous chemical) and boiled it up on his cooker. He then took the print out to the garden and poured the selenium all over it, creating a look that no one else in the world could get. I put in my note book never to do this!"

As photography became more widespread in the late 80s and early 90's, the demand for darkroom space increased. Communal darkrooms like Camerawork and Rapid Eye in East London, and Photofusion in Brixton, had waiting lists that ran to weeks and sometimes months.

Quickly these places became the cornerstone of London's photographic community where photographers of all levels and abilities met, discussed their work and compared techniques. However, as photographic printing was at the height of its popularity, its successor was waiting in the wings in the form of the Apple Macintosh computer.

This February marked the 20th anniversary of the release of Photoshop, an application that enabled users with the most basic skills to alter images with tremendous precision and flexibility. Since then its influence has become so great that virtually every image we see on billboards, in magazines and on websites has been 'photoshopped' in some way.

The possibilities for retouching and manipulation have so expanded that our understanding of photography has fundamentally changed; we no longer associate the photographic image with 'truth' in the same way we once did.

Along with the rise of Photoshop came advancements in other photographic technologies that affected the traditional print. The continued improvement of inkjet printers and development

of digital 'c-types' have provided photographers with a high quality digital alternative to making prints in a darkroom. Digital capture itself has contributed significantly to an overall decline of photographic printing - with images being transferred straight from camera to computer, the majority of images we consume now are seen online rather than as prints.

Our relationship to the images we produce is also altered by the tools we use. Working on a computer isolates us and presents a somewhat dehumanised experience of image-making. Compared with the clinical efficiency of Photoshop, using film and printing in a darkroom seems time-consuming, messy and expensive. But like vinyl is to music, there is something magical about the darkroom experience which can't be replicated with a computer, such as the 'happy accidents' that Rowlinson's experiments produced.

This experiential aspect is attracting new audiences into the darkroom. Students, hobbyists and enthusiasts with little or no experience of photographic printing are beginning to realise they are missing out on an important part of the process and want to reconnect with the heart and soul of photography.

Fine art printers like Nick Jones, who prints at the Photofusion darkrooms, are now regularly called upon to impart their knowledge and expertise in evening classes teaching dodging & burning, toning and F-stop printing. It is early days, but there is a good chance that more people will realise the value of processing and printing their own images and visit one of the few remaining darkrooms to give it a try. If access courses like those at Photofusion continue to be popular, maybe Richard Nicholson will consider renaming his project; *Last One In Turn Out The Light*.



Royal Academicians in General Assembly 28 May 2009, by Dennis Toff

The X-factor

Entering the Taylor Wessing Portrait Prize

by Dennis Toff and Terence Pepper

This annual exhibition at the National Portrait Gallery celebrates the best of contemporary portrait photography as selected from an open-entry international competition. The winning portraits are diverse in theme and purpose - from fine art, advertising and editorial portraits to family photographs. With a top prize of £12000 up for grabs the competition is fierce, and entries come from emerging photographers, professionals, students and amateurs alike. Dennis Toff is a LIP member whose portrait was selected for the 2009 exhibition, and Terence Pepper, photographic curator at NPG, is also on the judging panel.

Dennis Toff on his experience in the competition:

When I completed my book project to photograph the Members of the Royal Academy, the first time all of the Royal Academicians had been represented since George Dance's sketches of the late 18th century, I was asked by the President to depict them at a General Assembly. The last time this was done appears to be when Henry Singleton painted a meeting in 1795 in which Members were seen in a variety of informal poses.

Whilst preparing and before my assistant ushered them into a formal grouping for the portrait, I noticed that there were pockets of relaxed small animated groups. Realising that this paralleled Singleton's work, and that as soon as I fired the flash they would stiffen up, I pressed the trigger. I could not have asked for a better outcome to my quest!

Although I am fortunate in having more than 30 portraits in the NPG Collection, having my work accepted for their Taylor Wessing exhibition of only 60 prints was exhilarating. It was enjoyable to attend the evening

preview and meet other successful entrants - there was a sense of comradeship at having achieved a notable stage in one's work.

The entry detail stresses that successful entries cover excellence in a diversity of styles interpreting 'portrait' in its widest sense but with an emphasis on their identity as individuals. Looking at the selected work and through the catalogue one would be hard put to find any common denominator - there is no magic formula, no common approach or expression, but to me there is an 'honesty' about the images and something which made them stand out.

I try to learn as much as possible about the sitter and get them to relax. My goal is to present them in a way that will provoke someone who knows them well to, hopefully spontaneously, say 'that is so like them' and for others to learn something about them. Is this an aspect of the so-called essence of the person? The responsibility is how to capture it and that's where I think that the honesty comes in. >

ARTICLES

< The very subjective nature of my view is confirmed by this year's 4th prize winner who said she 'couldn't disagree more with the idea of the portrait as a way of capturing the essence of the person. The essence of a human is so complex and contradictory it is impossible to capture' - and that the less she knows about them the better.

Terence Pepper on Dennis Toff's portrait: We liked the very fact that he had assembled this huge group for an ambitious attempt to pay tribute to the earlier painter group, Henry Singleton's Royal Academicians of 1795.

On what makes a successful portrait entry: This is the million dollar question and there is not one single answer. A successful entry is one that either all of the judges agree on or that one or more of the judges champion - it has to grab us. Technical quality is a factor but certainly not the whole story. The diversity of the work submitted from all over the world and the range of portraits selected for the exhibition is always staggering. This makes the formula for success impossible to define. For the judging process in 2009 we looked at over 6000 photographs on the first day and so if the work is eye catching this is a starting point.

On change: Because the selection is based on images produced in the preceding year this obviously reflects changes in photography styles and trends from the past year - this is what keeps the exhibition current and refreshed. The judging panel changes every year so each judge's own personal view is also factor.

Tips for entering: Do read the rules extremely carefully and take note of the closing dates and the correct address for entries. You can now apply on-line which many people are doing and this makes the process easier for everyone involved.

Submissions for 2010 open in May
www.npg.org.uk/photoprize

EXPOSURE

Strange.rs in town

Like-minded photographers are forming collaborations in abundance these days. Whatever ways they come together, by meeting through an MA course or other means, collaborations present new challenges and avenues for exposure, and strength can be found in numbers.

Strangers is a newly-launched collective of 20 international photographers who mostly 'met' online via flickr and are united more by their attitudes towards photography rather than by sharing a common style. Julien Boast and Michael Dennington are members based in London who say their group's common denominator is an approach based on intuition where the photographer is protagonist - those photographing a response to their personal lives.

Together the strangers are developing projects out of work that the individual photographers make on their own, by creating evocative slideshow presentations incorporating images, text, music and voiceover. For each slideshow a couple of photographers will select images from a collective pool with a narrative in mind, then edit a sequence before handing it off to others to carry the idea further. How images are finally used can come as a surprise, giving photographers new perspective and alternative insight into their own work.

Julien says, "Editing other photographers' photos is one of the most intense ways to learn about photography."

Participating in this process involves intense dialogue and constant sharing of ideas and new work, which increases scope for personal growth. Though they are spread far and wide geographically, sharing images, discussion and debate online is immediate

and brings the photographers out of isolation. As for their audience, the experience of looking at the photography in a moving multimedia production is more entertaining and intellectually stimulating than clicking through a standard portfolio site.

So the collaboration produces intelligent, artistic pieces unifying variable parts, and the experience is inspirational for all involved. *The World On Its Side* is a three-part project that strangers recently produced, based loosely around the words, themes and ideas of LA-based writers John Fante, Charles Bukowski and Mike Davis. Interpreting the moods of their texts directed the selection of a series of images and audio recordings.

At the outset the strangers' goal was to regularly produce new content, in part to augment the online presence of their personal portfolio websites. Each member pitched in a small amount of cash for operating costs, but hard effort is what ultimately brought their initial ideas to fruition - along with having a member or two capable of developing the website. They aim to publicise a new slideshow at least once a month and attract viewers through promotion on flickr, twitter, facebook and via their 'ecosystem'. Future possibilities include producing books or selling prints.

See the results online at
www.strange.rs

Online print galleries pop up in the UK

Following the success of 20x200 - the New York-based online gallery selling affordable, limited edition photographic prints - a new crop of online print galleries has sprung up in the UK. Last year the

Jen Bekman-led 20x200 received capital investment of over \$800,000 and perhaps some UK entrepreneurs saw a need for the concept over here. The principle idea was to sell an edition of 200 small prints for \$20, and larger prints for \$2000 in an edition of 2. New editions are announced twice a week with many selling out, and Jen Bekman's ability to generate excitement for the artists' work has been contagious.

The idea has possibly been a bit slower to take off in the UK, but these are some of the new galleries working to raise the profile of photography as collectible art:

Troika Editions, one of the first to launch, offers photographic prints in three edition sizes priced between £25-£3500. Their ambition is to make collecting photography open to everyone, and their site features video interviews with artists including LIP members Bill Jackson and Carolyn Lefley. Each month there is a new 'critic's choice' highlighting an image from the collection. Troika is also now offering limited edition photo books starting at £15.

www.troikaeditions.co.uk

Contact Editions hasn't been around long yet, but in addition to selling prints they host bi-monthly informal critique sessions to give photographers and enthusiasts an opportunity to socialise while discussing work and looking at photographs over drinks.

www.contacteditions.co.uk

Nova Gallery is a partnership between photographers Andy Newson and Simon Courcha that launched last summer with a charitable approach: 10% of purchase prices are donated from its profit share to support charities. They state a desire to 'utilise the power of photography as a catalyst for positive social change' by working with selected charities. Confirming this commitment, in mid-January Andy started a Charity Print Auction on flickr to raise funds for the Haiti Earthquake Appeal. Quickly the auction group gathered steam

with over 1100 members joining worldwide. Photographers donated prints for auction, independently managed bids and shipping, and in just over two weeks £18,347.28 was raised. Andy says, "I think the initial success was partly down to some really great photographers taking part and promoting it in their circles, then flickr did a couple of blog posts highlighting the group."

www.flickr.com/groups/charityprintauctions/

www.novagallery.co.uk

Eight months running a Soho gallery

by Anne Clements

I've been "resident artist" at the 7 Marshall Street Gallery in Soho now since August 2009.

The stipulation on taking the space was that I should be prepared to move out at very short notice if a paying tenant could be found. The upside has been access to a gallery that I could never have afforded to rent as it just wouldn't have been commercially viable. The downside is that I can never plan anything because I might have to pack my bags quickly.

Running the gallery and curating the work of seven local artists has been a fascinating experience and I wake every morning full of beans and eager to get there. But it's hard work because you have to keep freshening the windows and thinking of new ideas to capture attention. I get up every day between 5 and 6 am to work at home processing, printing, making mounts and framing before heading to the gallery for mid day. Fortunately my own work sells consistently so I cover my costs and make a small profit. But in keeping passersby interested, you have to fork out money on risks that sometimes don't work.

For example, printing and marketing costs for the January sales and Valentine's day didn't pay off, but sales more than tripled in the month running up to Christmas so I needn't have spent money on flyers.

Exhibiting the work of other artists has given me an opportunity to find out what sells and what simply arouses public interest. I've discovered that "art" doesn't sell in Soho unless it's under £300 and people won't pay above £150 for a large (24"x36") framed photograph. Visitors are also much more interested in photography and often completely ignore the paintings. This surprised me because I thought it would be the other way around.

The great thing about being near Carnaby Street is that as well as Londoners and local office people, the gallery attracts tourists. So it's not surprising that the best selling photographs are ones showing facets of London.

Visitors both from the UK and abroad are not interested in travel photography at all, nor do they buy portraits or street photographs where the people are identifiable. They don't want traditional tourist shots of London either. They mainly come in and buy something with a London twist but either off the tourist beaten track or "different".

Surprisingly, my best selling photo is a wide angle shot of an anonymous young man passing a derelict pub on Hackney Road called The Flying Scud, which has now been knocked down. It gives me great pride to know that this photograph is now on the walls of dozens of homes all over the world, including Manhattan, Milan, the Hackney block of flats also featured in the photo, and the home of a Soho woman who had her hen night there in 1989!

I'll be sad to leave the gallery at the end of March when the owners of the lease move back in. It has enriched my life but how lovely it will be to have more time to take photographs!

Why Workshops?

by Virginia Khuri

"When you take a workshop you become a part of a community. You discover how much you have to learn from others - and how important that is. You also discover how much you have to give to others - and how good that feels."

John Paul Caponigro (from his website)

Do you ever wonder what your photographs are trying to say? What they really do say? Can you articulate your intentions? Do you wonder what - if any - meaning they have for a viewer? Do you think it is possible for one to grow through photography? Do you want your pictures to communicate - or are you content to see them just sitting there smiling nicely?

Many years ago I was a fortunate participant in workshops at the now legendary Photographers' Place in Derbyshire (www.photographersplace.co.uk) and there began a journey along a road I am still traveling. I began to learn the art and craft of photography from such luminaries as Raymond Moore, John Blakemore and Thomas Cooper as well as Paul Hill himself, and through their encouragement began to find my own photographic voice. But more importantly I became a part of that photographic community.

Much of the discussion in those workshops was around the meaning that photographs communicate. What was the context for that meaning? And did it reflect the photographer's intention? Often we could not articulate our intentions; we were surprised at how others 'read' our images. We were made to think about what we were doing and discovered that the possibilities of photography are immense. In the end understanding our own



work, as well as that of others, is about a deepening of self-knowledge that goes far beyond making pretty pictures or simply developing a 'style'. It is what all meaningful photography is about. A great photograph can resonate far beyond "I was there and this is what I saw".

In the course of those workshops and helped by Paul Hill's overflowing bookshelves, we also delved into the history of photography to consider the work of past masters as well as current ones and the critical discourse surrounding them. An essential part of a photographer's self-knowledge comes from knowing the tradition from which his work springs. As the saying goes, if we don't know where we have come from, how can we know where we are going?

By the time I went along to my first workshop I had gained an Associateship in the RPS and knew of the work of Ansel Adams and of course Britain's own Bill Brandt, but that was all. I had never even heard of Paul Strand, Walker Evans, Harry Callahan, Paul Caponigro, Minor White, Alfred Steiglitz, Imogen Cunningham, Edward Weston, or Josef Sudek. Today with so much information available at one click, I doubt anyone would be so ignorant! But for me, then, it was truly astonishing and exhilarating to find in books images that mirrored my own failed attempts. Their makers became my 'mentors' and confirmed a way of working, a way of seeing. Without these workshops I very much doubt that I would have continued taking photography seriously.

Raymond Moore led my very first workshop. For information about him go to www.weepingash.co.uk. I had seen his work exhibited at the Hayward just a year before but I didn't connect him with it (I'm not good at remembering names!) until he began showing us his prints which I recognized immediately. I couldn't believe it. Someone of

From top: Paul Hill 1977; Jane Buckton and Raymond Moore, 1977; Noeline Kelly, Gunnar Pick and Chris Holmes, 1977. Photos: Peter Mestholl

that caliber willing to look at my work, willing to help me! And that was just the beginning, but it is what workshops are all about.

Now you can have such personal appraisal of your work in portfolio review sessions. They are invaluable in themselves, but they lack one key aspect of the workshop – other participants, and the learning that takes place during conversations between them and the feedback on your work by a group of people present because they are equally passionate about photography.

LIP cannot replicate the benefits of residential workshops where all of this is combined, but if you take all that is on offer, the workshops, talks and satellite groups, then I think we can come pretty close. Learning ways to share your ideas within a community could lead to an understanding of how to better express yourself through your images. So if you decide to find your photographic voice, to know where you come from and where you are going, to know not just what you are photographing but why? then immerse yourself and participate!

Photographers' Place revisited

by Len Salem

Photography in Britain in the 1960's was very much a service industry to news, advertising, industry, fashion, science and so on. The idea that it could be a personally expressive medium, an art activity, was developing in the USA but the ripples of that idea had scarcely reached these shores until Paul Hill gave up his job as a photographic journalist and began to expound them to anyone who would listen.

In 1972 Paul became a lecturer at Nottingham-Trent Polytechnic



Mary Cooper, 1978, by Peter Musshall

and Derby Centre of Higher Education and was subsequently appointed Head of their joint course in Creative Photography. In 1976 he set up the Photographers' Place in Ashbourne in Derbyshire. There, and with the invaluable assistance of his wife Angela, he ran workshops led by people from here and abroad who believed that the medium had the potential to be much more than a technical skill to be honed but could be an activity of deeper personal significance.

These workshops were manna from heaven for the many photographers, amateur and professional, who had previously been struggling alone to evaluate and develop their personal work and had now found somewhere that stimulated their aspirations and allowed them to be shared with a sympathetic audience. That vision was the inspiration that led to the foundation of London Independent Photography, of Independent Photography in the South East, of small purely photographic galleries and of many more photographic courses on the arts side of our universities.

For personal and professional reasons the Photographers' Place stopped running workshops 14 years ago and Paul Hill, now Professor, devoted his energies to photographic education within the university framework. So it was with both surprise and delight that I heard that the Photographers' Place has been reborn, with new workshops planned for 2010.

COMING UP

Landscape Workshop Weekend with guest John Davies

June 4-6, 2010

with Martin Shakeshaft, Nick Lockett, and Professor Paul Hill, at Ilam Hall near Ashbourne in the Peak District

Where did Fay Godwin go to improve her photography? And where did Paul Graham get his early education in art photography? It was at the fabled Photographers' Place in Derbyshire's Peak District which in its 20 year history taught a whole generation of photographers. This workshop weekend is intended as an immersion in landscape photography for those who have gone beyond the beginners' stage and want to learn more about making photographs from an aesthetic as well as a technical point of view. You will 'eat, drink and sleep' photography for a whole weekend and gain feedback on your work throughout. For details of all upcoming Photographers' Place workshops see www.photographersplace.co.uk

Express Yourself: Photography Workshop

July 3-10, 2010

led by Paul Hill, at L'Ancien Relais in Escoulin, France

This week-long workshop in France includes full board and tuition, and its idyllic setting provides a perfect environment to express yourself through photography. With Paul's guidance, participants will get beyond the simply picturesque and come away with images that reflect what they feel as well as what they see. For details see www.escoulin.com

Spirit of the Age

May 29-30, 2010

RPS Contemporary Group event in Birmingham

A weekend event featuring talks by Ian Beesley, Joy Gregory, Brian Griffin, Tom Hunter, Greg Lucas, Jenny Mathews, Simon Roberts and Helen Sear. For details see www.rpscontemporary.org/events-rpscontem.html

LIP offers an ongoing programme of workshops and talks. For current details of upcoming events go to www.londonphotography.org.uk/LIPevents

EXHIBITIONS

Proud new venue for LIP's 22nd Annual Exhibition

by John Stead and the exhibition team

Exhibition Organiser John Stead is happy to announce that the 22nd Annual Exhibition of London Independent Photography will be held at Proud Gallery (Central), located between Charing Cross and Embankment stations in the heart of London.

This new venue offers increased exposure and inspiration which we hope will come as exciting news to members.

As before, the exhibition will run for the last two weeks in October, and submissions will close around end of August. Updates and more information will be circulated to members by email and available on the website shortly.

For many years we have exhibited at Cottons Atrium and during this time have grown steadily both in the number of members entering and also the level of work shown.

The LIP committee has considered ways to improve the Annual Exhibition, and after looking at potential new venues decided to make this move to a professional gallery space.

Normally the hire expense would be difficult for LIP to support, but with our not-for-profit status we were able to secure the Proud Gallery at special rates.

www.proud.co.uk
exhibitions@londonphotography.org.uk



The Victoria Tower, Houses of Parliament, Westminster, 1867 by Stephen Ayring © V&A Images

Gargoyles and Shadows

Gothic Architecture and 19th century photography

by Gareth Gardner

This exhibition may sound niche, but the early history of architectural photography is pretty much the story of photography itself.

A result of the ongoing partnership between the V&A and Royal Institute of British Architects, *Gargoyles and Shadows* is a diminutive but surprisingly rich collection of 19th century photographs and drawings of gothic architecture, offering a wider message about the role and use of photography during its formative years.

Indeed, architecture and early

'Early photographers weren't afraid to lug their enormous cameras up to precarious vantage points'

photography were made for each other. Buildings don't move, making them perfect subjects for early cameras with their long exposure times. You can see ghostly blurred figures in an 1855 image of Rheims Cathedral, taken by the French firm Bisson Frères.

This albumen print reinforces the ability of photography to record the finest detail, and what better showcase than the intricate finials, window tracery and gargoyles of gothic architecture?

"[One] can study from photographs with almost the same advantage as from the monuments themselves," declared The Builder in September 1862. Early photographers weren't afraid to lug their enormous cameras up to precarious vantage points, recording previously unseen - and dizzying - views of the gargoyles and spires on cathedral rooftops.

To modern eyes, it seems strange that old-fashioned gothic architecture was so popular among early photographers, who were at the vanguard of modern image-making. But the Victorian world was gripped by gothic fever, perhaps a reaction against the industrial revolution. In Britain, the medieval period was regarded as a "golden age" by gothic revivalists, and its architecture suitable as the nation's style. As a result, buildings such as the Palace of Westminster were constructed in an elaborate gothic style. The new Houses of Parliament are juxtaposed with the old Westminster Hall and Henry VII Chapel in a wonderful 1867 photograph by Steven Ayling.

The period was also defined by a fascination with collecting facts. With so many old buildings swept away as the result of rapid urbanisation, there was growing interest in recording the built environment and preserving our architectural heritage. There was expanding public demand for photographs of historical and pictorial sights, such as views taken by Francis Frith & Co.

This obsession led to the British and French governments embarking on major photographic surveys of their architectural marvels in the later 19th century, as well as the establishment of organisations such as the Society for Photographing Relics of Old London.

Perhaps the only disappointment of this exhibition is the absence of pioneer William Henry Fox Talbot, who used gothic architecture from the start. His first negative, taken in 1835, depicted an oriel window at his gothic revival home, Lacock Abbey in Wiltshire.

But there is compensation, particularly with some excellent examples of picturesque photographs by practitioners including Roger Fenton, showing ivy-clad ruins: "Symbols of the folly of human endeavour in the face of time and nature".

Later in the century, a more painterly aesthetic was popularised. For me, the show's most beautiful photograph is a view of a spiral staircase in Lincoln Cathedral, by Frederick Evans. Rather than providing a sober architectural rendering, it focuses more on the effects of light and shadow.

"Try for a record of emotion rather than a piece of topography," Evans wrote. As such, the exhibition reveals how far photography travelled in its first decades.

Gargoyles and Shadows: Gothic Architecture & 19th Century Photography, at the V&A, Cromwell Road SW7, until 16 May 2010
www.vam.ac.uk

UPCOMING EXHIBITIONS



Al Pacino, New York, 1995 © The Irving Penn Foundation

The House Martin and the Cinema: Photographs by Marcus Doyle

Images concerned with environments that have been altered and exploited by man, displaying the scars of human interaction without people in the frame. Until 17 Apr at Diemar Noble Gallery, 66/67 Wells Street, London W1T 3PY

London Calling

Explores the way photographers Anna Fox, Stephen Gill and Nigel Shafran have taken the capital city as their subject matter. 8 Apr - 1 May at James Hyman Gallery, 5 Savile Row, London W1S 3PD

Richard Billingham

A solo show of new work. 8 Apr - 1 May at Anthony Reynolds Gallery, 60 Great Marlborough Street, London W1F 7BG

Yoshihiko Ueda - QUINAULT

Images made in the 90s in a rare and ancient coniferous rainforest in Washington State, USA. 24 Mar - 1 May at Michael Hoppen Gallery, 3 Jubilee Place, London SW3 3TD

Irving Penn Portraits

The largest ever UK exhibition devoted to Penn's portraiture (above) with over 120 prints ranging from early portraits for Vogue in 1944 to some of his last work before his death in October 2009. £10, until 6 Jun at National Portrait Gallery, St Martin's Place, London WC2H 0HE

Format Photography Agency 1983-2003

Celebrating work of the only solely female agency in British photographic history. The agency represented 20 leading women photographers. Free, until 11 Jul at National Portrait Gallery, St Martin's Place, London WC2H 0HE

MEMBERS' EXHIBITIONS

Ending early April John H Rhodes, *Fujifilm Distinctions Awards 2009*; David Solomons: *Up West*; Constantine Gras: *Water Works*; James Reid, *Masked Ball*

Metroland The Ruislip satellite group of LIP presents their winter exhibition featuring interpretations on the theme 'Metroland'. *Until 10 Apr at Gayton Library, Harrow HA1 2HL*

Strange Shadows A joint exhibition of fine art photographs, with work by Camilla Broadbent. *7-17 April at AOP Gallery, London EC2A 4QS*

Long Exposures and Ghost Houses Two contemporary photographers whose current work investigates location, with Anthony Carr. *Until 24 Apr at Norwich Arts Centre, Norwich NR2 4PG*

Family Photos Unusual reworkings of family photographs by John Levett & Anne-Marie Glasheen. *8-25 Apr at Viewfinder Photography Gallery, London SE10 8RS*

Nude With Attitude Photographs by Holly Revell. *Until Apr 30 at EDVI Public House, Islington, London N1 0PZ*

London & Londoners London through the eyes of 2 photographers and 2 artists with very different perspectives, with work by Anne Clements. *23 Mar - 7 May at City Hall, London SE1 2AA*

Sight, Unseen Work by Ellie Davies and three other recent MA Photography grads whose exploration of shadow and darkness is inherent in their practice. *9 Apr - 21 May at Photofusion, London SW9 8LA*

Brentwood Fragments Brigitte Flock's personal perspective of Brentford's industrial and post-industrial urban landscape. *£8 museum charge, until 30 May at The Musical Museum, Brentford TW8 0DU*

Miniatures Graeme Webb, Nicholas Cobb and John Levett showcase their diverse and individual approaches to photographing the miniature. *22 Jul - 8 Aug at Viewfinder Photography Gallery, London SE10 8RS*

For current members' exhibitions see www.londonphotography.org.uk/exhibitions and our calendar www.londonphotography.org.uk/calendar

MEMBERS' BOOKS

BLANCHE

Photographs by
Sam Tanner



Blanche

by Sam Tanner
50pp 10x8in, self-published
www.samtannerphotos.com
Available at www.blurb.com/bookstore/detail/887359

Photography always has been the medium of choice to document important events in life, capturing and shaping memories of the past and providing comfort and sentimental value.

Referencing this idea, Sam Tanner's book *Blanche* follows the last ten years of his mother's life through old age and illness, until her death at the age of 97. At first, we are introduced to Blanche in younger and happier years and this opening picture subtly re-emerges to guide us through the book into different contexts.

As we see Blanche in various situations of her increasingly difficult daily life and advancing

fragility, her portraits are where Sam excels. They benefit from opposing sentiments - the intimacy of the mother/son relationship where an underlying unconditional trust is basis for being photographed in such vulnerable moments, contrasted by an apparent degree of distance and respect between generations. In the best examples of these portraits, we see not only the beautiful old lady, but also to get a glimpse of the character of the younger woman introduced at the beginning of the book.

Entirely shot in black & white, the pictures are framed by two texts; a poem by Rilke, which beautifully captures the poetic core of this series, and a moving handwritten note by Blanche in which she talks directly to her family. A delicate topic, throughout the book you feel the sense of melancholy, closure, and also gratitude that defines this deeply personal and accomplished work.



Loved; life; London

by Sean McDonnell
40pp 10x8in, self-published
www.seanmcdonnell.com

Available at www.blurb.com/bookstore/detail/861665

Also in black & white, but in a completely different genre to Sam Tanner's work, Sean McDonnell takes us into the streets of London with its everyday life and characters. Clearly inspired by the greats of street photography, *loved; life; London* shows people as part of their environment with the city not just serving as stage or backdrop, but of equal or superior importance dominating its inhabitants.

Often shot at unusual angles that suggest a free-handed technique, the pictures focus on details of a scene, zoomed directly into the action and leaving the viewer asking about the wider surroundings or sequence of time. Sean does not tell a complete story, but gives only a paragraph, a hint of wider context. This keeps us guessing and imagining, which makes this such an interesting

and enjoyable book.

Careful attention has been given to sequencing of the images, with picture pairs selected along similar structures and content. While this demonstrates a consistent underlying formal approach and good understanding of composition, not in all cases does it enhance the presentation or aid the flow of the book. Many juxtapositions are obvious or repetitive, diverting attention away from the individual content and towards searching for links between pictures, which potentially endangers the value of some strong individual propositions.

The unconventional approach explored in some of the photographs could also have been applied to the presentation and editing of the book. Achieving strong tonal range is difficult when using online print on demand services, and as these pictures are shot in a low key yet high contrast style they rely on detailed textures and atmospheric shadows. In print it appears some detail has been lost when compared to the vibrant online presentation of these strong examples of London street photography.



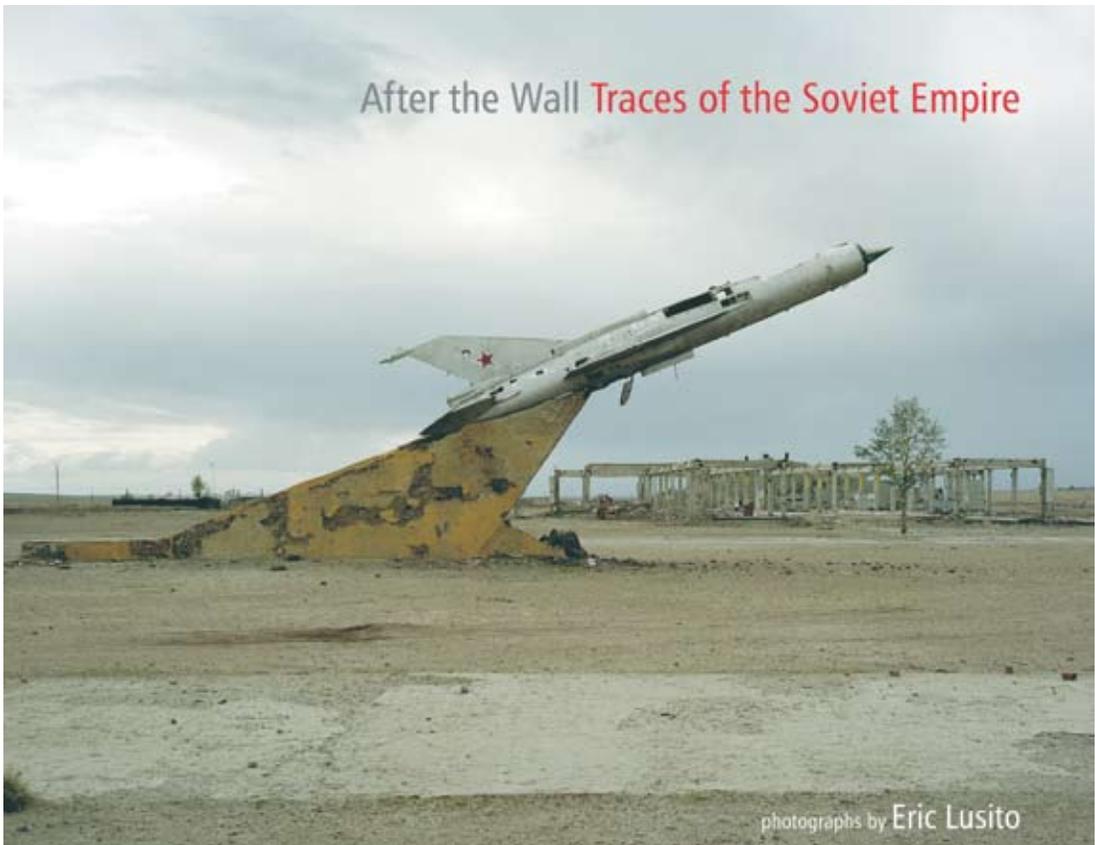
Home

by Kamal Prashar
56pp A5
www.kamalprashar.co.uk
Available at www.tangledfeet.com

Home by Kamal Prashar follows independent theatre company Tangled Feet as they tour their play of the same title through the 2009 UK festival summer. The ensemble uses physicality, images, music and text to create their performances, and the play explores the meaning and concept of 'home', based on individual experiences of the collective's multi-cultural members.

The pictures concentrate on the interaction of performers with their audiences, and the adaptation of the show to various settings in schools, high streets, parks and fields. Kamal often uses wide angle techniques and a panoramic format, and while formal technical aspects play a less important role in these pictures, preference is given to conveying the dynamic emotion of the performance.

Essentially designed in the layout of a programme, the material is presented in a collage style, including also quotes from performers. For the audience, this booklet certainly would serve as a good memory of what appears to have been a great day out.



After the Wall: Traces of the Soviet Empire

by Eric Lusito

Publisher: Dewi Lewis

www.dewilewispublishing.com

£30/£27 LIP members

An alternative title for this book could be 'What Remains' as the traces of the Soviet Empire lie abandoned, revealed in Eric Lusito's photographs.

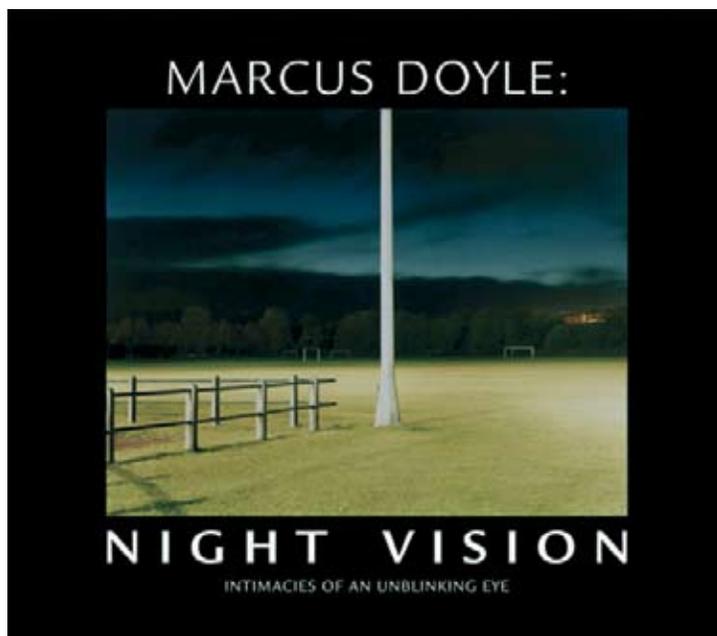
After the fall of the Berlin Wall, the divide, which had separated the Soviet world from the West induced the imminent decay of the Soviet Empire. With the military system at its heart,

military bases are found in every country throughout the Soviet Bloc. The union bases now hollow and dilapidated still stand as a reminder of the power once held within their walls.

Eric Lusito's journey to find these bases took him from East Germany to Mongolia, then from Poland to Kazakhstan. The walls of the bases are littered with murals, posters and slogans such as 'Victory starts here!' and 'Glory to the military sport', which chillingly display the vehemence of the union's propaganda machine. There is however, an undeniable beauty to some of these ruins whose faded surfaces soften the brutality of what once was.

This incredibly informative book gives a useful index of the locations and the histories of the places and often the pollution they leave behind. This is a wonderful insightful and visually fascinating book, teaching us the end of the Soviet Empire is not finite and is still important to consider.

'There is an undeniable beauty to some of these ruins'



Night Vision: Intimacies of an Unblinking Eye

by Marcus Doyle

Publisher: Vintage Works Limited

£22/£20 LIP members

(Signed copies available at Diemar/
Noble Photography, London)

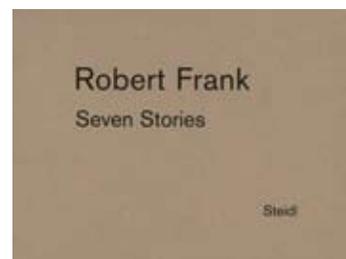
Now available in the UK, Marcus Doyle's book is a photographic glimpse into the night. From the age of 12 he has been fascinated by the landscape. Taking his first long exposures with an intuitive understanding of the light from such a young age Doyle began photographing the housing complex he grew up in, bordered by the countryside, thus began his interest in the landscape and 'Urban Sprawl' (the title of a series, some of which is featured in this book).

The presence of people is felt rather than seen, without actually

depicting them directly. This manifests itself in barren playing fields, the edges of towns and empty streets.

His locations vary dramatically, from his quiet home county of Cumbria, to a spotless diner in Monument Valley early in the morning before the customers roll in. The broccoli in a field resembles sculpted metal in the half-light that glows in the distance, casting calmness from the pylons in the background to the leaves in the foreground.

Doyle's gift for recording such scenes commands lengthy viewing. His photographs bring forth a quiet yet powerful response to the world that surrounds him. He allows the landscape to disclose itself as the open aperture collects the information before it in glorious vibrant colour. Light is lifted from the darkness, pulling back the curtain on a theatre of delights not to be missed.



Seven Stories

by Robert Frank

Publisher: Steidl

www.steidville.com

£20/£18 LIP members

As a committed fan of Polaroid I was delighted to see the release of this collection of 'stories' by Robert Frank. Before I even talk about the imagery I must comment on the books themselves - seven diminutive volumes simply numbered - 1, 2, 3, 4, 5, 6 & 7 - each book only 8-10 pages long, encased in a brown cardboard box instantly give the impression of something home made. I can imagine Frank carefully putting the books together and the publisher having to slavishly copy them. The Polaroids themselves are spot varnished to create the illusion of the actual object being present. These intimate books are filled with the ordinary wonders of normal life. The minutia of daily life, that when closely observed takes on its own quiet beauty.

There is a mixture of images of friends, still life and landscapes, which form personal narratives. With little information to go on we are invited to construct our own stories. Occasionally, notations on the Polaroids give clues to the people contained within its square frame. This intentional vagueness, coupled with the recognisable unique tones of the Polaroid aesthetic results in a warm and charming collection.

Turning Point

A series of incidents and opportunities



Two Heads by Nils Jorgensen

I took this photograph in about 1979, in Trafalgar Square, London, England. I was a photography student at the West Surrey College of Art and Design, and we were given a project to take a photograph in the style of someone we admired. I chose Elliott Erwitt. This was a lazy choice, in the sense that I didn't really have to do anything different from what I normally did, which was simply to wander about with my camera.

And while out wandering, trying to find something Erwitt might be proud of, I came upon this peculiar scene. I saw the man standing there, next to the statue, the two of them so similar. But I only half felt it was an interesting image. I took two frames. A day or so later looking at the contact sheet I saw how well it looked. It had been a tricky exposure, the bright sky behind, and the dark statue in front. Printing it needed

care too, and required all my newly learnt darkroom skills.

It is one of my earliest photographs which I still like today and has become one of my signature images. But it is also an important image for me because it pointed me towards my street photography style. At the time I was not aware of doing 'street photography' but simply doing photography, in its purest form. People liked this photograph, found it amusing, as well as curious. I realised I wanted try to do more of this.

I often pass by the spot at Trafalgar Square where I took this photograph. And I say a little thank you to Admiral of the Fleet Sir Andrew Cunningham for providing me with this photograph. His plinth position has been moved a few yards to the east, to make way for new steps. As for the other man, I thank him too. But I have no idea who he is.

Contributors

Andy Preston is a photographer based in South London, interested in landscape work, urban landscapes, natural landscapes and psychological landscapes. www.andypreston.org

Anita Strasser did a BTEC in Design Media in 1997-1999 in the London College of Printing, and has spent the last 10 years living and photographing in different European countries. www.anitastrasser.com

Anne Clements got the photography bug 4 years ago after 25 years as a documentary television director. She photographs on her travels around the world but also likes to create cryptic images, experimenting with layers and concepts. www.anneclements.com

Arnau Oriol Sanchez grew up in Barcelona, Spain. amingstone@hotmail.com

Carole Evans graduated from University of Westminster with a Masters in Photographic Studies in Sept 2007. She has since worked on private commissions and personal projects, and in 2008 she co-founded Photomovette, an organisation dedicated to bringing the old fashioned, chemical black & white photobooth to London. www.caroleevans.co.uk

Caroline Fraser's work is often painterly or abstract in nature, and concentrates on intimate landscapes, whether natural or man-made. She is exhibiting a series of abstracts from the beaches of Harris, Outer Hebrides, at Viewfinder Photography Gallery, Greenwich in Sept 2010. www.carolinefraserimages.com

Chris Moxey has a particular interest in the quirkier side of life, and inspired by a recent trip to California takes a break here from her usual street photography. She is currently preparing for her first solo exhibition in May. www.chrismoxey.net

David Solomons is a London based photographer who specializes in long-term street photography projects. He has published the books 'Underground' and 'Happenstance: Black and White Photographs 1990-2007', both in 2009. www.davidsolomons.com

David Whiting is a new member of LIP and recently joined the Queens Park Group. He enjoys architectural and landscape photography and exploring black & white film-based processes. davidwhiting@hotmail.com

Declan O'Neill is available for work. www.declanoneill.com

Dennis Toff trained at the University of Westminster's predecessor, the Regent Street Polytechnic School of Photography in 1942 followed by WWII service in the photographic branch of the Fleet Air Arm. He embraced digital exclusively in 1995 and is a founder member of www.lensmodern.com & Fellow of RPS. www.dennistoff.com

Different Culture Photos is led by educator Manuela Zanotti, and project

manager Jacob Garber. The *Roma London* exhibition was curated by Liz Helman assisted by Laura Nicholson and Dennisa Ratulea. differentculturephotos.blogspot.com

Francis Minien was born in Reading and currently resides in New York since relocating in 2006. He received his Masters in Photography in 2005 from De Montfort University, Leicester. He has exhibited extensively in group and solo shows in the UK and US, most recently in New York at Soho Photo Gallery. www.francisminien.com

François Leherissier is a France-based photographer. His work is focused on the connections and interactions of humans to their environment. www.francoisleherissier.com

Frank Orthbandt is a keen amateur photographer who recently re-discovered film while working on a personal black & white project, shooting in medium format. Now moving into curating and writing about photography, he divides his time between London and Berlin. www.frank-orthbandt.com

Gareth Gardner is a photographer and journalist specialising in architecture and design. www.garethgardner.com

Graeme Webb works as a consultant in video post-production, he returned to still photography and LIP in April 2009 after a long absence. He works with 'old school' films and mixes his own developers for his landscape work. www.flickr.com/photos/pinhole_boy or borderlineblog.typepad.com/graeme_webb_photography

Holly Revell is an artist and teacher in post 16 education, interested in the experience of photography and making it more live than past. She has an interest in her students' understanding and experiences of photography in comparison to hers and previous generations. www.hollyrevell.co.uk

James Reid is a professional photographer working in London, Brighton and Singapore. His practice involves commercial commissions and art based photography, working largely in the built environment, operational environments, people and private commissions. www.jamesreidphotography.com

Jason Yeomans is a graduate of Derby's degree course in photographic studies, and a fine art photographer working in London. In 2007 he won the 'Creatives Behind the Lens' award run by Corbis and Creative Review. www.jasonyeomans.co.uk/portfolio

Jerry Barnett enjoys photographing in London, Spain and parts of Africa. www.blackandwhitebritain.com

Jonathan Goldberg is an editorial, portrait and commercial photographer, working on personal projects between commissions. He's now also learning and experimenting with

moving images. www.jongoldberg.co.uk

Laura Noble is the Director of Diemar/ Noble Photography in London. She is an artist, lecturer, and author of 'The Art of Collecting Photography.' www.lauraannoble.com and www.diemarnoblephotography.com

Len Salem has been a LIP member since 1989 and for most of that period also Treasurer and Membership Secretary. Occasional exhibitor in the LIP Annual, he could do with having more time to make more photographic work!

Lucilla Nitto is a London based photographer interested in exploring women's life, with special focus on those who went through strong physical and emotional experiences. She achieves deeper knowledge of her subjects through a long confidence building process. www.lucillanitto.com

Lucie Varekova Photography is very personal. Whatever we do, see and go through in our lives, affects us. Recently I've become very sensitive to the social environment and that has been reflected in my work. www.lucievarekova.com

Mandy Williams is a London based visual artist working with photography, video and audio. Her recent exhibition work can be seen at www.mandywilliams.com

Marysia Lachowicz is a photographer working on community projects and as an artist in residence where she can develop her personal work inspired by collections or environments as well as engaging with the people within or users of the organisations. www.marysia.co.uk

Matt Clayton specialises in architectural and interior photography and environmental portraiture. He studied at London College of Communication and served his apprenticeship assisting some of the world's leading architectural photographers. He is based in London. www.mattclaytonphotography.co.uk

Monika Kita is a London based photographer working both in digital and analogue format. She has been involved in professional photography since 1998 when she started exhibiting her work. www.monikakita.com

Niils Jorgensen photographs the funny, sad or peculiar in everyday life. www.in-public.com or www.flickr.com/niilsjorgensen

Nissa Lipowicz is a fine art photographer from Richmond, Virginia, USA. lipowicznm@gmail.com

Pete Webster, an avid photographer for many years, engages in both personal art projects and commercial commissions. He regularly participates in group shows and helps run a visual gallery in northwest London. www.petewebster.com

Peter Marshall has published and exhibited photographs since the 1970s in the UK and internationally. He writes frequently about photography on re-photo.co.uk and photographs London, with 50,000 pictures on mylondon diary.co.uk and several other web sites. The Museum of London recently purchased 100 of his pictures for their collection.

Robin Parkinson is an amateur photographer who shoots just for fun, nothing more. He's just moved to New York and plans out to be out with his camera more often. flickr: RobinandCamera www.robinsphotoblog.com

Sam Tanner has been a documentary photographer for the last 25 years working mainly for charities and NHS Trusts. He also produces personal projects, some can be seen on the Blur website. He is currently working on several books he hopes to complete by the end of the year.

Steve Gross writes daily to enhance the existential stance. Known on flickr as Flickrclickr.kid.

Susan Truseler is a photographer living in London and finished her MA in photography at LCC in 2007. She teaches photography at Kingston University whilst following her own practice. www.susantruseler.com

Susanna Suovalkama is a self-taught photographer who loves combining travel and street photography. www.susannasuovalkama.com

Susanne Hakuba is a freelance photographer based in South London, and her focus is on portrait, editorial, and documentary photography. Besides several group exhibitions, her work has been in the Independent on Sunday, Jane's Police Review, "Arrivals" for the opening of St. Pancras International, and ICE Magazine. www.susannehakuba.com

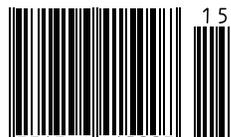
Timothy Belcher is currently in his final year at University of East London studying for a BA in Honours Photography. He also works as a Set Decorator and Stylist in the Film Industry. www.timbelcher.com

Tony McAttee was born in Belfast in 1973. He stayed in Bath after completing his MA there in 2000. He has exhibited throughout the UK and Ireland and has worked commercially as an architectural photographer for the last 10 years. www.tonymcateer.co.uk

Tony Othen Capturing a scene for its own sake is the photographer's privilege: applying time and place to it creates a cultural identity. I take my camera with me when I go on holiday and take snaps when I am bored with listening to people. tony@others.co.uk



ISSN 1746-4153



9 771746 415007

151