

for LONDON INDEPENDENT PHOTOGRAPHY

FLIP



£4

16 LEISURE

Published by

London Independent Photography



#16 Leisure, Summer 2010

Cover image: Tom Robinson

Back image: Barry Reid, 'Shit/mirror ball, Hastings Pier'

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 1987 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 MOVEMENT

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:

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

Queens Park

Pete Webster

020 8830 3372 - petewebster@talktalk.net

Ruislip Metroland

Robert Davies

01895 675676 - robertd299@yahoo.co.uk

Shoreditch

Jon Goldberg

jonathanpgoldberg@hotmail.com

West Wickham

Sam Tanner

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

Postal Address

fLIP Magazine

PO Box 66882

London E1W 9FD

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.



51



17



25

for LONDON INDEPENDENT PHOTOGRAPHY

FLIP

Editor's note	4
Letter from Malaga	5

MY WAY

24, 7, 17	
<i>Anthony Carr</i>	6
Gimbles in the wabe	
<i>Eric Perlberg</i>	8
My journey with theatre	
<i>Monika Kita</i>	10
Self-image	
<i>Caitlin Harrison</i>	12

FEATURES

Feet First	
<i>Tom Robinson</i>	14
Serpentine Swimmers	
<i>Celine Marchbank</i>	20
Interview: Stephen Gill	
<i>Tiffany Jones</i>	23
The photograph that inspired me	
<i>Paul Hill</i>	30

THEME

Leisure	31
---------	----

BACKFLIP

Articles	54
Exposure	56
Workshops & Talks	59
Exhibitions	60
Members' Books	62
Book Recommendations	64
Turning Point <i>Simon Roberts</i>	66
Contributors	67



13



43



22

Editor's note

Our summer began with hot days and exciting sport. So hot we couldn't focus on work that needed doing, but leisure time was a different story. We either kept shady indoors sprawled on the sofa or were down the pub watching the World Cup, and Wimbledon. Yes there were disappointments in sport, but Glastonbury had its first rain-free festival for seven years and Pride marched in style under a blazing sun. Picnics and fairs and fêtes galore! There was the City of London Festival, Festival of Architecture and Henley Royal Regatta. We've had every chance to kick this summer off right, cameras in hand, and may the good times continue.

It's nearly astonishing this issue got printed at all considering the distractions, but here it is!

For *My Way* we present work by four people with massively different approaches to their craft, and each one offers fascinating insight into their thoughts and processes. How many ways are there to approach photography, and can we call it photography at all?

Then how about jumping around the world *Feet First* with Tom Robinson? His pictures represent a light-hearted and effective way of keeping leisure experiences alive, and he continues to document memorable moments with his partner as they travel and trek around together.

Or perhaps you fancy a swim in Serpentine lake? Meet Celine Marchbank and friends there at 7.30am Saturday with your kit on! Nevermind the murk.

To further inspire you, I am thrilled to include an interview with Stephen Gill, a London-based independent photographer who diligently creates new work at every turn, and is enjoying success on his own terms. Stephen has followed the previous incarnation of this magazine and felt inclined to share with us details of his ways of working. If you aren't yet familiar with his pictures, I suggest once you finish reading you might grab another tea and browse the numerous portfolios on his website. Then go out and shoot!

Paul Hill tells about a photograph that uniquely inspired him toward the surreal, then we see the result of how mulling on a theme can motivate us to make great pictures. *How we see* 'Leisure' can be lazy, or crazy. It's tricks and games, anticipation and aftermath. When we neglect to make time for leisure things can unravel in a hurry, but at its best it's rejuvenating, amazing and even awe-inspiring.

Time now to lounge at the lido or relax in a cafe and sink into these pages, punctuated with a leisurely *Turning Point* as shared by Simon Roberts.

Here's to having more precious leisure time,
Tiffany Jones

editors@londonphotography.org.uk



Letter from Malaga

by Susanna Suovalkama

I could pretend that I've somewhat got to know Spain in the five weeks that I've been here. I could describe the people and their culture, traditions, motives, desires and fears, the history and the reasons behind the life being what it is. I could paint an elaborate picture of the landscape bathed in the inspirational light that falls on the south of Spain. But I'm not going to. I cannot fake to understand the unknown. I have only dipped a toe into the ocean and still have far to venture before I can tell what it's like to be even knee-deep. Instead, I will attempt to relate some observations I have made so far.

They say Andalusia is a world of its own and that here you encounter the real Spain, whereas the north of the country has a more European feel to it, as do the big cities. I agree. After living in London for eleven years, then spending a short while in the Basque country, this feels like a different planet. It's hot and it's not even summer yet. It's rough. It's



'I cannot fake to understand the unknown. I have only dipped a toe into the ocean and still have far to venture'

huge, dry, dusty and in large parts, desolate. It has hundreds of square miles of olive plantations. There are bullfights. Hippies and gypsies live in caves on the hills of Granada. It's full of reality, parts of which are polished up for easy digestion and presented in guide books and tourist brochures as shiny clichés. On the Costas on both sides of Malaga, drunken sunburnt northerners order their full English in the shade of the monstrous hotel complexes next to the crammed beaches made of grey dust.

Life here moves in waves. After a few active hours of work and shopping in the morning, the shutters promptly come down at 1.30pm and everyone disappears off to have lunch and to sleep

through the hottest part of the day. Only a few foolish tourists wander wearily along the deserted streets. If you passed through a small town at this time of the day you could be tricked into believing that it's totally bereft of all life. Apparently in big cities the siesta tradition is no longer adhered to as the people are starting to adapt to a more pressured money-grabbing lifestyle. Looking at the latest health reports one can see that this is a mistake and that keeping the age-old tradition alive would be much more favourable to the mental state of the nation. In most parts of the country though, suddenly at five o'clock the streets are teeming with life. Parents bring their children out, let them loose and gather to talk, and talk, and talk. Much later, at some indefinable point dinner time starts and goes on for hours. Here a rushed evening meal and the turnover of covers in restaurants are still unheard of. A few plates of tapas and a couple of drinks are stretched over a short eternity. Another burst of life fills the streets as different bars and clubs open and put on live music around one or two in the morning. Most nights of the week the last dregs of the mild-mannered revellers are gently ushered out, to go home in the morning light, around six thirty. Around a quarter of people don't have a job to go to in the morning.

Compared to London, the sense of local community is very strong here. People know their neighbours and go about their daily business in an unhurried way. Personal space is somewhat paradoxical as here people have lots of it but are physically and mentally much closer to each other. In London one spends hours in a stranger's armpit, yet managing to maintain a distance. The awareness of others that the Spanish possess and the politeness that stems from it is something to aspire to. I can count with one hand the times anyone unintentionally bumped into me in the last five weeks. Still, old habits die hard and at times I yearn for an adrenaline-fuelled brisk walk through hordes of people, all running late. Only very rarely though, and probably only because I haven't got a foothold of the life here yet.

The openness, directness and the lack of pretension make a beautiful combination. Once I adapt and start honing my communication skills more, I can expect to truly enjoy the ride and already, during a few short moments, I have felt as I was a part of the community. Last week I joined thousands of Malagans to celebrate the night of San Juan. On the shortest night of the year everyone gathers on the beach with friends and family to light bonfires and to eat, drink and to perform strange rituals to make wishes. At midnight I jumped nine waves and washed my face in the sea. I hope that the wishes and regrets I set alight will be appropriately dealt with despite the fact that I didn't leap over the fire three times. One has to draw a line somewhere with these new cultural expeditions.

24, 7, 17

by Anthony Carr

I was asked to participate in an exhibition at Cumberland Lodge in Great Windsor Park in late 2007 and early 2008. As a conference centre for discussions aimed at the betterment of society and typically not open to the general public, Cumberland Lodge was an unusual location for an art exhibition. However from my very first visit I was fascinated by its 17th century grandeur and was intrigued by the prospect of showing my work amongst many royal portraits and historic splendour. In fact, during the exhibition I had to temporarily remove a portrait of the Queen Mother to allow space for a piece of my work to fit.

I generally make my work in response to a particular situation and the Cumberland Lodge exhibition was therefore an ideal opportunity for me to develop a new body of photographs.

For probably around two years I had been experimenting with historic photographic techniques, notably camera obscuras and pinhole cameras, with differing degrees of success. I embrace new technologies and own a digital SLR, however my miniature home-made pinhole cameras were producing images I found more interesting. A growing number of photographers, myself included, feel the mystery and accidental nature of photography is being lost. Pinhole photography allows for a degree of uncertainty which can be frustrating at times but can be equally delightful, producing intriguing and unexpected results. Some of my favourite and most successful photographs have come about by complete accident. Or photographs have turned out very different to what I'd planned, particularly in long exposure photography. It is this element of surprise that I particularly enjoy.

I think there are many photographers today, especially younger photographers brought up in this digital age, who have no idea about the basic principles of light and capturing light. I know that sounds like something you say when you're in your twilight years but I'm only 33. Digital photography has made photography so instant, which has its advantages, but equally a huge number of photographs are seen and then immediately deleted. Photography almost becomes solely a process of selection and deletion, of refining. For me, and this is a very personal emotion, pinhole photography is about wonder, a little bit of magic and chance in our tightly controlled, image saturated world.

I have always been obsessed by CCTV and our heavily watched surveillance society. It is widely documented that Britain is the capital of the world in terms of numbers of CCTV cameras recording our every move. There's something mesmerising about their elevated viewpoint, which suggests to me either the watchful eyes of an innocent observer from a dream or the damning stare of an omnipotent ruler. I rather favour the more passive representa-

tion of 'camera as silent observer' and this was to become the overarching theme of my first large scale pinhole-based project, with Cumberland Lodge itself as the subject.

By discretely positioning cameras above head-height and gazing from pseudo CCTV viewpoints around the Lodge, the cameras themselves became my contribution to the exhibition. A total of 30 were installed, which corresponds to 10% of the daily average of cameras capturing each person in the UK. These cameras would hopefully then yield work of their own, a 2 for 1 offer, which couldn't be bad. The cameras were left 'open' every day from 10th September 2007 until 6th January 2008, exposing 24 hours a day, 7 days a week for the duration of the exhibition, some 17 weeks. A 24 hour, 7 day, 17 week exposure. From their unique perspective, the cameras formed a network of eyes, continually watching, never blinking.

Aside from Art, Maths was one of my favourite subjects at school and I still pride myself on my quick powers of mental arithmetic. Long exposure photography is heavily dependent on maths. It's quite a challenge to calculate the correct exposure

'Though everything was captured, only the trace of human activity can be seen in the photographs'

when dealing with such extreme lengths of time, but one that I relish and take a certain amount of pleasure in. I see it as a battle between the numerous unknown factors associated with light and my guesses in averaging, where I don't always emerge triumphant.

Once the exhibition finished I took the cameras to be developed and 19 of the 30 had been successful. Not bad guesswork I thought. I was pleasantly surprised by the subtleties of movement that had registered on film. Though everything was captured, only the trace of human activity can be seen in the photographs; routine shifting of furniture or the repeated laying of a table. The photographs have become the cornerstone of my portfolio and have sparked numerous subsequent long exposure pinhole projects.

Mystery in photography leads me to want to discover more. I guess I see digital photography like pulling back the curtain and showing the Wizard of Oz at his machine, in some small way spoiling this mystery. Pinhole photography, camera obscuras, even film photography continually reminds me of light's amazing qualities and the beauty of its effects.



Gimbles in the wabe

by Eric Perlberg

For the past six years I've regularly gone for long walks through central London and out to its rural edges where there are more cows than traffic lights. Before I go, I try to avoid planning and let a certain amount of fate control where I'll start and finish walking.

By nature I'm indecisive and have a propensity to procrastinate, so to decide where to go walking and shooting I use a technique called *Dérive* developed in the 1950s by a group of Parisian intellectuals known as the Situationists. They pioneered a field of investigation called psychogeography which I find useful when thinking about my own photographic work, though my work has little to do with formal Situationist theory. In general, psychogeography is about the interconnections of the subconscious with physical geography. When on a *Dérive* you should have no destination but simply walk where your intuition takes you and explore what interests you. With time you'll learn about both the city and yourself.

I have little games or devices I use. At my local tube station I'll decide to follow the first person I see with a newspaper or a coffee or someone wearing yellow and get off at their stop and start walking. I might get on a train and decide to get off at the first stop after traveling for 21 minutes or after 10 songs on my iPhone - naff little mind games that give some definition without having to make a choice.

When I first started I'd take hundreds of shots on a walk, the sheer act of seeing things to shoot was exhilarating. Hundreds of *Dérive* later I find myself doing a lot more pre-shot self-editing. A great deal depends on whether I find the special frame of mind I need to be in to see the "gimbles" right before my eyes. At some point I get lost in the moment, time seems to stop or at least becomes irrelevant and an instinctive automatic pilot takes over. I stop looking for images and the result is I "see" them.

Lewis Carroll included a poem called *Jabberwocky* in *Through the Looking Glass*. It's a nonsense poem of ordinary words peppered with made-up words which render an air of believability. In one line of the poem Carroll writes: "Did gyre and gimble in the wabe." The words are meaningless but they feel like they make sense, or perhaps it's the opposite and the words seem to have meaning even if they make no sense.

'Simply walk where your intuition takes you ... In time you'll learn about both the city and yourself'

When I fall into that frame of mind, my subconscious seems to interact directly with where I am, and the resulting images have a dreamlike charge which defies easy description but carries a great deal of psychological weight. So, with a slight change to Carroll's original wording, I call these images gimbles in the wabe.

I've walked many times through the Stratford Marsh area and though it's become a vast construction zone for the 2012 Olympics and much of the fringe industrial character is now gone, it is still interesting. I like the area from Canning Town out to Gallions Reach and up to Beckton on the north side of the Thames. I enjoy the quirky towns and industrial marshlands around Rainham in South-east London and from there may walk along Ripple Road back towards Barking or head north to the nearby rural areas around Hornchurch - especially Hornchurch County Park - and further to Upminster which is surprisingly rural. The Dagenham Dock area is well-linked with a walk along River Road south of Barking.

I'm often in the general area of Hoxton, Shoreditch, Bethnal Green, London Fields, Dalston, Stoke Newington, Clapton and Hackney. The stretch from Tottenham Marsh up to Edmonton either along the Lee Valley path beside the canal or along the highway offers different kinds of landscape that I enjoy, from wild wetlands to industrial estates.

Walking for me is not only a photographic, geographic and historical experience but also a time for introspection. I may feel fearful or judgmental in certain neighbourhoods and I'll think about why. If I'm in a high crime area it can be easy to suspect everyone on the street as someone who might be a problem, but actually most people in these areas are victims of crime, not criminals.

If I'm walking near a questionable character who makes me nervous I might ask myself, what if I had a medical emergency and this dude got me to the hospital and saved my life? Would I still feel the same? Obviously not. I see a fair number of good deeds done by people on the street who my mother would have warned me to avoid. I'm learning not to be judgmental even in the face of judgmental attitudes towards me.

Then there are issues around feeling weary or hungry. Suddenly a super photo op comes up and I'm totally energetic and engaged. Where did the hunger or fatigue go? It's a state of mind really. In fact much of photography seems to me to be about the state of one's mind, along with much of what we think of as reality. My photography is about this paradox, it's one of the reasons I say that my photography is really about me.



My journey with theatre

by Monika Kita

My first serious fascination with the theatre started in 1994 when I adapted and directed one of Woody Allen's scripts. Later in 2000 I staged my own script, directing and also performing in it. Between these two most significant events I started taking pictures of other performances, and through that activity as a photographer I found myself a part of the whole process of creation in the theatre space, but on a different level. That change of perspective made me realise some connection between the two activities.

In 2005 when I moved to London I started to cooperate with a few theatre companies but my most significant work has been with the Rouge28 Theatre. I started working with Paul Piris, a director who explores in his work the relationship between the self and the other, the puppet and the live actor. I see myself as a part of Paul's team and for me the whole experience is more than just the skilful recording or capturing of the event. It is a deep involvement to which I add a trace of my own artistic expression. This cooperation gave me an unbelievable chance to explore theatre in a more detailed way than before. And to discover the limits, if any, in theatre photography.

The thing is to find a way to use limitations in a creative way. Most of the time, theatre photography is very demanding, especially from the lighting point of view. It is a challenge to be able to capture the scene on a stage and at the same time have something that is more than just an empty image. Technical difficulties occur when you need to take pictures ad hoc while the performance is taking place, there's no time for rehearsing and you have to act fast. Then you can only rely on your instinct and experience.

Through the years, Paul and I have worked together on four productions but for me the most important work has been in Urashima Taro. This is a performance based on a Japanese mythological story exploring the relationship between imagination and perception. I was involved in all stages of creating the final version. Everyone had to adjust, including myself, as concepts kept changing and developing.

My own transition happened not only at the photographic level, changing the way I see and frame the shot, but also on a personal level. I was discovering a different approach to a subject that I was photographing and to myself and my own limitations. It changed the way I capture the development of the

creative process. This was apparent in the final result, the eventual solution, but I can still feel the changes are in progress within myself. It is fascinating when you realise that all creative activities are ruled by the same dynamics. You try different things, you rehearse and then you reach the right moment. Invoke Benjamin's 'aura' in the artwork to make it appear in others' minds. Roland Barthes called this moment 'punctum'. I call it the spirit of art.

I am fascinated by the theatre's influence on our everyday life, and acting is a significant part of our existence within society. I explore this topic in my personal work even when it is not strictly related to the theatre environment. We have very concrete social rules and roles to follow in order to be accepted, and I believe women are more likely to act in an androcentric culture in order to survive. We are all involved in the spectacle and we play different roles depending on the situation. However I have found the most interesting roles relate to gender and sex and the ways in which people rebel against them.

'It is fascinating when you realise that all creative activities are ruled by the same dynamics'

When rules are set up to follow, it is difficult to change because most of the time we don't realise the situation we are in. On top of this we like routine as it is secure and gives us some kind of controlled illusion of the stability which we like to believe in. Uncertainty scares us as it shows the real nature of existence which is difficult to embrace or give a definite explanation for.

I am an utopist so I wish to live in a world free from rules that restrain people in any way. I would recommend people stop acting in order to set themselves free. The only problem is that most people are not able to stop, they wouldn't know what to do with themselves. Not having any rules to follow could be a very damaging experiment for most of us.

I have found the theatre work and its analogy to photography unbelievably accurate and magical. And I do want to stay in this world.



Self-image

by Catlin Harrison

I'd been scanning my head for years, as one does. At least I wasn't photocopying my bum! I loved the quality of light and how the colours glowed. Early attempts scanning objects using a flatbed scanner taught me to discard the lid and switch off the lights. Then came this looming out from the darkness like so many portraits you can find in Europe, especially eighteenth century ones of dignitaries where the face is strongly lit, sombre-looking and the clothes and the rest of the figure recede into blackness.

I had a Eureka! moment of montaging together multiple scans of myself, creating a whole portrait from the separate parts. There is a sleep/death look which appeals to me, necessitated by having to remain still in awkward positions while the light moves across the glass.

This was one strand of the imagery that was circulating my vision at the time - portrait painting and the use of light, clothing and texture. Another was the work of Hans Bellmer and his preoccupation with dolls, but whereas his work stemmed from a dubious penchant for young girls, mine was about making myself into a sort of doll, maybe one of those paper ones, held together with pins so the arms and legs still move.

Then came the gymnastic feat of actually scanning my body, getting confused between the left and right side, trying to breathe shallowly so as not to steam up the glass and getting attractive carpet indentations on my knees. Forty gigabytes later I had the preliminary sketches for a set of four pictures.

Even though they are self-portraits, the reason for using myself is the same one that artists have made self-portraits through the centuries; convenience. I did take care selecting what clothes I wore for each picture, fashion is something that inspires me but my approach to fashion is a forensic one. Clothes are a key to identity and going back to portrait paintings again, it is how we judge people and gain clues as to how they fit into society and how they see themselves.

I keep going back to this doll theme, a recurring one with me, fairy tales and archetypes. I didn't set out to make a statement about my own identity, although that is inevitable, so when I look at them

'I had a Eureka! moment of montaging together multiple scans of myself, creating a whole portrait from the separate parts'

now I don't think, "that's me, that's who I am". I think, "you weirdo". It was an exercise in objectification really, if I was a sculptor I'd have made rag doll mini-me's instead.

Only after I'd made the pictures did I start to think, where would they fit in? I hadn't used a camera so could they be considered photography? I asked proper camera-using photographer mates: one said yes and one said no. Interestingly the one that said no was a purely digital user and the one that said yes was steadfastly traditional.

At that time I'd recently seen the documentary that David Hockney made, *Secret Knowledge*, and it blew me away. To cut a very exciting story short he has gathered evidence that painters all over Europe used either a mirror or a lens to project into a dark room, or camera obscura, two hundred years earlier than previously thought, and this is how painters achieved such remarkable realism, especially in capturing the likeness of a person or complex objects such as folds of cloth. I stopped worrying about whether my scans would fit into the photography world and started the long process of composition and editing involved in forming a complete picture.

This series has proved to be just the beginning, despite entailing many work hours and awkward body positions! I'm hooked on the quality of light and the freedom that this method gives. I was always frustrated with the single viewpoint of a camera, and could never get the depth of field or the range that I could see in my mind's eye.

So when it comes to definitions I'm happy with the origin of the word photography; *painting with light*.



Feet first

by Tom Robinson



After many short holidays and weekend breaks around Europe, Verity and I decided to pack our bags and for the whole of 2008 we travelled extensively through South and Central America, South East Asia, Europe, Australia and New Zealand. I have always enjoyed travelling and the challenges it can throw at you, but it can become a rather self-indulgent activity, so during our year away we worked at a number of orphanages in Guatemala and Cambodia. When you can get away for a longer period of time, what you see as a photographer evolves as you become immersed in the environment around you.

The idea for this series came while sitting on Brighton beach back in 2005. Our feet were both pointing out to sea and I thought it would make a nice photo. Since then Verity and I have continued to document our travels in this unique fashion, resulting in a collection that currently stands at over 70 photos. This summer we'll hopefully go to Sri Lanka for three weeks, so watch out for new additions to the series. A special thanks goes out to Verity, who makes every adventure together so worthwhile.





« Deserted beach Bocas del Toro, Panama

We met up with a fisherman we'd met in a bar the night before and asked him to take us to a beautiful deserted beach for the day. Fortunately the copious amounts of rum he'd been drinking the night before didn't affect his sense of direction and half an hour later we were standing on an incredible palm fronted beach with the whitest sand I've ever seen. Our guide promptly disappeared into the jungle with a large machete and a sack, leaving us to enjoy our paradise. After a satisfactory time sun bathing, swimming and snorkeling our guide returned with the sack full of enormous avocados and melons. We returned to Isla Bastimentos where we were staying and ate amazing seafood helped down by more rum.

» Boat trip Whitsundays, Australia

Verity's Birthday! Despite it being stinger season when the seas are swarming with killer jellyfish we decided to head out on a boat trip around the beautiful Whitsundays. We braved the waters for a spot of snorkeling where we saw some incredible sea life. The next day the Whitsundays experienced terrible storms leaving a group of tourists stranded on a tour boat for three days. Lucky escape for us.



Trekking in the Andes Peru

Day three of our trek through the Andes. We climbed to our highest pass of 4500m. Glad we've had time to acclimatise to the high altitude as some of the other members of the group were really struggling. We continued our trek and descended into a valley where packs of wild horses were grazing. The weather was perfect and there was no one else on the mountain apart from us - what a beautiful place! At the end of the day we set up camp and the monk who owned the valley came to say hello with his flock of sheep.



Camper van **A field, Australia**

After a long day's drive we couldn't find anywhere to park our van in the dark, so opted for a quiet field that seemed out of the way. At 6am we were hastily awoken by the sound of a tractor driving in circles around our van. As I poked my head out of the window an angry farmer shouted at me "the campsite's down the road". It turned out we'd parked in one of his fields and he wasn't best pleased. We made our apologies and promptly drove two hours to meet our good friends Sam & Anna who live in Glebe, Sydney. Sam's band played a gig that night, which we went to see. After four months travelling, it's great to see familiar faces!



Footprints **Rio de las Conchas, Argentina**

Took the morning bus through the windy mountain road to Cafayate. The bus kept stopping to pick up school children who all had rosy red cheeks from the harsh high-altitude sun. After arriving in Cafayate we quickly found a hostel and headed straight out with a group of people who were visiting Las Conchas gorge - an incredible landscape full of multicoloured rock formations. While walking across a dried riverbed I couldn't resist another feet first shot of all the dried footprints in the mud. For dinner we polished off an amazing steak and pears cooked in Dulche-de-Leche. You can certainly eat well in Argentina.

'Verity and I have continued to document our travels in this unique fashion, resulting in a collection that currently stands at over 70 photos'



Parque Nacional Nahuel Huapi, Argentina

After hitchhiking out to Lago Gutierrez we began our walk through an incredible forest brimming with the yellows, oranges and greens of autumn up towards Refugio Frey, one of the many mountain huts located around Bariloche. Every corner we turned presented another stunning photographic opportunity and I was keen to try out my new tripod. Eventually we made it to the refugio where we met a group of mountaineers who shared some of their soup with us. Unfortunately for us the clock was ticking so we soon began our descent back down through the beautiful forest only just making it out before the sun set. Ended the day by polishing off another bottle of Argentinean wine - delightful.



Ensuite hostel room Masaya, Nicaragua

Stayed with a family that had converted a room at the back of their house into a hostel. Our room was an all-in-one toilet, shower, bedroom - what more could you want? Hitchhiked to Volcan Masaya where we got gassed out by the sulphur fumes, then soaked by the rain while walking around the crater, oh the joys of travelling in the wet season. Found a great market and bought some sugar sacks that had been adapted into bags.

Long-tail boat Maekok river, Thailand

Today we scored a new personal best in our self-invented game 'how many types of transport can you take in one day'. It all started early in the morning getting a lift in the back of a pickup truck down a very bumpy dirt road. After that we hopped aboard a long-tail boat, a bigger boat, a tuk-tuk, two buses and last but not least the back of a scooter. This is something I love about travelling in South East Asia as the process of getting from A to B is often such an adventure.



Climbing Volcano Villarrica (2847m) Pucon, Chile

The weather finally cleared and we got the green light to climb Volcan Villarrica. We began a slow but steady ascent at 5am in the dark. After two hours of climbing we stopped to fix crampons. Four hours later we finally reached the top and were greeted by a beautiful clear blue sky and incredible views across Chile. The volcano let out a deep rumble just as a girl in our group was standing by the crater edge. Our guide shouted "run for your life", which terrified her. Was very funny. On the way down the guide gave us sacks to sit in and we slid down the snow - a section that took two hours to climb took just 20 minutes to slide down. Great fun. When we finally got to the bottom we took a bus to the local thermal pools - a great way to end a tiring day.



Serpentine swimmers

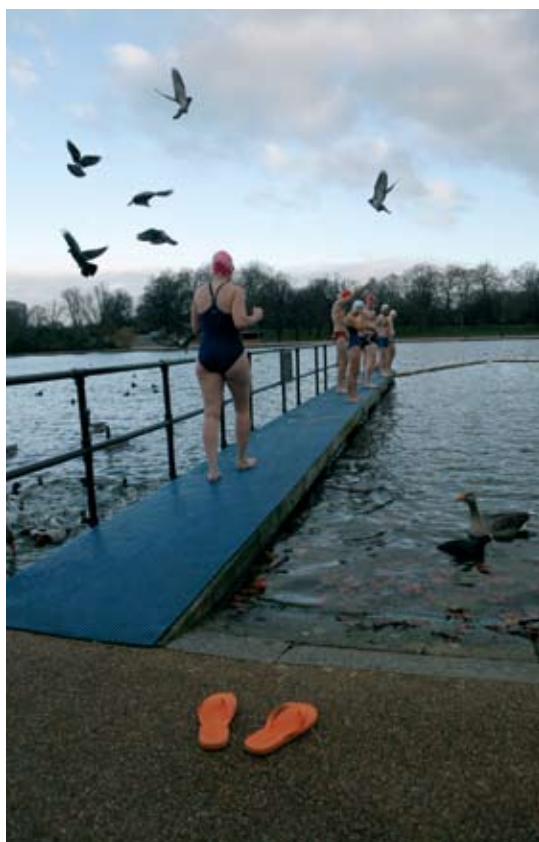
by Celine Marchbank

7.30am every Saturday morning around thirty people from 18 to 80 years old meet on the banks of the Serpentine Lake in Hyde Park, each with the purpose of stripping off their clothes to jump in for a morning swim.

This tradition dates back to 1864, and appears to form a life-long addiction. Members of the club swim every day of the year, but Saturday is the morning for official races. There is a certain undeniable

enchantment to watching the swimmers dive into the murky browns that threaten hepatitis, typhoid and botulism.

Although one would not associate the matured gentility of the average Serpentine swimmer with extreme sports, weekend hobbies rarely require the spirit necessary to dive so cheerily into freezing cold water whatever the weather. It is oddly inviting and after initial hesitation I filled out my application form for my first swim.





Coming up for air

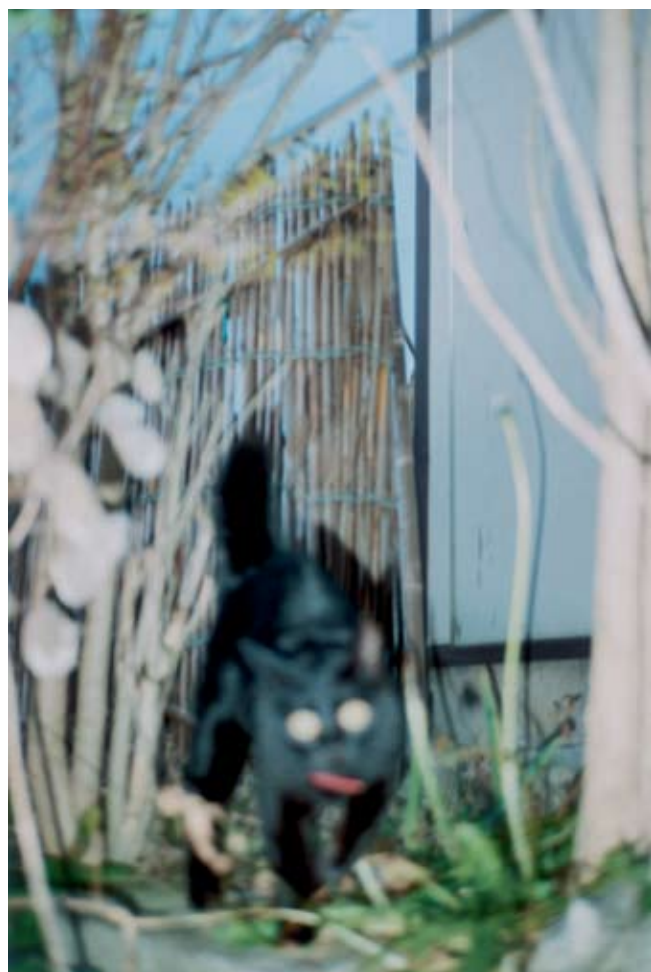
Take the man out of Hackney and what does he do? Stephen Gill dives into a fictional aquatic world

Interview by Tiffany Jones

In mid-June Stephen Gill was taking pictures in Brighton. This alone may come as a surprise, as his work for the past several years has focused on East London, and the mention of his name conjures images of Hackney. Martin Parr has said Gill's best work is a hybrid between documentary and conceptual, and while it's clear looking at his portfolio that he has no fear treading the fringes of either approach, his current practice consistently tethers to a middle ground between creating works of art and depicting aspects of modern life. His 12th book of photographs, *Coming up for Air*, has just been released under his own imprint Nobody. Stephen took some time out while in Brighton to speak about how his photographic work has evolved and his attraction to making books.

So you're currently in Brighton working on a project?

That's right, I'm working on a commission for the Brighton Photo Biennial in October. I'm really enjoying it and it's just nice to get out of London for awhile as well. After an intense 10 years or more working in London, it's been quite good I think.



Right, I wondered if you had the feeling you sort of belong to Hackney now.

I just can't keep away. I keep saying that's it, I'm going to bring my work to a close there, but I always feel compelled to start other bodies of work. For years I was like other photographers, going as far away as possible from the place where they live in order to make work, and even though I was so compelled to make work in East London I found it difficult. But now I'm really enjoying making work there and finding it more of a challenge.

Can you talk about the specifics of what you are doing in Brighton?

It's quite loose. The brief was purely geographical, just to make a body of work in Brighton and Hove over a period of 4-6 weeks, so I'm completely free to do what I like.

Is having that freedom important to you?

I think so, definitely. I've been so spoiled over the years being compelled to make work without any criteria or boundaries at all other than parameters for projects that I set myself. I think it's very >



All images *Coming up for Air*, Stephen Gill

< important, just reacting and responding to your subjects rather than being steered too much. When you allow the subject to inform the work, that's helpful for me just to trust my instincts, particularly with Brighton because I don't know the place very well. It's something I've been doing in Hackney as well, photographing with less information in the picture, not so descriptive. I'm trying to photograph how a place feels over how a place looks, so I'm enjoying that without this subjective, descriptive aspect that photography is so good at, slightly turning that down and allowing the place itself to inform me in different ways. I don't know if you remember the *Buried* series. Well this was the same, I stepped back slightly, allowing the place itself to make its mark on the prints. I love the idea of that meeting point of your intentions and then an element of chance.

Related to your *Buried* project, there's a history of photographers burying films out of necessity, like war photographers. Was that an influence on your series?

No, though I've been reminded of it quite a few times after I did the work but it was never an inspiration or a catalyst to do that. I've never seen it as a reference to having to protect images for the future. In

terms of making work the most exciting thing for me was working blind or half-blind, the fact that you have no idea what these pictures are going to look like until you pick them up. And that may sound like a small thing, but often photography is so much about control and you press the button and you kind of know what the results will be or are hoping what the result will be. The lovely thing about *Buried* was the element of surprise and just to have no idea what was about to happen.

You do seem to have a real interest in organics, with living things, flowers and things growing, and decay. Do you think that somehow roots you? Maybe, I think that's definitely true especially of late. Partly living in the city, or in East London where it's very built up and I think most Londoners are craving for nature. People are always talking about getting out of London, going away, so maybe that's coming out in my photography, sort of hanging on to nature. I definitely saw the *Hackney Flowers* series as a celebration of nature and city, even right down to symbols of nature. There's a mini-series running through the *Hackney Flowers* book which is portraits of people either wearing or carrying these floral details - it could be a tattoo or a print on a dress. I was quite



'Because my mind was so tuned in to the underwater or the aquatic, I started to see fish-related things everywhere'

interested in not just actual nature but symbols of nature in cities.

I'm always interested in living things, even my work in Brighton now is about the place and nature and insects as well as the human element. Sometimes by concentrating on something like nature, even though it's not about people, the human element creeps in without having to force it. With my bird series, I said it's a body of work about birds but actually it probably tells you more about people than it does about birds. There's more clues about how we live.

Recently I'm just enjoying working with photography's weaknesses as well as its strengths. It's often steering the viewer or exaggerating or enhancing or amplifying, and recently I've been interested in the opposite and excluding a lot of things as well as including - just not forcing the point. I like photography's ability to work with subtlety and lack of information but still conveying your feelings. It's a hard one to articulate.

It's a bit like creating metaphors, isn't it?

I suppose so, but even that can be dangerous because photography's so good at that I think one has to be careful with these summations or metaphors or it can become too symbolic. I think it's somewhere in between, just not too strong or forcing a point. It's stepping back and allowing things to creep through but not necessarily how you had imagined them.

Like for your project *Coming up for Air*, you visited aquariums?

Coming up for Air is quite a long term body of work and that's a good example because it's almost a fake aquatic underwater world where I've tried in some ways to merge the human world with the aquatic world, the aesthetic kind of merges the images. >

< Again it's a lack of information in the pictures and using symbols. I was on a mission to go to as many aquariums as possible, knowing deep down that the pictures that would surface would probably be pictures mostly in transit to see aquariums. Because my mind was so tuned in to the underwater or the aquatic, I started to see fish related things everywhere. That's something I think photography does quite well, when you are so immersed in a body of work and you're tuning your mind in so acutely to a subject that suddenly it jumps outside the subject and all I'm seeing for six weeks is aquatic marine life, even when I was away from the aquariums themselves, so that's why it ends up being so much more about people than about fish. There's hardly any fish in the book really. I think it's quite an eerie body of work.

What pushed you to seek out all these aquariums in the first place?

I just felt really compelled. I visited one or two and I love the idea of visiting them purely for pleasure and that became a kind of obsession. I started to find out where all the aquariums were and just made work en route. I started to think about glass and reflections and most of all this holding your breath and swimming through this fictional aquatic world. I like the idea of diving myself. The whole experience for me was just tuning into a certain frame of mind that I was really enjoying.

It was taken over a couple of years in Japan?

It's all taken in Japan over a two year period made up of three six-week trips. Even when you're not there you're thinking about it and the build up was maybe six months before I'd even started and it's kind of mentally, in this case, experiencing even when not taking pictures.

So when you're immersed in the ideas and concepts, are you thinking about the images you're going to make or just about the feeling?

I would rarely leave my house or studio in search of pictures that are already forming in my head. I used to do that a lot in the late 90s or early 2000s, particularly with the comparative studies like *Day Return* or the *Trolley Portraits* or *Invisible*, or *Billboards*, where you're actually looking for something or for images that are already forming in your head. But in recent years, definitely since the *Hackney Wick* series in 2002 or 3 when I started that, suddenly the work was getting a lot looser and the boundaries were not such a tight, narrow concept. They were a lot broader and rather than looking for things I suppose I was more reacting to things and really trying to be carried by and staying loyal to the subject which is really important to me, and not trying to fill gaps to make a body of work, not thinking of an audience. Just really going with the subject.



'It was really liberating to make this work on a cheap camera ... to push the content to the foreground'

Did that coincide with a feeling of freedom for yourself as well?

Definitely, it was very liberating, yeah. Also I had to have courage to do it because for years I was wanting to photograph in London and had enormous desire to, but found it very hard to get my teeth aesthetically into London, because it's so vast and visually noisy and chaotic. By starting off that's why I set myself the little series, photographing things that interest me or felt compelled to make work about, but were very narrow - it could be pictures of people travelling by train or a study of how when we're lost we use maps. It was a few years later I started to be more confident about photographing London. *Hackney Wick* was very liberating and since then the work is maybe a lot looser. Especially because photography in the late 90s and early 2000s, the emphasis on technique was so enormous, all the conversations about work were about dpi and megapixels. It was really liberating to make this work on a cheap camera with lack of clarity and it was nice to push the content to the forefront and technique came second.

You have experimented with putting glass and bits of things inside your camera. I wonder if you think it's rare for someone so interested in documentary at the outset to then take such an artistic approach to image making?

It is maybe slightly unusual. Even though it's just on the fringes of documentary I still see it as kind of documentation, with the bits in the camera there's an incredibly descriptive, absolute clarity of objects or living creatures. Sometimes you can feel the boundaries of photography and it's quite nice to attempt to jump outside of that. Photography is so good at describing and of course that's one of its great things, but I also think it can be so much more and that's why I love the idea of working with what it's not so good at. Of course it's impossible to photograph sound or smell, but I love the thought that it's amazing how close you can get, and that's definitely really exciting for me to not just exploit photography's strengths but to grapple with its weaknesses.

Images from Buried, Stephen Gill



'It's like regurgitating this giant Hoover bag, literally extracting rather than describing things'

So are you shooting with a toy camera at the moment?

No, in Brighton I'm working with a really high quality medium format camera. Rather than make a body of work and say this is Brighton, because I don't know Brighton, I don't know anyone here, I'm again doing a similar thing where I'm sort of extracting things from Brighton and Hove and seeing it as a kind of collaboration with place. I'm using the sun as well, using magnifying glasses and burning the film emulsion. I'm also again working with plant life and creatures and objects I've found. It's kind of like regurgitating this giant Hoover bag, literally extracting rather than describing things, kind of scooping up bits of the place really.

How does one project lead into another for you?

Often amazingly there is something linked. I do tend to start something because of something I noticed whilst working on something else. Bizarrely for example while I was photographing the backs of billboards I realised that nobody was asking me what I was doing there photographing, and I realised it was my jacket - I had one of those cycle jackets that's quite bright - and that was the catalyst for doing *Invisible* because I realised it was that jacket that made me invisible. So one series directly lead to the other. And also while photographing the backs of billboards I came across Hackney Wick, so it lead to that. It's sort of strange even though conceptually and aesthetically there's no relation at all, often there is a direct link. Most of the series when I finish, that's it, I completely stop. I don't revisit certain subjects.

You seem to be so productive in terms of publishing the work once you've finished with it, it's packaged and presented. Many people put the work away, but is it important to you to have this finished result in order to move on?

I think so, yeah. I do love books anyway and I think it's sort of the ultimate carrying device to present pictures. Something I love is seeing things through and exploring different techniques which during the photographic stage is always a joy. In recent years I've enjoyed the process of making books and I always try to keep the two stages very separate, so I would never make work with a book in mind or make pictures with book pages in mind. Making the work is one thing and making a book is another so that's for me very, very separate.

How is that even possible now that you have made so many books?

I think it's just when you're making work, you're making work, and when you're making books it's for pictures you've already made. For me the photographing stage is something I really protect and wouldn't want to think about how to present >



< pictures, what format. All these questions are answered later. The work is very key. If you start making work with a book or audience in mind it really gets dangerous. When I feel that the work is completely finished or I've completely exhausted the subject, or the subject's completely exhausted me, I will start thinking about assembling it, editing and creating a book.

You don't do all that many exhibitions do you?

Not really, no. Partly because I am putting so much energy into my books, it's a lot of work and I probably haven't stopped for 10 or 15 years. I think of the book as the finished piece of work, although more and more people are buying prints. But I do really enjoy the books myself.

I guess there is a closeness to sharing your work that way, in that holding of the book for your audience.

That's true. I've always just really enjoyed books and the sequence and the fact that they're more affordable for more people and prints are so expensive. With the quality of printing now and various papers and binding techniques, publishing has never been so exciting. I try to do as many hand touches as well, and I enjoy working with small machines and making small books myself by hand too.

There's such an upward trend with self publishing and a return to simple processes such as hand binding.

Yeah, I think that's so exciting and it was waiting to happen. It was happening in film, it started to happen in music and it's great now it's happening with artists able to make their own books. There's so few art and photography publishers that were getting so many emails and bombarded with proposals, and it was just great timing. It suddenly exploded and with self publishing, people are making books they feel marry with the content of their work. There's also maybe a mini reaction too, though a lot of books are edited and assembled on computers, regardless of what you do now people are spending so much time at computers and photographers especially sitting and resizing files. So I think it's lovely that it's taking people away from their computers to make things by hand again.

Do you do all of your selections and sequencing on your own or do you have trusted people that you work with?

Actually I do it all on my own, everything really, every single stage. I particularly enjoy these recent years editing and sequencing books and exhibitions.

Do you work with prints or on your computer?

I always make work prints, sticking them up on the walls, on the floor, or editing with handmade tan-

gible dummies or maquettes. For me that's really important, I could never sequence a book on a monitor. I don't know why it just doesn't work for me.

I think a lot of people are really baffled when it comes to sequencing their work. Do you have a starting point or how do you even begin?

Recently I just sort of allow the work to tell me really, just listen to the work, and try to tune your mind into the same frame of mind it was when you were making it, and what things meant. That's it really, just trusting your instincts and sometimes being quite brutal. Occasionally I have photograph sequences and then mix them all up again, and it's nice to do that. So you can do completely different versions and see which one works for you.

And I suppose practice makes you better?

I don't know, I think it's still a long process. But I really enjoy those stages. Especially if you put so much work into making the pictures and you're finally at that stage, it's a wonderful feeling.

Do you think you're satisfied with the work you've done? It seems to span such a range of approaches.

Yeah, I think just keep moving. Aesthetically it's all changing but I try to listen to the subject and feel what that dictates. I'm not one of the photographers that really wants to make a signature style or have recognisable pictures. For me I think the subject is everything and it shouldn't be suffocated too much by the author's presence. I've thought photography becomes too much about the people that made it and I just try to allow the subject to creep through as much as possible.

The impression is that the work is sort of growing and living...

It's changing, I have no idea where it will go next. I'll probably try and slow down. I think I'm going to try and make less work. I've just made far too much work and almost became addicted to process and I think to make less will be good actually. But saying that, there's so many things I want to do so I probably won't. But certainly in terms of volume it would be nice to slow down a little bit.

You want to make less work and you said you're stepping back to include less information in your pictures, so I guess your imagery really does reflect who you are.

(Laughs) That's funny.

*Stephen's portfolio and bio are online at www.stephengill.co.uk. For book details, including *Coming up for Air*, see www.nobodybooks.com*



All images Hackney Flowers, Stephen Gill



The photograph that inspired me

by Paul Hill

Snicket in Halifax 1937, Bill Brandt

I was in the features department of the Birmingham Post & Mail one evening in 1966 when I saw a review copy of a new book by Bill Brandt entitled *Shadow of Light*. It was an event that irrevocably changed my photography - and probably my life. I had seen some of Brandt's work before, but never a body of his work. I was astonished by the originality and visual impact of this collection of his best work. The snicket picture stayed in my mind as I drove back home after my night shift on the paper.

I love the dynamic thrust of the snicket's cobbled incline with its sensuous smoothness accentuated by the reflected light off the wet stone sets. The wet handrails become interrupted silver strands rather than physical aids for pedestrians, and the impenetrable black of the gable end of the factory looms ominously like the backdrop to a gothic horror film. It is not surprising that Brandt was influenced by Surrealism with its tendency to subvert the ordinary into the weird and scary. I was thrilled by the audacity of his visual extremis.

When I moved away from photo-journalism in the early 1970's, I sought to imbue my new work with the sort of chiaroscuro effect I so much admired in Brandt's photographs. I tried to create similar contrast ranges in my work and to react to the light receptors I was seeing in 'ordinary' subject matter, like wet roads, metal surfaces, painted road markings, shop window reflections, streaming condensation, and plastic sheeting.


The most important effect this image, and others by Brandt, had on my early black and white work - the work that first established me as a photographer whose work could live on the same gallery walls as other visual art - was to be bold, and never be content to play safe.

In 1976 Brandt graciously signed my copy of *Shadow of Light*, but the most memorable encounter occurred two years later when he visited a one-day exhibition I had in Covent Garden. He thanked me for sending him an invitation (he was always overwhelmingly polite) and spent an hour looking at my photographs. I asked him if I could use one or two of his images for my upcoming book, *Approaching Photography*, but we both got distracted and he disappeared into the gallery lift.

A few days later, I got a letter saying: "Please use anything you like from *Shadow of Light* in your book".

'The wet handrails become interrupted silver strands rather than physical aids for pedestrians, and the impenetrable black of the gable end of the factory looms ominously like the backdrop to a gothic horror film'

To see the image go to www.tinyurl.com/yhsvq82

An aerial photograph of a turquoise lake with concentric ripples. The water is a vibrant blue-green color, and the ripples create a series of concentric circles and arcs across the surface. The text "how we see" is in a small, white, sans-serif font, and "leisure" is in a large, bold, white, sans-serif font. The text is positioned in the upper right corner of the image.

how we see
leisure



I - Suzanne Harrison



2 - Krysia Opalinska





3 - Gordana Johnson



4 - Stefania Mizara

6 - Jenny Burrows

5 - Michael Whittington







7 - Pete Webster

8 - Bart Brownell





9 - Adam Parkes

10 - Volker Schirp





11 - Katherine Green



12 - Len Salem



13 - Gary Alexander

14 - Nick Scammell





15 - Andrea Siegl

17 - Marysia Lachowicz

16 - Anne-Marie Glasheen







18 - Jonny Baker

19 - Andrea Siegl





20 & 21 - Roger Estop





22 - Mark Adams



23 - Michail Passos



24 - Isabel Albert

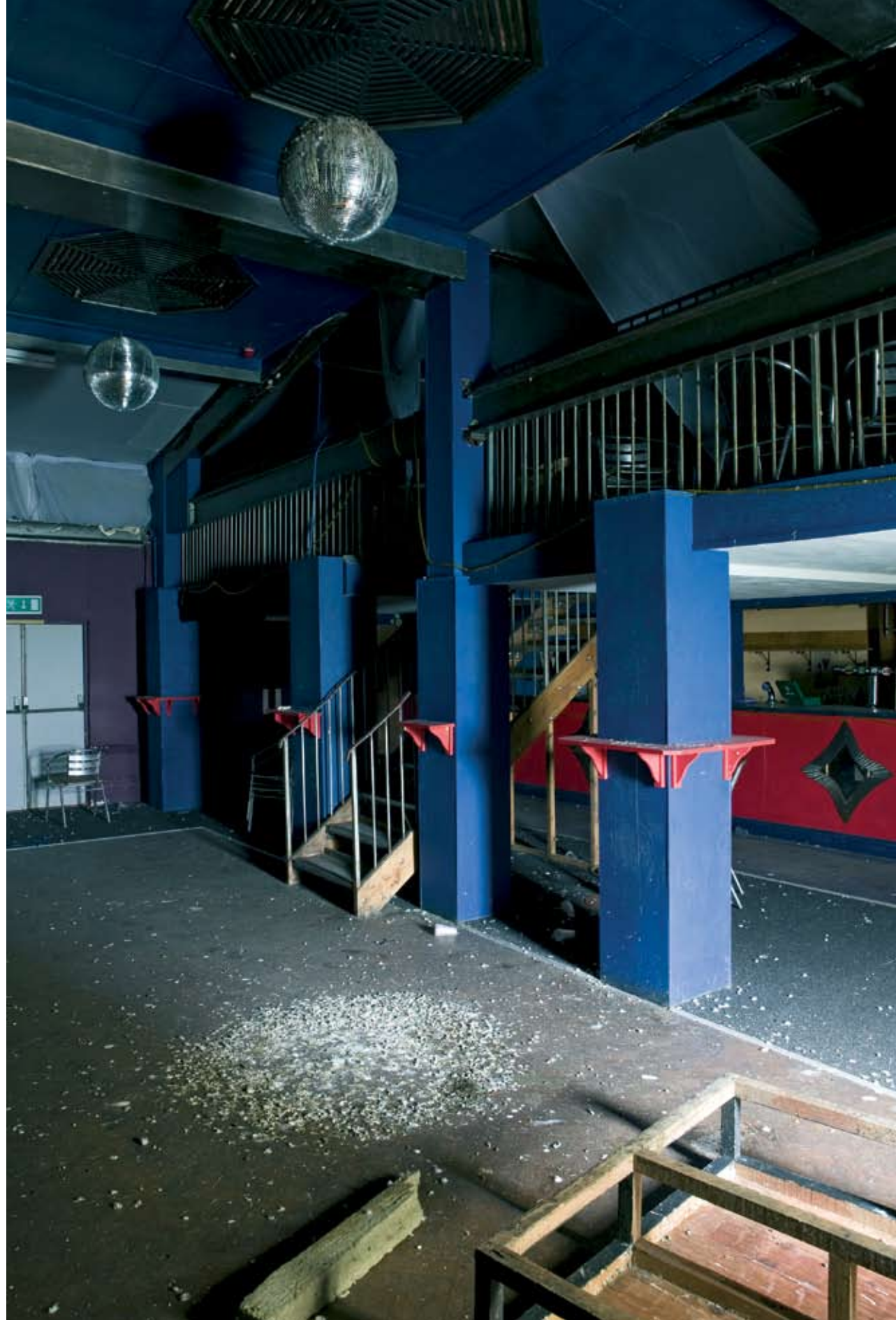




26 & 27 - Barry Reid

28 - Sabine Thole







29 - Michael Whittington

31 - Paula Salischiker



30 - Paula Salischiker



Index

Theme Cover - Bart Brownell *Swimming pool in Tuscany*

1 - Suzanne Harrison *Decisions, decisions: reading or swim.*

Contemplating my next activity whilst in Binissalem, Mallorca

2 - Krysia Opalinska *Zone 2, from 'Wish You Were Here!'*, an ongoing series examining the pursuit of leisure activities in the inner-city. The pursuit of leisure is firmly based in the development of the urban landscape. An example of this is the creation of the Lido in the 1930s to bring the pleasure of beach life into the heart of the city.

3 - Gordana Johnson *Challenging the Waves* - One of the most exciting places in Havana is the seafront of Malecon where locals flock to challenge the huge waves pounding the stone wall, or to meet and communicate in an old fashioned face-to-face.

4 - Stefania Mizara *The Dark Blue Sea: humans in the sea tend to find a feeling of childhood. The larger project includes other water themes such as thermal springs, water playgrounds and in a second part environmental issues as waste and destruction.*

5 - Michael Whittington *Rowing on the Welsh Lakes, Type C photograph, 2009.* As an island nation we are all aware that we are surrounded by the sea and although the weather can at times work against us we still find ways of exploring our watery surroundings. It's an emotional love affair that we have equally with the moon.

6 - Jenny Burrows *Straw Gallery, OFD II, South Wales* - I spend a lot of my leisure time at south Wales caving club, exploring the caves beneath our feet. Here I attempt to capture some of the magic of that underground world for others to share.

7 - Pete Webster *Northala Fields* - This new park lies to the south of the A40 in Ealing and was opened to the public in 2008. It has been constructed using the spoil from nearby developments at Wembley and White City and has quickly become an iconic feature of west London. See www.londonphotography.org.uk/LIPmagazine for more

8 - Bart Brownell *Glyndebourne*

9 - Adam Parkes *Bench, Parliament Hill* - Part of an ongoing series of work that explores the relationship between Londoners, park benches, the postures they adopt and the enticing views.

10 - Volker Schirp *Sportstätten 3 – Royal St. Georges Golf Club, Sandwich, November 2009*

11 - Katherine Green *Donald, M Lee, Stephen and Louis, Dominoes Players, E10* from the series 'Meet' which explores the theme of leisure. This series aims to highlight and record the rich, diverse and sometimes unusual hobbies and activities which bond communities and create friendships.

12 - Len Salem *'Retirement games'* - The legal retirement age in China is 60 for men and 55 for most women. This has resulted in a post-work population with ample time and energy to take advantage of leisure pursuits. Board games are very popular!

13 - Gary Alexander *After being diagnosed with cancer at the end of last year I made an effort to get out of the house to walk every day. This meant that I found myself spending more time in parks than I ever used to. For the full text and more pictures please visit: <http://bit.ly/parky>*

14 - Nick Scammell *Drifter* - With London as my subject I make double exposures, a decision driven by the act of wandering and its attendant state of heightened awareness or reverie, where separate images often meld mentally and through association throw up new and unexpected suggestions.

15 - Andrea Siegl *"Still Life With Whisky"*

16 - Anne-Marie Glasheen - the end of a party - from the series poem I-my-camera-and-me, to see the full piece visit www.londonphotography.org.uk/LIPmagazine

17 - Marysia Lachowicz *Remains of the Rockpool, East Neuk of Fife, Scotland*

18 - Jonny Baker *St Monans, Fife, Scotland*

19 - Andrea Siegl *"Siesta"*

20 & 21 - Roger Estop *August moves into September and one by one the tents are unpegged and rolled up. The yellowed grass leaving an imprint of lazy days with barbeque, book and bottle of beer. The small tentopolis of a busy campsite with the shouts of children and clatter of washing up gives way for the landscape to breathe again and the wind and rain to blow across the field. The longer the tent was established the browner the colour and the thicker the grass at the edges. The seasons move on, we go back to work.*

22 - Mark Adams *British summer* - Taken this year in Southwold on the Suffolk coast. Trying to capture the sun but avoid the wind. Very British.

23 - Michail Passos *Chic Leisure / Folegandros Island, GR*

24 - Isabel Albert *Estop Happy Days*

25 - Suzanne Harrison *A shaft of light makes Gaudi's bed at Parc Guell, Barcelona all the more enticing*

26 & 27 - Barry Reid

The bar within Hastings Pier's ballroom

The Nightclub, Hastings Pier

from the series The End of the Pier? There is a new battle of Hastings going on, to save the town's derelict pier. Once a vital part of the town's tourism and leisure activities, the borough council closed it in June 2006 after years of mismanagement and lack of maintenance. A local community group, the Hastings Pier & White Rock Trust, has come together to try and bring the pier back from the brink. I hope this is the beginning of a long term project documenting not only its current sad state but, hopefully, the restoration and regeneration of the pier into a living and vital landmark and venue for the future of Hastings. For info on the battle to save Hastings Pier visit www.hpwr.co.uk

28 - Sabine Thole *Enjoying candy floss on the Southbank, London*

29 - Michael Whittington *'Bathers at The Entrance, Aus', see also 5*

30 & 31 - Paula Salischiker *Galicia & Cecilia in Paris*

The theme for the next issue is MOVEMENT

www.londonphotography.org.uk/magazine/submit



back FLIP

ARTICLES
EXPOSURE
WORKSHOPS & TALKS
EXHIBITIONS
MEMBERS' BOOKS
PHOTOBOOK REVIEWS
TURNING POINT

ARTICLES

Let's go digging: unearthing a selection of photographic

A year of Muybridge in Kingston and London

In May a symposium at BFI celebrated the launch of a new online resource tracking the work of Eadweard Muybridge held in collections around the world. The site offers a database of all known physical collections of Muybridge's work and presents slideshows of his images on a range of subjects. Muybridge was born at Kingston upon Thames in 1830 and died there in 1904, though much of his working life was spent in America. The photographer bequeathed a significant collection of his work to the Royal Borough of Kingston upon Thames which was placed in Kingston Museum shortly after his death. 'Muybridge in Kingston' is a collaborative research and development partnership between the University and the Borough.

2010 is certainly a year for Muybridge enthusiasts. Beginning in September, Tate Britain is staging a major retrospective of his work and Muybridge in Kingston will exhibit rare material not featured in the Tate show. Other projects underway this year include a series of contemporary art commissions inspired by material in the Kingston collection.

As a photographer, Muybridge became renowned for his motion sequences, where he used multiple cameras to capture humans and animals in motion. This practice began in 1877 when he was hired by a racehorse owner to determine through photographs whether all four of a horse's hooves simultaneously left the ground during a gallop. Sure enough, Muybridge produced a single image of a horse with all hooves off the ground while in motion. In itself this was a cutting edge result for the



Eadweard Muybridge: Leland Stanford, Jr. on his Pony "Gypsy" - Phases of a Stride by a Pony While Cantering 1879 Wilson Centre for Photography

time, but in order to accomplish his sequences Muybridge also designed a groundbreaking high speed electronic shutter and timer to instantly operate a line-up of up to 24 cameras at once.

From 1883-86 he photographed further animal sequences, and orchestrated the actions of male and female models in order to study their movements, producing 100,000 images. In the pictures men were often depicted as strong and mighty athletes while women as perhaps more vulnerable and sexualised bodies, but the work was invaluable in part for establishing a basis to make visual sense of our own physical mechanics.

Not only did he 'stop time' for still photography, Muybridge also opened up possibilities for cinema with a device he created which might be thought of as the first movie projector. In 1893 he lectured in Chicago on the *Science of Animal Locomotion*, using his zoopraxiscope to show his images in motion: the first moving pictures.

All the while Muybridge was a man of eccentric and even scandalous character. Over the years he changed his name three times,

and suffered brain damage by way of a carriage accident. While living in San Francisco and upon discovering his wife had a lover, Muybridge approached the man saying, "Good evening, Major, my name is Muybridge and here is the answer to the letter you sent my wife", before shooting the man dead. He was acquitted of murder with a plea of insanity (due to injury sustained in that carriage accident).

Over a century after his death however, Muybridge's images remain a significant work of influence for visual artists worldwide. His pictures weren't just a clinical examination of animation, but also a social document of the late 19th century. In addition to his images of motion, Muybridge photographed landscapes, cities and transport during the making of modern America.

Kingston's expansive collection includes the original Zoopraxiscope machine and unique glass discs, hundreds of collotype prints and Muybridge's personal scrapbook in which he charted the details of his career.

Now you have an opportunity

archives to explore

to explore Muybridge's work before the major exhibitions begin, and why not let his locomotion studies inspire you to photograph some motion yourself? Not to be left out of the 'year of Muybridge' party, the next issue of fLIP carries the theme 'MOVEMENT' and we want to see your pictures.

Eadweard Muybridge - major retrospective at Tate Britain from 8 Sep 2010 - 16 Jan 2011

Muybridge Revolutions - rare objects on show at Kingston Museum from 18 Sep 2010 - 12 Feb 2011

www.eadweardmuybridge.co.uk

www.muybridgeinkingston.com

The Museum of London collection

The Museum's main objective is to build a world-class resource about London and Londoners for future generations to study and enjoy, and the image archive contains about 280,000 photographs which are available to view by appointment - email picturelib@museumoflondon.org.uk for info.

A selection of historical prints by a handful of photographers are on view and for sale through the MoL website, with prices starting at £15 for a standard A4 print. From 1900-09 there is work by Alvin Langdon Coburn who was a leader in the pictorialist movement and influenced by impressionist

painting. He published *London in 1909*, a selection of his images printed in photogravure. Works by Wolfgang Suschitzky document working-class life in London and the declining mining and steel industries, from the 1930s to 60s. Henry Grant made many pictures around railway stations in the 1950s, and in 1986 the Museum acquired his archive of 80,000 photographs.

Police constables Arthur Cross and Fred Tibbs photographed damage and destruction during the Blitz, London streets devastated by V-1 flying bombs. A particularly striking image captures the facade of Salvation Army headquarters on Queen Victoria Street falling to the ground. Photographs are captioned with fascinating historical details, such as the night raid attack of 10 May 1941 being so severe that 2,000 fires burned, but low tides and fractured water mains made fire fighting rather difficult.

The Museum of London's print collection documents the city's rich social history and contains many more gems to discover, including images by LIP members.

www.museumoflondonprints.com

...or take the archive with you

If you have an iPhone, you can interact with pictures from the Museum of London archive while on the go. In part to celebrate the recent opening of the Galleries of Modern London, the museum has launched the *Streetmuseum* app which you can download for free from the iTunes store. At over 200 sites in London, users can look through their iPhones and see images from the past overlaid across the present scene. Archive images can also be viewed in detail, along with captions and information. *Streetmuseum* was developed by the design agency Brothers and Sisters and offers an innovative way for the museum to engage and entertain new audiences. More than 60,000 people worldwide have downloaded the app so far.

www.museumoflondon.org.uk/streetmuseum

The Commons (via Flickr)

There is a wealth of archival imagery made publicly available by libraries and institutions on the photo sharing website Flickr. The site launched 'The Commons' in January 2008 along with a pilot project in partnership with The Library of Congress (US). The aim was to increase access to publicly-held photography collections, and to invite the public to contribute knowledge and commentary surrounding the images.

Part of the deal for institutions wishing to participate in The Commons is they may claim "no known copyright restrictions" on images in their collection, so either copyright has expired or become public domain for other reasons. There are now 45 participating institutions including George Eastman House and The Smithsonian. UK institutions involved include National Maritime Museum, Imperial War Museum, National Library of Scotland, The National Archives and The National Media Museum. www.flickr.com/commons

National Media Museum

Collection contains the world's first negative, the William Henry Fox Talbot Collection, The Kodak Museum Collection and Royal Photographic Society Collection. The physical archive is publicly >



Patisserie Valerie, Old Compton Street, Streetmuseum



Children paddling in the sea, about 1890, National Media Museum/Kodak Museum

ARTICLES

< accessible by appointment at the museum in Bradford where there is also an equipment collection covering early photography and innovations in technology to current times.

Over 170 images in *The Commons*: [flickr.com/photos/nationalmediamuseum/](https://www.flickr.com/photos/nationalmediamuseum/) & www.nationalmediamuseum.org.uk

US National Archives

Currently features a small taste of their collection of 25 million photographs, including images from The Women's Bureau and the Environmental Protection Agency. More than 15000 photographs were digitised from the *Documerica Project* (1971-1977), created by freelance photographers hired by the EPA to cover aspects of life in the 1970s, environmental issues and EPA activities. Some of these are on view on Flickr.

Over 5000 images in *The Commons*: [flickr.com/photos/usnationalarchives/](https://www.flickr.com/photos/usnationalarchives/)

Smithsonian Institution

The Smithsonian was founded in 1846 when the US accepted a bequest from British minerologist and chemist James Smithson, to establish an institution "for the increase and diffusion of knowledge." It now claims to be the largest museum and research complex

in the world, with 19 museums and galleries (primarily based in Washington DC), nine research centers and the National Zoo. Its collection of more than 13 million images primarily cover American arts and culture, politics and scientific records of plants and animal species.

Nearly 2000 images in *The Commons*: [flickr.com/photos/smithsonian/](https://www.flickr.com/photos/smithsonian/)

Library of Congress

The national library for the US and the world's largest library. Aside from its vast collection of books, music and manuscripts, the library has acquired more than 14 million photographs since the mid-1800s. One highlight in their collection on Flickr is colour work created between 1939-1944 by photographers working for the Farm Security Administration (FSA). These include iconic pictures made during WWII and the Depression, focusing on farm life, factories, railroads and women working to assemble military machinery during the war. Legendary photographers such as Jack Delano, Walker Evans and Dorothy Lange photographed for the FSA.

Over 9000 images in *The Commons*: [flickr.com/photos/library_of_congress/](https://www.flickr.com/photos/library_of_congress/)



Barker at the grounds at the Vermont state fair, Rutland by Jack Delano, 1941

EXPOSURE

Self-publishing – does it equal happiness?

by Hydar Dewachi & Tiffany Jones

A new organisation, *Self Publish, Be Happy* was founded this year by Bruno Geschel to celebrate self-published books through events like fairs, conferences and workshops. He must be a happy man himself, as he's published his own book to coincide with a series of events in London - *60 Photobooks* features his picks of some of the best DIY publications. A showcase and panel talk was held in June at the Photographers Gallery with guest speakers including Gerry Badger, and further events are on the horizon this year.

When Martin Parr and Gerry Badger wrote *The Photobook: A History*, they were surprised to discover how much interest there really was for photobooks. According to Badger, the fact that there are more photobooks published now than ever before demonstrates that interest has never been higher. "Every photographer, professional or amateur wants to publish books," he said.

Photographers have realised the potential of reaching out to a much bigger audience with their photographs printed as photobooks than on gallery walls. The substantial increase in the number of photographers or citizen reporters has led to too many prints chasing too little wall space, and the digital revolution - how we take, print and publish images - has highly contributed to the attraction of self-publishing. Compared to print sales, the potential reach of photobooks is huge, and a number of blogs exist now solely to review self-published books.

A photobook is not only a calling card for a photographer

but also a work of art in itself. Photographers can make more sense of their images and make them say something greater by putting them together. Sequencing can bring meaning to many single images, and bookmaking gives you the freedom to say what you want.

By using free tools to create pages, like Blurb's Booksmart (www.blurb.com) or an alternative to InDesign like Scribus (www.scribus.net), photographers can begin to experiment and get involved in every stage of the process.

As for print quality, Blurb is great if you want to print a few copies. If your print standards are very high you can look into litho printing, but expect much higher costs. To start out though, why not use a high quality inkjet printer and bind by hand in your own home? Alec Soth's first printing of *Sleeping by the Mississippi* was an edition of 25 made with an inkjet printer, and he continues to make books in lo-fi ways on occasion.

You certainly won't get rich selling books though. Badger said Garry Winogrand printed 1000 copies of *The Animals* in 1969 and sold only 300. More does not necessarily mean better, as many well-known photographers only make print runs of 1000 to 2000. Securing money is the main challenge for every self-publishing photographer. One way around this is to generate subscribers to contribute to the cost of printing in advance, then print on a demand basis. Other ways may include getting sponsors, breaking the piggy bank or borrowing money from family, friends and loved-ones!

In conclusion, self-publishing is worth a go, if not for its convenience, then just for the fun and creativity of it.

Self Publish, Be Happy is planning a workshop at Photofusion and a book fair happening this autumn. Check their website for details & info for entering your own book: selfpublishbehappy.wordpress.com

Web magazines you can get into

Got a series of work that the world must see? Whether you want to contribute a submission or sit back and explore what others are doing, these are some of the most exciting places to find new photography online:

Deep Sleep is published quarterly out of Shoreditch with each issue following a theme. Aside from featuring work by the group that makes the magazine, guest contributors are invited to submit high-calibre series ideally shot specially for each issue. The ethos here is somewhat anti-mainstream or commercial, rather an outlet for creative exploration. They request an edited series of 8-20 pictures for submissions along with short intro and bio.

www.deepsleep.org.uk

burn, 'an evolving journal for emerging photographers', is curated by Magnum photographer David Alan Harvey and publishes new series or stories every few days. Harvey personally views all submissions and takes pleasure in mentoring photographers who reach out for editing help and advice on topics of personal development. He pushes for innovations in presenting new photography to the wider world, which in turn can only benefit himself and his colleagues at Magnum. Looks for strong photographic essays, either journalistic or esoteric. Entries must be accompanied by all pertinent text, and if selected are published (and paid for) as received.

www.burnmagazine.org

Fraction Magazine was founded in New Mexico and is edited by

David Bram. The latest issue #15, *Familiar Landscapes*, features personal images and insightful stories by photography bloggers who were asked to submit work based on the 'landscapes of their lives'. Has an open submission policy, send a link to your site and a specific portfolio.

www.fractionmagazine.com

Ahorn comes out of Berlin and features contemporary photographic series, essays, interviews and book reviews. Series are presented as solo shows in an exhibition format, along with a bio and statement. To submit photographs, send 10-15 images from a body of work along with texts. Book submissions welcome too.

www.ahornmagazine.com

1000 Words has been highlighting contemporary fine art photography for the past two years. Published out of London, it offers a mix of work by emerging and better-known photographers - in back issues you'll find series by JH Engström, Will Steacy, Zoe Strauss, Pieter Hugo and Amy Stein. The summer issue *Horizons* is online now and features work by Sarah Pickering. Accepts submissions with short intro to body of work and 10-15 images.

www.1000wordsmag.com

Visura magazine publishes personal series, stories and columns by invitation only, with the latest issue #9 featuring Alex and Rebecca Webb's joint project *Violet Isle*. A new section entitled *Your View*, is open for anyone to submit.

www.visuramagazine.com

lens culture is a lively venture, and editors are eager to discover new bodies of work from photographers worldwide. All genres and points of view are covered, from documentary and photojournalism to personal, fine art and abstract work. Accepts submissions of 5-10 images with a brief statement and US \$35 admin fee.

www.lensculture.com

Third Floor Gallery steps up

Third Floor Gallery opened in Cardiff Bay in February, started by two photographers who met in the city while PhD students from abroad.

Joni Karanka and Maciej Dakowicz have since been joined by Bartosz Nowicki to handle the day-to-day demands of running an ambitious gallery. Their goal is to show exciting contemporary photography with a new exhibition opening every 4-6 weeks. Aside from being keen and productive photographers themselves, their collective experience curating shows began in 2009 with an exhibition in Karanka's own living room - *Dr Karanka's Print Stravaganza* is now a nomadic photography exhibition open to everybody, traveling to cities in the UK, Italy, France and currently roaming through Asia.

For the duration of the World Cup football, Third Floor Gallery exhibited Magnum photographer Chris Steele-Perkins' latest series *For Love of the Game*.

Joni Karanka explains the genesis of Third Floor Gallery:

I guess we were drawn into opening a gallery in Cardiff for a chance to see in the 'flesh' all those stories, projects and images that we wouldn't see otherwise, unless online or perhaps in a book. Around here we only had one gallery (Ffotogallery) bringing photography shows, so imagine living in a 300k+ city with only one cinema screen. Maciej was also keen on the idea, but not so much on the problems (e.g. money). At one point he got excited and stopped thinking, so we signed the lease.

Earlier on I played with the idea of putting on more shows in the social club where we had the



Joni Karanka and Maciej Dakowicz at Third Floor Gallery. Photo: Sandeja Lynch

'Starting a gallery with no money is crazy, but I can't really see another way'

Stravaganza for a week. I started to figure out how much it would cost and draw a programme, then I stumbled into an immovable obstacle: funding. I thought the Arts Council would be happy to put money into something like that - to bring photography to people's level, sort of regenerate a social club, and the shows are of an international standard. But no, it was absolutely impossible. I tried to apply for a personal grant, but that's not for showing other people's work. I tried to

form an organization, but it had to exist two years before applying for funding. I tried to apply in the name of the social club but was rejected on grounds that the club's aims are not to promote arts. So I said fuck this. Obviously the arts funding system is for those with enough money to hire a lawyer and accountant, or who have the connections.

Starting a gallery with no money is crazy, but I can't really see another way. I guess you have people with money that wouldn't have a clue and then those who would put their guts into it but don't have a dime. Choose one!

Everybody says the hardest time is the first year. Our expenses are low, so as soon as we get any sort of funding we should be able to stay open year to year.

The internet is great for promotion, only you might get lots of exposure worldwide but have nobody walk through the door. Facebook is a good bridge to reach

a bit more locally. Apart from that, word of mouth and the local press are important. And flying, and walking around naked with a sandwich board. I guess the more you do the better, so now we're also making t-shirts. I bet they'll be a raffle classic in two years time.

We're lucky as we have close by the photography courses of Newport, so lots of good photographers end up hanging around or studying here. Still, we should be doing more to involve our neighbours: we're planning slideshows and more events, and to have at least two parties a month as well as an opening.

We got a Magnum photographer to exhibit a show just by emailing them! Seriously! Maciej dropped an email to Chris Steele-Perkins awhile ago, and we worked to put the show up. Chris is a really cool guy. Apart from being an excellent photographer he's a keen observer and contributor of the photographic scene, and I'd even say he's a supporter of independent well-meaning galleries. When he got Maciej's email he asked David Hurn (who lives close by) about us. I don't know what David told him, but he's very supportive and slightly amused about us setting up the gallery.

As for funding now, we have every penny anybody donates. Sometimes we get another penny through offers or sales - things like print auctions or little limited editions. It's not a lot. We should aim to get £600 monthly into the coffers, but we get around £300-400, which is not great if you earn as little as the three of us. When there are bills we put the difference from our pocket, and I must be the highest earner at £9/hour on contract. Maciej jokes he earns £9 a week, so he's in no better position.

On the other hand, in terms of support we're doing great. We have a good group of volunteers and are building contacts here and there. Also, the School of Arts, Design and Media of Newport

University is helping us with printing. It might sound minor, but it's a massive difference: now we can print any show we want and nor us or the photographer has to worry about things like shipping costs. They've already printed Steele-Perkins' show and next we're working on Carolyn Drake.

With my personal work, I gave up the idea of taking photographs in 2010. I'm hoping once the gal-

lery gets more established I'll have time again to take some pictures. But really, if I'm not designing flyers or sitting at the gallery, I'm out with Maciej and Bartek editing or writing emails, or drafting another press release, or updating listings. If I didn't work nearly full time on top of that I'd have time for my own photography, but that might have to wait till 2011 or 2012.

www.thirdfloorgallery.com

WORKSHOPS & TALKS

Upcoming LIP events

Future events include a talk in October by **Rut Blees Luxemburg** who photographs at night, mostly exploring the urban landscape through long exposures using light emanating from office blocks or street lights.

In November **Martin Shakeshaft**, a documentary photographer based in the Peak District will run a workshop on Optimising digital capture and workflow and creating your own books. Along with Paul Hill and Nick Lockett he runs the recently re-formed Photographers' Place workshops.

Yoke Matze is developing 5-day workshops in Marrakech for Oct 2010 and Mar 2011, focusing on creative exploration of architecture, light, form & colour. Fees are £300 for 5 days plus £300 for B&B accommodation with four students. Flights not included. For details see www.yokematzephotography.com/MARRAKECH.htm

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

Festival Events

Brighton Photo Biennial 2010
New Documents, curated by Martin Parr
2-14 October, Brighton

Held in public galleries and alternative public spaces of Brighton & Hove, this will be the first frame-free photography festival in the world, with images pinned on walls and other surfaces. Five international photographers were commissioned to produce new work in response to Brighton & Hove, including Rinko Kawauchi, Stephen Gill, Alec Soth, Molly Landreth and Zoe Strauss. Opening weekend features photographer talks & panel discussions exploring photography publishing and the future of documentary practice. Full exhibition programme TBA. www.bpb.org.uk

Hereford Photography Festival

29 October - 27 November, Hereford
The longest running annual photography festival in the UK celebrates 20 years with a major festival retrospective at Hereford Museum and Art Gallery. Work by Martin Parr, Rankin, Wang Qingsong, Roger Ballen, Jodi Beiber, Tessa Bunney, Pieter Hugo and Simon Norfolk. Launch weekend offers exhibitions, talks, workshops and a conference. www.photofest.org

photomonth 10

October/November, London
The East London photography festival has grown in 10 years to become the largest photography festival in the UK, taking place in galleries and spaces around East London & the City. Promotes exhibitions in more than 100 venues, and organises a Photofair (9 Oct) at Spitalfields Market. 2010. www.photomonth.org

EXHIBITIONS

LIP 22nd Annual Exhibition: Call For Entries

LIP's Annual Exhibition aims to provide a platform for members to exhibit their best work. Our call for entries first went out in early June and many are now carefully considering what work to submit, or shooting new photographs especially to enter for the show. The standard is always excellent and covers a wide range of genres and subject matter.

Each year the selection process is conducted by individual professionals who are connected to London's photographic community but are not members of LIP. This year's selectors are Lucinda Chua of Proud Gallery Central and Paul Ellis of Photofusion.

The exhibition runs 20-31 October at Proud Central, 32 John Adam Street, London WC2N 6BP. Members' Private View is 19th October.

Dates & How to Enter

Full details and Entry Form are available on our website at

www.londonphotography.org.uk/exhibitions/LIP22Annual

- Members may submit up to 6 prints for consideration
- Complete the entry form online by 2nd September
- Entry fee is £8 per photographer
- Deliver prints 3/4 September
- Selections announced 9 September
- Collect prints 10/11 September



Richard Billingham, *Untitled*, 2008 © the artist, courtesy Anthony Reynolds Gallery

Richard Billingham

by Jeanine Billington

Richard Billingham's recent exhibition at the Anthony Reynolds Gallery is a mixture of subjects: family portraits, caged animals, English landscapes. His astonishing talent has once again created images of great beauty that are layered with meaning.

Born in 1970 he is part of a new generation, like Tracey Emin or Sam Taylor-Wood, for whom art is inherently subjective and confessional. His snaps of the chaotic lives of his mother and father, shot in the 1990s in their crowded, claustrophobic surroundings (*Ray's a Laugh*) were originally intended as a source of material for his paintings. And in his new work he has retained that snapshot style in large print form.

'Snowman', for example, shows a bleak field in which a toddler is looking at a partly melted snowman with its hat and scarf falling at odd angles and its carrot nose descended to the ground: viewing

the image, we assume overnight rain has destroyed the magic of the previous day. The child and the snowman are viewed sideways: what the camera captures is not the child's facial expression but the body language suggesting bewilderment and confusion. In working out the original shape of the snowman, we participate in the child despondency in a way that is extremely moving. Also in this very sophisticated composition the white of the melting snow is echoed in the white of the distant houses at the top of the image and we realise that they too will eventually succumb to the same fate. The image becomes a portrayal of transience, and of the unlimited capacity of life to disappoint.

Billingham is an artist with a Chekhovian sensibility: his real-

'Billingham has a Chekhovian sensibility: his realism gives a sense of lives being lived despite the heartless toil'

SELECTED EXHIBITION HIGHLIGHTS



ism gives a sense of lives being lived despite the heartless toil. His approach has tenderness yet is totally devoid of sentimentality. In another image of a baby on the beach swathed in a large jacket immediately brings to mind the fable of Moses in the basket: the vulnerable looking infant takes us on the artist's own journey of discovery into what it means to be human.

Another aspect of his work on show was a series of small landscapes of the South Downs and of "Constable Country" all very carefully composed. Like Constable, who turned his back on the sublime and followed the intimacy of Dutch art, Billingham's images are small (3x9 inches). And, as in Constable's sketches, you discover a love the countryside, of river meadows, of the changing weather and of the fleeting light that shows a Wordsworthian feeling for the English landscape.

Those of us who today live in cities and suburbs have lost our close attachment to the land - it is an excuse for a walk, a drive, a diverting picnic. Billingham recalls a rooted and very English attachment to the land that, for most of us, is now simply a folk memory.

Exile: Photographs of the Rolling Stones at Villa Nellcôte

Images by Dominique Tardé from the mansion where the Stones recorded Exile on Main St. in 1971. *Until Aug 31 at Atlas Gallery, 49 Dorset Street, London W1U 7NF*

Simon Roberts: We English

Large format photographs of the English landscape depicting how we interact with it for the purpose of leisure. Includes a specially commissioned image made in Bradford. *Until 5 Sep at National Media Museum, Bradford, BD1 1NQ*

This is not the Chelsea Flower Show

Seven world-class photographers explore the use of floral imagery in their own unique way. *Until 11 Sep at Diemari/Noble Photography, 66/67 Wells Street, London, W1T 3PY*

Sally Mann: The Family and the Land

Works from several photographic series including 'Immediate Family' and 'What Remains'. *Until 19 Sep at The Photographers Gallery, 16-18 Ramillies Street, London W1F 7LW*

Wolfgang Tillmans A major solo show presenting figurative and abstract work from the last ten years. Featured event 20 Aug 'The Edge of Visibility: Night of Astronomy'. *Until 19 Sep at*

Serpentine Gallery, Kensington Gardens, London W2 3XA

The Other Britain Revisited - Photographs from New Society

The work of 23 photographers who captured the diversity of life in Britain in the late 20th century. *Until 26 Sep at V&A, Cromwell Road, SW7 2RL*

Glastonbury, Photographs by Venetia Dearden

Images from Dearden's book Glastonbury – Another Stage celebrates 40 years of the Glastonbury festival. *Until 26 Sep at the Bookshop Gallery, NPG, St Martin's Place, London, WC2H 0HE*

Exposed: Voyeurism, Surveillance and the Camera A

large-scale show of 250 works from late 19th century to present, beginning with the idea of the 'unseen photographer'. Raises issues surrounding individual rights, terrorism and the increasing use of surveillance. *£10, until 3 Oct at Tate Modern, Bankside, London*

Camille Silvy, Photographer of Modern Life, 1834 - 1910

Over 100 works by a pioneer of early photography including theatre, fashion and street photographs. *£5, until 24 Oct at Porter Gallery, NPG, St Martin's Place, London, WC2H 0HE*



Above: Wolfgang Tillmans, *Eierstapel* 2009, C-type print 61 x 50.8 cm. Courtesy the artist and Maureen Paley, London

Right: Carrie and Justin by Venetia Dearden



MEMBERS' EXHIBITIONS

Ending late July/early August

Ealing Satellite Group, *Lives*; Constantine Gras, *Water Works*; Andy Preston, Krystina Stimakovits, Nick Cobb: *Without Gloss*; Dave Mason, *Street Photography*; Odette England, *As Above So Below* (NY)

AOP Open With prints by Edward Bowman & Gareth Gardner, selected from over 1,500 entries. *Through Aug at AOP Gallery, 81 Leonard St, London EC2A 4QS*

Lost Not Found (Edinburgh II)

28 small artworks by invited artists including Millie Burton are hidden around Edinburgh for anyone to find. *Part of the Edinburgh Art Festival. 3-30 Aug, Edinburgh City Centre, EH1*

Karolina Maria Dudek: Hate

Dudek seeks to identify loss of innocence, studying her own face as she contemplates or expresses disgust or hatred of the world. *Until 15 Aug at Silent Room Gallery, 76 Atlantic Rd, London SW9 8PX*

RPS 153rd International Print Exhibition

With prints by Gold Medal winner Clare Park (*Breaking Form: Buz and Parkinson's*), Bronze winner Bill Jackson & recent ARPS Steve Williams. *Until 31 Aug at Allen & Overy, 1 Bishops Sq, London E1 6AD*

Foto 8 Summershow 2010

Ellie Davies, Ellie Harvey and Kelly Hill have prints in this 3rd annual open exhibition. *26 Jul - 4 Sep at HOST Gallery, 1-5 Honduras St, London EC1Y 0TH*

Stop Motion

7th annual exhibition by the Queens Park Group of LIP, presenting 160 works by 23 photographers on the theme 'Stop Motion'. *15 Aug - 11 Sep at The Gallery, Willesden Green Library Centre, 95 High Rd, London NW10 2SF*

Third Greenwich Annuale

Showcasing prints by more than 75 photographers covering a wide range of subjects. Note Viewfinder has moved to a new location. *12 Aug - 12 Sep at Viewfinder Photography Gallery, 46 Greenwich Church St, London SE10 9BL*

LIP 22nd Annual Exhibition

Our very own annual exhibition moves to a new gallery space! Prints on show are selected by Lucinda Chua & Paul Ellis. *20-31 Oct at Proud Central, 32 John Adam St, London WC2N 6BP*

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

MEMBERS' BOOKS

**Festival: A View from the Crowd**

by Francis Minien

80pp 10x8in, self-published

www.francisminien.com

Available at www.blurb.com/book-store/detail/1211000

What a great fit is this publication for the 'Leisure' themed summer issue of FLIP! With the festival season well underway, footage of festival events is currently appearing everywhere, with the Glastonbury anniversary no doubt taking centre stage this summer (check out Venetia Dearden's exhibition of Glastonbury portraits now on display at the NPG).

Minien - a young emerging photographer trained in Britain and currently based in New York - presents in his book a series of images taken at music festivals on both sides of the Atlantic over a period of 14 years. Glastonbury is of course one of the events that makes an appearance, in form of the increasingly legendary muddy affair of 2005.

In Minien's body of work however, the festival or location itself does not matter as such, nor

does he sequence pictures along stringent narrative or chronological patterns (with probably the exception of the last part of the book, which works with sometimes obvious image pairs).

As the title 'View from the Crowd' suggests, his images capture the spirit of the festival, the sense of the occasion and the collective experience shared by the audiences. These are candid shots of festival life, presenting us with the organised freedom at these events and how visitors create their own distinct community for the duration of a long weekend.

'As the title suggests, Minien's images capture the spirit of the festival, the sense of the occasion and the collective experience'

As Minien says in his opening statement 'the festival is bigger than any of the bands' and in his pictures the crowd is more important than the individual.

What becomes immediately apparent in his documentary style photography is the strong understanding and use of colour as an element of composition to create a more immediate and less intellectual reaction to the depicted scenes. This is particularly relevant for the shots with virtually no crowd visible, which rank amongst the strongest prepositions of his work.

Given that the project spans a period of nearly one and a half decades, it is interesting to witness the improving quality of Minien's pictures over time as he grows more ambitious in his photographic style and more comfortable, focused and radical with the underlying theme.

This book therefore is also a testimony of a promising photographic development, which makes me look forward to future offerings of this clearly talented photographer and his developing body of work.

boot sales. Presented entirely in black and white and with a street photography feel to it rather than using classic portraiture techniques, the emphasis is always on the people, their expressions and interactions, often presented as close ups, with the environment serving as backdrop - never dominating, but giving subtle hints about the social context of this series.

Not shying away from the dangerous path of embracing stereotypical events as starting point for his people studies, Stefan approaches his subjects

'He approaches his subjects as an outsider and distant observer, searching for the sense or feeling of the moment'

as an outsider and distant observer, searching for the sense or the feeling of the moment, but taking a neutral stance and describing matter-of-factly rather than explaining or commentating. From a photographic viewpoint however, he is always in command and with apparent ease able to find the tranquil moment in busy surroundings.

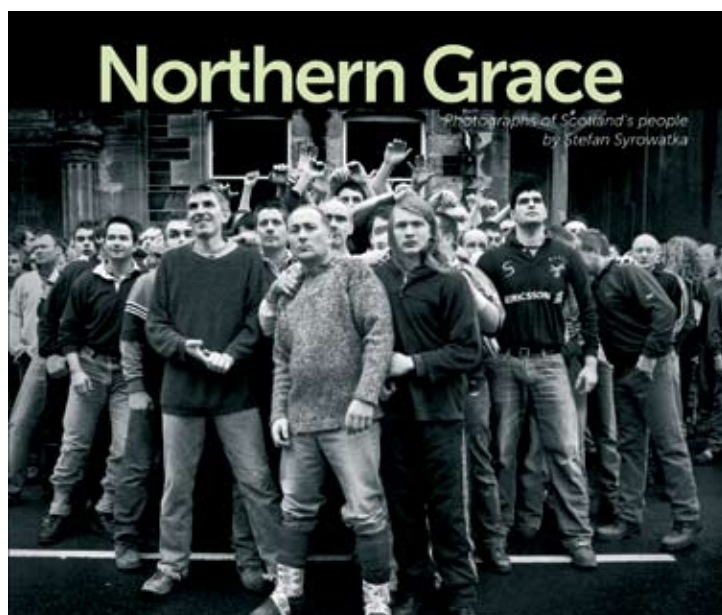
The sequencing of the pictures is well thought through, increasing in tension and density of tone throughout the book, which is framed by two distinct picture pairs: A dominating cross coupled with a birth scene opens the book, subtly hinting at the importance of religion in the Scottish identity and society, with two landscapes closing the series. This reminds the viewer after an increasingly intensive visual journey of what Scotland also is famous for, its immensely beautiful landscape. This ending, although giving the viewer breathing space and time to reflect, appears to avoid a final comment or conclusion to this otherwise convincing work. But then, the author's final thoughts might already be summarised in the book's title.

Northern Grace

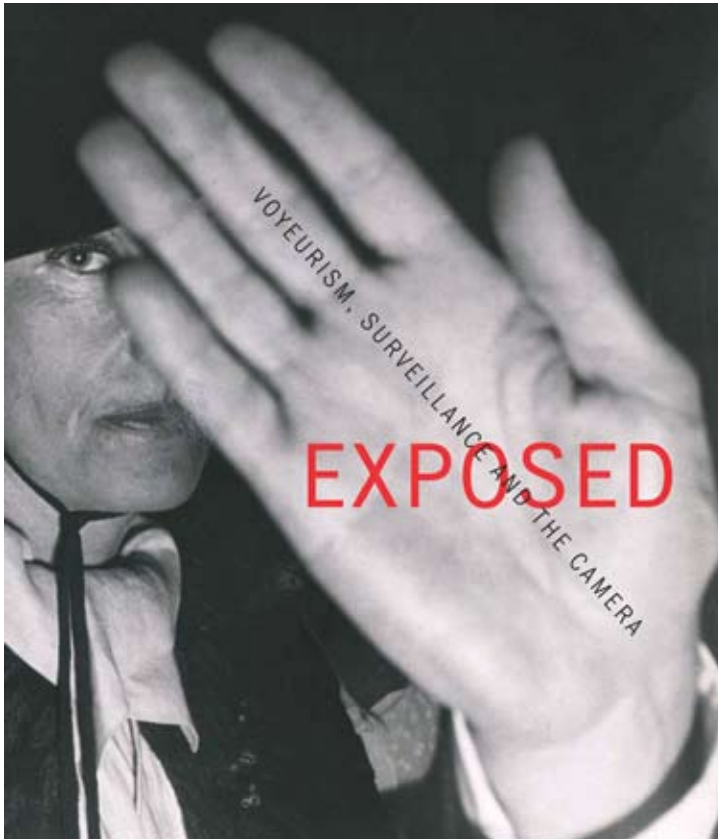
by Stefan Syrowatka
134pp 10x8in, self-published (Blurb)
www.syro.net/northerngrace

Northern Grace is the result of a another photographic long-term project, where Stefan Syrowatka, a German born photographer now based in Ireland, lived in and travelled throughout Scotland between 2000-2009. He presents his photographs from this period, studies of the Scottish people, in his book.

Split into two distinct chapters of city and country life, Stefan introduces us to scenes of ordinary everyday life in Scotland such as shoppers on the high street, teenagers hanging out, bingo halls, and highland games or village car



BOOK RECOMMENDATIONS



Exposed: Voyeurism, Surveillance & the Camera

edited by Sandra S Phillips

Tate in association with SFMOMA

www.tate.org.uk/publishing

There have been many great large photographic group shows on over the years where I have not been the least bit tempted to buy the catalogue. In the case of *Exposed: Voyeurism, Surveillance & the Camera*, not only do I want to see the exhibit at least twice, I relish the chance to read the catalogue from cover to cover. Split into five main sections – each with a fascinating introductory essay – the curation is brought to life. Bringing together many ideas about the

role that the camera has played in recording our world, *Exposed* explores the human condition on multiple levels.

The subjects covered range from the kinky to the quirky, from politics to the personal and from love and celebrity to horror. I found many images that really gave rise to thought provoking dialogue long after I had viewed them. The tragic narratives of a woman falling to her death jumping out of a window from a burning building by Marcello Geppetti or the imposing alien structure of a watch tower in *Golf Five Zero* by Jonathan Olley are but two photographs that display the power of the camera.

There is so much to take in here that I implore you to buy the book. I guarantee that you will

still be viewing it long after the show comes down.

For special offer order call 020

7887 8869 or email tgpl@tate.org.uk

and quote 'LIP magazine'.

Offer expires 19 Sep 2010 or until stock lasts. Free p&p applies within the UK only.

Fascismo Abbandonato

by Dan Dubowitz

Dewi Lewis / dewilewispublishing.com

£35/£31.50 LIP members

As regular readers of my recommendations may know I have a weakness for architecture, I simply can't resist it. A building of any kind has a history from the very day it is conceived, built, and used. Inevitably after some time it is no longer of use and eventually becomes a ruin if not properly cared for. Occasionally this process is sped up by various events such as war, politics and changes in the social scene.

This is where Dan Dubowitz steps in. *Fascismo Abbandonato* is an extraordinary record of forgotten buildings that were once the pride of Franco's Fascist Regime (1923-43). Holiday centres for children were built upon the northern Italian coasts in which fascist principles could be taught to the young and impressionable youth.

These modernist buildings are now decaying monuments,



but stand as a potent reminder of the brutal regime. In removing children from the traditional family environment, they were encouraged by the paramilitary youth organisations that ran them, to exercise body and soul in the fresh air. The book itself is full of magnificent Modernist architecture, coupled with immensely fascinating texts and images from the past, which both inform and support the contemporary photographs beautifully.

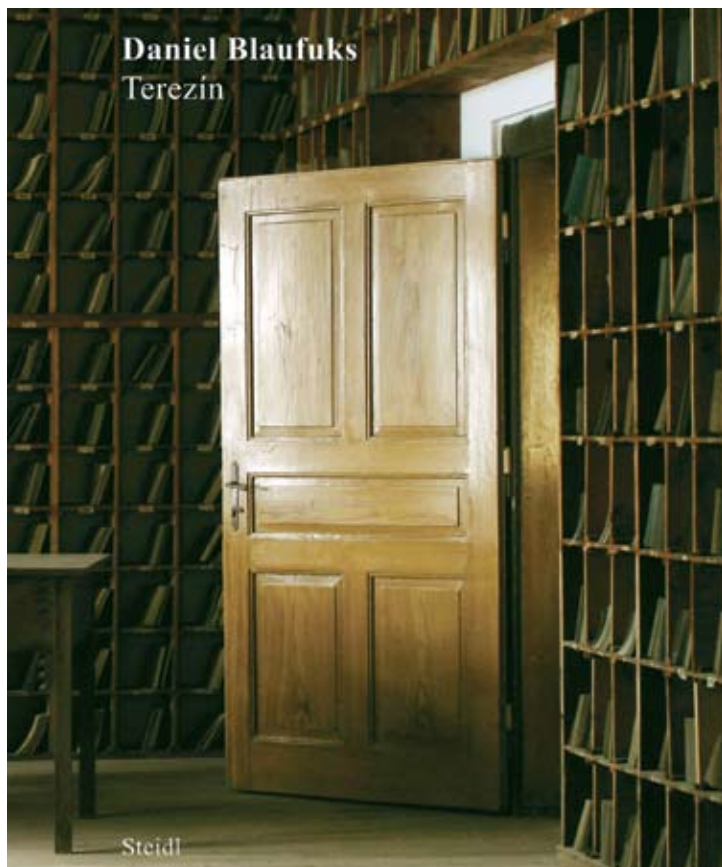
Terezín

by Daniel Blaufuks
Steidl / www.steidlville.com
£30/£27 LIP members

The personal and historical journey taken by Daniel Blaufuks is an emotive, in-depth glimpse into the history of the infamous Terezín or Theresienstadt. This fortified town was built in the 18th Century by the Austrian Kaiser Joseph II to protect Bohemia from the northwest, sixty kilometres from Prague. A smaller military prison was built next to the fortress. During WWII Terezín took on a much sinister role as a prison camp or staging post for Jews before being sent onto Auschwitz or Birkenau.

Blaufuks came across a photograph taken inside one of the rooms in the camp in a book by W.G. Sebald that spurred his curiosity to find out more. It posed more questions than it could answer with strange formalities that read as unnatural, such as the layout of the room.

In the winter of 2001 five small green diaries from the years 1926, 1927, 1928, 1929 and 1930 written by Ernst K. came into his possession. After further investigation it turned out that Ernst K. and his mother had been taken to Theresienstadt in 1942. This again reminded him of the photograph taken in an office in the Jewish ghetto that housed Ernst K. and so



‘Blaufuks’
poignant and
creative journey
into Terezín
shows those who
are gone but not
forgotten’

many others during the war.

The ghetto functioned under Jewish authority although the ultimate authority was governed by the SS. Terezín inmates included many artistic and academic individuals and 2,340 lectures took place there as well as concerts and theatrical productions.

This book combines the threads of evidence of those inmates in the form of fragments ranging from ghetto ephemera, diary pages, charts and frames of a staged Nazi film of the camp. The book also comes with a DVD of the film.

The immensity of the statistics of those who died there and deported from there to death camps is horrifying. Blaufuks’ poignant and creative journey into Terezín shows those who are gone but never forgotten.

Turning Point

A series of incidents and opportunities



Skegness Beach, Lincolnshire, 12th August 2007

by Simon Roberts

‘Looking at leisure activities struck me as a thought-provoking way of exploring England’s shifting cultural and national identity’

Having returned from Russia in late 2005, where I’d spent a year travelling across the country to produce the book *Motherland*, I began thinking about making a similar journey around my own country.

Motherland was an exploration of, among other things, the Russians’ attachment to their homeland. This attachment to place was somewhat mysterious, simultaneously profound and banal, and it led me to think about my own attachment to England. *We English* began as a development of my Russian work, springing from my fascination with ideas of belonging and memory, identity and place.

This was one of the first photographs I took during an initial research trip for *We English*. When I saw this photograph on the contact sheet afterwards, I knew I’d found a formal composition to my framing, which would define the direction of the remainder of the work. I would move away from photographing the individual and engage instead with

the idea of the collective, of groups of people populating the landscape. Photographing from elevated positions (often from the roof of my motorhome, as it turned out) would enable me to get a greater sense of people’s interaction with the landscape and with one another. I also decided that the figures would be relatively small in the frame, although not always so small that you couldn’t make out some facial expressions, what they were wearing and their activities. I love the guy here in military fatigues pushing the woman in the wheelchair.

This way of seeing was influenced by looking at the work of 16th-century Dutch and Flemish landscape painters, particularly Hendrick Avercamp, Pieter Bruegel and Lucas van Valckenborch, who depicted winter scenes teeming with life. I liked the idea of what appeared to be predominantly pastoral landscapes becoming, on closer inspection, multi-layered canvases, rich in detail and meaning.

I also fixed on leisure as a thematic starting point. While Skegness’ heyday has long since gone, ending with the onset of the Second World War when the beaches were lined with anti-invasion defences, it continues to draw English holiday-makers.

Looking at leisure activities struck me as a thought-provoking way of exploring England’s shifting cultural and national identity. They seem to say much more about who we are than, for instance, what we do in the workplace. Leisure activities can be aspirational, revealing as much about how we see ourselves as how we wish others to see us. And landscape is an intrinsic part of these experiences. It is a commodity: we consume it and utilise it and make it ours, even though we rarely own it.

So *We English* became a series of detailed colour landscape photographs – tableaux – recording places where groups of people congregate for a common purpose and shared experience.

Contributors

Adam Parkes photographs the eye catching moments which occur in everyday life. www.flickr.com/photos/adam_parkes

Andrea Siegl It's about the moment. The extension of my senses, not the eye. The excitement. The greed. It may last 10 seconds or a minute. Any longer could mean something is lost. photography.andrea-siegl.co.uk

Anne-Marie Glasheen is a self-taught photographer. She started writing at an early age and worked as a literary translator for several years. A collection of her poetry 'Lines in the sand' (Bradshaw Books) was published in 2008. She often combines photographic layers with words to produce surreal images. www.glasheen.co.uk

Anthony Carr is a photographer currently living in London. He is a founding member of Sitting Ducks, an artist collective based in south east England, who since 2006 have organised exhibitions, talks and recently received funding to develop a small publication project in Milton Keynes www.sittingducks.org.uk

Barry Reid is a qualified Architect and discovered a passion for photography, particularly of architectural subjects as a student. www.barryreidphotography.com

Bart Brownell is a fine art and documentary photographer living in London. Portfolios of his work can be seen at bartbrownell.com

Catlin Harrison is trying to follow the footprints left by English eccentrics that are rapidly fading in this century, and picture-making seems a good way to do this. www.catlinharrison.com

Celine Marchbank is a documentary photographer living and working in London. www.celinemarchbank.com

Eric Perlberg has walked the city of London intensively for 6 years making quirky photographs which are collected on his site www.curiouslyincongruous.net. From these images he has put together a multipart project called *Dérive*. www.ericperlberg.com

Gary Alexander likes pottering, playing and pondering - this usually starts with photography. www.gaspweb.co.uk

Gordana Johnson In my photography, the primary objective is a striking composition which serves as the frame for a fleeting moment of action. gordanajohnson@blueyonder.co.uk

Hydar Dewachi is a documentary and conceptual photographer of everyday life. Born in 1974 and raised in Baghdad, he has also lived in Beirut and Dubai before moving to London in 2002. www.dewachi.com

Isabel Albert is a London based German photographer whose recent work captures magical moments before they are lost forever, gone in a blink of an eye. Her collection of portraits and other work can be found at www.isabelalbert.co.uk

Jenny Burrows' photographic agenda is to make images both beautiful and thought provoking, capturing the fleeting moment and those details we don't usually see. www.jennyburrows.co.uk

Jonny Baker is a member of the Ealing LIP group. His work has enabled him to travel in the last few years and take landscapes in a range of locations on a series of small adventures. www.flickr.com/photos/jonnybaker

Katherine Green is a social documentary photographer from East London who trained at Central Saint Martins. Her work often focusing on people, places or events which unite communities. www.katherinegreen.co.uk

Krysia Opalinska is a London based photographer specialising in portraiture and documentary photography. Since graduating from Goldsmiths' College in 2000, she has worked on several private commissions and is currently developing a project examining human rights implementation. www.krysiaopalinska.com

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.diemarnoblenoble.com and www.laurannoble.com

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

Mark Adams My work covers community projects, stock photography and personal work. I am a member of the Queens Park satellite group. www.unreelcity.co.uk

Marysia Lachowicz has just finished a 3 month residency in Fife photographing coastal defences and derelict army buildings while exploring the role of the Polish Army in the area during WW2. www.marysia.co.uk

Michael Whittington is an Australian ex-pat who practices and teaches photography at Ealing's local Arts College. www.michaelwhittington.com

Michail Passos was born in Athens and is an amateur photographer for the past 10 years. He mostly photographs on his travels - landscapes, nature, architecture and building details and rarely closeups of people. www.passosmichailphotography.com

Monika Kita is a London based photographer working both in digital and analogue format. She is currently working on several projects including 'movement as a way of self-expression' and 'transgression and desire'. www.monikakita.com

Nick Scammell is a published poet and photographer and lives in London, which is his subject. Searching for human stains, the camera is his mirror. www.nickscammell.com

Paul Hill, MBE began his career in the Midlands during the 1960s, working as a freelance photojournalist. In 1976, with his wife, Angela, he established The Photographer's Place, a workshop and study centre at their home in Bradbourne, Derbyshire. He has written a number of books on photography and most recently he was Course Leader of MA in Photography at De Montfort University in Leicester.

Paula Salischiker was born in Canada in 1983 and grew up in Argentina. After studying photography in Toronto & Madrid she moved to London where she currently works and lives. www.pausal.co.uk

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 NW London. www.petewebster.com

Roger Estop rogerestop@yahoo.co.uk

Sabine Thole My camera is always with me wherever I go. My photos are as much a document of what goes on around me as my visual diary. SabineThole@googlemail.com

Simon Roberts recently received a National Media Museum Bursary and a World Press Photo award (2010). His first monograph *Motherland* was published in 2007 followed by *We English* in Autumn 2009 (both by Chris Boot Ltd). A major exhibition of *We English* runs at the National Media Museum until Sep 2010. www.simonroberts.com

Stefania Mizara has studied library science, literature and photography. She has worked as a freelance photographer for 8 years with Greek and French magazines and the Corbis and Bloomberg Press agencies, and has exhibited in solo and group shows in Athens, Paris and Cairo. www.stefaniamizara.com

Susanna Suovalkama is a self-taught photographer currently traveling in Spain where she plans to teach English. She sporadically updates her journal with images and tales at www.susannasuovalkama.com

Suzanne Harrison is a self-taught photographer who is travelling the world whilst running her consultancy business. She enjoys capturing candid and unusual street scenes. somethingswedid.com

Tom Robinson is an English photographer who finds himself most at home in parts of the world that are nothing like St. Albans. www.tomrobinsonphotography.com

Volker Schirp was born in Krefeld (Germany) and moved to London in 2001 after graduating from Hamburg University. Photography has been part of his life since receiving his first camera age 12, but he did not embark on a structured approach until 2005 when he re-discovered his relationship to the medium. He explores photography within the idea of 'monumental sculptures' volkerschirp@web.de



ISSN 1746-4153



9 771746 415007