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London Independent Photography



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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 600 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.

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Annual Subscription: £24 UK / £29 Outside UK Application details are online at www.londonphotography.org.uk/joinLIP

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The theme for the next issue is FANTASY Submissions are accepted online, for guidelines go to www.londonphotography.org.uk/magazine/submit

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for LONDON INDEPENDENT PHOTOGRAPHY

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Editor's note

t's a joy to wander the streets without a set pace, to take leave of the serious missions for awhile and allow intrigue to lead the way.

Making photographs on instinct and whim, purely for the pleasure of it, can be liberating as a photographer. We collect images that reflect our experiences of life in public now, of reality, or at least our interpretation of it. Whatever moments command our attention and don't let go offer us the chance of intimate engagement.

The long tradition of street photography has firm ties with the idea of the flâneur: it is practiced by roamers and observers for whom daily life in itself is an endless a source of stimulation, peppered by the occasional epiphany. The significance of a moment is wholly dependent on perspective. Beaudelaire wrote that "the lover of life makes the whole world his family," and certainly many photographers with a penchant for candid public photography think likewise, or they'd lose interest very quickly.

Still, there are as many different ways to approach photographing in the street as there are different personalities. Whether guided by social conscience, a desire to capture physical synergy amongst chaos, or by an attraction to beauty, there's room for every photographer to make fascinating pictures in the street.

In this issue we included images from days past, and for good reason. Now in our 24th year of existence, London Independent Photography has many members who were shooting our city's streets 50 years ago. Looking back on history is quite exciting, not just for a sense of nostalgia, but to see the way such photography has evolved up to now. The range of work also nicely complements the current survey of 150 years of street photography on show at Museum of London.

The STREET LIFE theme has received more submissions than ever before, and the variety of work has been overwhelming to consider. So many approaches are covered, unsurprising as such a large part of our lives is played out in the streets. They are accessible (the whole basis for their creation!), and it's where we form our memories with friends and strangers, and the built environment.

This year London Independent Photography is undertaking a project to make a visual record of the city as it is now: The London Villages Project currently has more than 150 participating photographers. Much of this issue was developed with the Project in mind and I hope it serves as a source of inspiration for the year ahead.

In anticipation of what could be discovered around the next corner, happy shooting!

Tiffany Jones editors@londonphotography.org.uk

Letter from Totteridge & Whetstone

by Bardia Khorshidian

Totteridge and Whetstone,
what peculiar bedfellows you are,
brushing up against each other
on Northern line carriage cars
After work I watch as you alight the train
to meet friends (though in different bars)
Whetstonian lads for Edgware bound,
wait boisterously for 251s
while Totterites totter past them
to their car park parked Jaguars

inceI'vealreadytriedtorepresentTotteridge and Whetstone using photography and verse, perhaps I could paint a more vivid picture of life at this extremity of the Northern line, of two strange and disparate places in which I've spent much of the past 12 months of my life.

I don't wish to dwell on the peculiarities of the circumstances that led to my finding myself living rent free in a bizarre, condemned 1950's house in the affluent ward of Totteridge early last year. I do feel it necessary though to point out that it was not a squat (however much it may have resembled one). Suffice to say, I found it a strange and alien place where people were decidedly insular and unfriendly. Two security companies vied for the attentions of their charges, patrolling the streets with great gusto and a singularity of purpose I found largely unnecessary, and completely unwholesome. One firm in particular took pride in the fact that they exclusively employed ex-military personnel, who knew a thing or two about busting heads. People here seem to feel they have little to gain, and if anything, much to lose, from personal interaction. Nobody walks - unless they have a legitimate excuse such as a dog at the end of a leash to tow, or a jog to conduct (though in many cases I suppose this hardly constitutes walking so much as tottering). There are no pavements in Totteridge, and cars litter driveways here like Subway sandwich wrappers line the periphery of the Whetstone Waitrose car park.

Whetstone, on the other hand, is a completely different animal. I recall once stumbling woozily from a night bus after an evening of antics and banter, staring introspectively at some distant bollard while waiting for a friend to emerge from the only late opening shop on Whetstone high street with a much sought after packet of cigarettes, when one of a half dozen shirtless skinheads happened to meander into my line of sight. "Wot you lookin' at?" he asked. It just so happened that I was, much to my misfortune, then gazing at his navel, which sat atop a fold of flab enveloping his midriff. "...err, nothing," I probed, thinking this statement a little far-fetched. I was in no state to know to avert my eyes, just to emit a stifled yet audible chortle. "Oi!", he bellowed, no doubt to break the spell that had so mesmerised me. At this point my friend, now gleefully dragging



on a long anticipated cigarette, took note of what was happening and attempted to diffuse the situation by asking my would-be assailant if he could do a belly roll. He did genuinely want to know, having recently spent many a solitary hour trying to perfect his own stomach jiggling contortions. The resulting confusion of the exchange bought us ample time to escape.

Neither Totteridge nor Whetstone could by any stretch of the imagination be classed as "proper" places. The two locales might seem worlds apart, despite their proximity to each other, though the one thing they have in common is that they both seem to lack any real sense of community. And it's impossible to feel safe in either place - either because of a sense of paranoia that somebody intends to deprive you of all the possessions you've worked so hard to accumulate, or because your friend's request for an impromptu belly roll has fallen on unreceptive ears.

Now the house has gone anyway, along with any need to find myself in either of these peculiar places. And as I board the train at Totteridge & Whetstone for what I hope will be the last time, a voice seems to urge me to take heed: "Mind the gap!"

The Distance Between Us

by Sean McDonnell

Standing in the shadow of Centre Point I'm facing a dilemma. It's 4.30 on a still July afternoon. Attempt one more pass westbound along Oxford Street into the sun, my friend and adversary. Take the tube to Marble Arch. Risk missing a scene. Restore some energy for the eastbound assault at 5. Head's throbbing, throat's dry, hands sweaty. Last roll of film presses insistently against my heart. Remember. Left breast pocket for fresh, right for spent. Left right, left right. Suddenly I'm off. I exit my cool refuge and immediately sense an opportunity. Pulse slows. I'm physically here. My mind's out-of-body. The curtain on the choreography of the street is about to rise. Cue Sean.

appreciate this may all be a little melodramatic; the portrayal of the photographer as outsider, a single white male with a starring role in his own remake of *Taxi Driver*, perhaps with better hair. Nevertheless my approach to photographing on the streets of London is characterised by both a physical and mental immersion in the act of taking a picture.

It all began over twenty years ago with my baptism to the streets of Manhattan.

"Is the bus free? Is the bus free?"

"Kid, the only thing free in New York is the air."
A spiritual home to a kid who idolised 70s TV cop shows and 80s new wave bands, New York City became my real home for a couple of years. More by accident than design, my move was as much about the chance to re-invent myself in the grand tradition of 'making it there' just like Frank Sinatra said. It wasn't easy. As my airport bus driver friend would agree, New York is a helluva town.

Taking photographs became a way of making sense of this Babel. The density of midtown streets, the impulsion to keep moving, "NO LOITERING" signs, lead me to a style of photography that kept me inside the strongest currents of this stream of consciousness. Pre-set aperture, shutter speed, focus. Camera rarely held to my eye, more often away from my body, a two-way mirror that both reflects and absorbs. Not that this technique was without drawbacks. A couple of months after my arrival in the height of summer my camera had enough and expired on the corner of West 34th and 8th. After presenting it to a repair shop for estimate I was admonished on my return and told not to use it on the beach without sufficient care. In fact the salty

residue that had seeped into my camera was the sweat from my hand.

Although my technique has essentially changed little since then, the greatest difference has been in my perspective. In New York I rushed to the film processing store every week, clutching my half dozen rolls of Tri-X, eager to see what sliver of the street I'd managed to capture. Invariably I returned disappointed. The images never quite living up to my expectations. Mute, monochrome, motionless, I felt I'd anaesthetised the very things that inspired me. Yet I persevered, always looking for that one, golden shot.

Back in London my frustrations mounted. I felt I'd stacked the odds even higher. At least in New York a constant diet of sunshine fed my fast shutter speed, big depth-of-field habit. A neat grid of streets meant I co-ordinated my wanderings to maximise the light: shadow ratio. An exuberant street culture guaranteed a flow of individuals of all strokes, loud

'It struck me it wasn't about the golden shot any more. It was about recognising the possibility of a picture'

and proud. As I attempted to mine the same vein in my home town I began to wonder what I was doing. My persona as outsider had been legitimate in New York. That didn't seem to ring true any more.

Then I did something I'd never done before. I began to really look at my pictures. Plunging into my contact sheets, old and new, I found images that had lain dormant for ten years or more. It struck me it wasn't about the golden shot any more. It was about recognising the possibility of a picture. It was the act of seizing that moment that was so exciting. Whether I successfully recorded the moment on film was something separate, something with its own life, sometime in the future. You can regard this as a cop-out, a sign of getting old. Perhaps it is but somehow I think I'd rather be a Winston Smith than a Travis Bickle.





The Reconstruction of Beirut

by Estelle Vincent

ivided and destroyed by a 15 year conflict, Beirut has since the early 1990's become the stage of a major urban regeneration project. Supervised and undertaken single-handedly by the private corporation SOLIDERE, the Master Plan for the reconstruction of the city centre has been both highly praised for its efficiency at re-establishing Beirut as a major business centre in the Middle East, and heavily criticised for its lack of public consultation and tabula rasa approach.

I took this series of photographs in June 2010 as a visual response to some academic research I had done on the urban fabric of Beirut, looking at how the morphology of urban space can be the catalyst for division as much as it can be used to enhance social cohesion. During my time there I was therefore attracted by the physical aspect of the city, and concentrating on the buildings' shapes and textures was like collecting the city's multiple narratives.

Although not the most accommodating place for walking (small pavements, busy roads and constantly horning taxis), walking aimlessly for six hours a day without a map and under a blazing sun was my method of discovering and familiarising myself with Beirut - the best way I think if you want to impregnate yourself with a sense of place.

The reconstruction is something Beirutis feel really strongly about whether they support the reconstruction of the city centre by the Corporation SOLIDERE or not. It is a subject that came up invariably in every conversation I had with the people I met. Entire areas are being carelessly flattened and new high-rises are going up at an impressive pace which inevitably has a great impact on the inhabitants. More buildings have been destroyed in the

'The technique resembles cooking or painting, although the results are hard to predict and impossible to reproduce'

reconstruction of the central district of Beirut than during the civil war which spanned 15 years and mainly took place in the same area. Having to constantly readjust to a fast changing daily environment without having any part in it must be extremely disorientating.

Numerous public groups are contesting the current (de)construction effort and working towards protecting Beirut's heritage; The Association for Protecting Natural Sites and Old Buildings in Lebanon or Save Beirut Heritage for example. Other vibrant initiatives such as artist-based projects are also taking place within the city, with aim to raise awareness around issues of history, post war trauma and collective memory. For instance, a theatre company recently ran a series of performances in old buildings around Beirut, bringing back the life that used to be in these locations. Local artists and students have also joined forces in various actions, such as the publication of Beyroutes: A Guide to Beirut, which examine alternative ways of navigating the city away from the reconstructed and historicised city centre. Those groups might be emerging on a small scale and with little resources, but they are crucial in highlighting the wish and the need of Beirutis to participate in the reconstruction effort and to rediscover and critically engage with their urban environment.

These images were produced painting liquid light on watercolour paper which was then sepia toned. I've experimented with liquid emulsion for a couple of years now using brushes, rollers or cotton wools, sometimes adding a mix of Moroccan spices to the emulsion for a slight reddish tone. I really enjoy the technique, it resembles cooking or painting although the results are hard to predict and impossible to reproduce. I had only ever used this technique on single images before this project, so producing a series of 25 pieces was laborious, lots of long nights in the darkroom - there at least no one can hear you scream out of frustration.

By using these techniques I hope to convey a sense of the porous and permeable aspect of contemporary Beirut, where heritage, pastiche and authenticity form a habitat where people constantly have to adjust and renegotiate their everyday environment.

For more information visit savebeirutheritage.com; www.apsadonline.com; www.solidere.com













The Car Park

by Nicholas Cobb

his series of 69 pictures was made in the autumn of 2010. It is set in a retail outlet's car park where the everyday experience of shopping changes, for no apparent reason, to one of increasing tension and incident. Scenes of crime ensue and it ends with images capturing a chaotic descent into mayhem.

The one time I visited Bluewater shopping centre that lies off the M25 I went to find its 'Reflection Space - a place for quiet away from stress, hustle and bustle - a place to recharge your inner spirit.' I was curious about how it might have been designed, doubting its claim to offer some spiritual nourishment in such an environment. I found it to be an indeed isolated, but rather melancholic little place with prints of autumn leaves on pools of water hanging on the wall spaces.

Dispirited, I left the vast retail complex only to be confronted by a piece of unintended street theatre which inspired this body of work. An obese man nonchalantly walked past me pushing a shopping trolley full of Marks & Spencer packaged dinners, heading for the car park. Suddenly from behind him came a shout from a security guard. The portly man ran off, abandoning the trolley, with several guards in hot pursuit. Seconds later there was the sound of a police car siren, as if awaiting these possibly regular incidents. Eventually the man was arrested on a bridge, and captured on the one photograph that I took on this trip. As in The Smiths song *Shoplifters of the World Unite*, my empathy seemed to fall on the hungry shoplifter's side.

In my studio some months later I built a three by two metre car park diorama, though not the adjacent retail building, and bought 200 cars at 1/87 scale as well as a quantity of miniature figures and landscaping. I used either natural window light or set up a strong directional light to mimic sunlight as I photographed the diorama from a variety of viewpoints. In many of the photographs I had a fog machine operating to create natural and man-made atmospheric effects.

Using these scaled models (one is reminded of childhood games with toys), I'm interested in making images that employ a playful, though often rather disturbing, illusion. The model-making is both an imitation and a construction of reality. At first

glance the images can appear to depict perfectly real scenes but something soon gives them away as models and the viewer has to deal with that. The violence in the road rage and riot images fail the reliability test of 'Silent Witness Theory', where photographic evidence can be used without the need of an eyewitness

In this Ballardian non-place - a site of commerce and consumption, the opposite of a neighbourhood with identity and history (see Marc Auge's book Non-Places) - I allowed my imagination to run away with the idea that we may have all been forced to consider becoming shoplifters (looters) if the banking crisis had meant that we couldn't withdraw funds from cash dispensers. So the series progresses rapidly from scenes of contented consumers in the car park, escalating into dramatic accidents, antisocial behaviour, road rage, prostitution, dogging, crime scenes and rioting!

'I'm interested in images that employ a playful, though often rather disturbing, illusion'

This narrative mischief-making plays with a snobbery that exists against places like Bluewater (which admittedly I share, hence the empathy with the thief). When writing about my previous series The Office Park, Mark Dery quoted from fellow cultural critic Rick Poynor's essay Inside the Blue Whale (from Obey the Giant: Life in the Image World): "I came to Bluewater expecting to despise it. What I discovered is that while you can hate the idea of Bluewater it's harder to hate the experience itself... it was kind to the senses, unexpectedly relaxing... Maybe that's its cleverness: it lulls and anaesthetises." On my one and only trip there I have a further memory - of seeing an exhibition of little models of proposed public art sculptures.

My model of the car park, like all my others, has been destroyed. The photographs remain.

www.blurb.com/bookstore/detail/1721856





Wolf Suschitzky

A street, a city, a century

by Stephen McLaren

n the Museum of London's much-anticipated exhibition, London Street Photography, one photographer stands out for the longevity of his career and the social conscience of his artistic vision; Vienna-born, 99 year-old Wolfgang Suschitzky ("Wolf" to friends and colleagues), has been taking pictures in London for seventy years. Although perhaps better known for his work as a cinematographer on iconic British films such as Get Carter and Ulysses, Suschitzky has been a photographer in his adopted hometown so long that he is consequently being "rediscovered" by new generations of curators and writers. In anticipation of the exhibition opening, a small video team from the Museum of London and myself visited Wolf at his flat overlooking Regents Canal near Little Venice. Although this was a home visit, Wolf remains active and is outdoors doing errands most days, often visiting exhibitions and going to the cinema.

He has taken pictures all over the world and shot the portraits of many famous people including HG Wells, Aldous Huxley and Nehru, but the body of work he amassed in London is one of the most exquisite personal archives of the city during the 20th century. From virtually the first day he arrived in London, Suschitzky criss-crossed the city shooting humanistic reportage from the hard-bitten East End streets of the 1930s, to the destruction wrought by the Blitz, and the marches and protests of the post-war years.

To prove the point that the photographic world often takes an age to catch up on the successes of the past, Wolf had his first retrospective while an octogenarian, at the Scottish National Portrait Gallery in 2002, and has had two books published while in his 90s. His prints are sold by West End dealers, including the Photographers Gallery, and a recent bestselling tome about England in the 1930s used one of his iconic pictures as its cover image. For those of us immersed in the immediacies of this digitised photographic era, and who seek out immediate recognition of their labours, this is a salutary lesson that perseverance and a long-standing body of work can eventually confer much more than website hits and group shows.

In his home surrounded by many of his own framed prints, which testify to an industrious and well-travelled life, Wolf is an obliging host whose Austrian roots are still noticeable in his mittel-European accent, impeccable manners and unfailing modesty. He says, "It always gives me pleasure when my work is rediscovered. I recognise that some of it, like my Charing Cross Road pictures, were taken so long ago they have become historical." It is this work, some of the earliest he embarked on after >



'The fog, which came from people's heating at home, was lovely for diffusing the light. It created an atmosphere that is hard to get these days'





< arriving in London as an émigré from fascism in Vienna, that the Museum of London is showcasing in their street photography survey. Although intended to be published in book form soon after it was shot in 1935-1937, the project didn't see the light of day until the 1980s and subsequently has not yet been fully appreciated as a landmark study of London life in the early part of the 20th century.

When he started out in the 1930s with his Rolleiflexes and Hasselblads, the notion of street photography as a genre with its own heritage and photographic philosophy would not have been relevant. The idea of shooting in public spaces and streets on artistic impulse was rare, though one of Wolf's heroes, Brassai, was definitely a pioneering figure. By concentrating his eye on a very specific locality and not lingering with an overarching narrative in mind, he employed a mode of working that modern-day street photographers will recognise, though he never thought of what he was doing as art. As he told the Glasgow Herald at the time of his retrospective exhibition, "Very few photographers have a style. There are some, like Bill Brandt or Cartier Bresson. You certainly need a sense of proportion and how to organise a rectangle or a square. I myself am not what might be called a creative photographer. I never called myself an artist. I'm quite content to be a craftsman."

Charing Cross Road was world-renowned in the 1930s. Bibliophiles loved it for its multitude of second hand booksellers, theatre lovers recognised its crossroads at Cambridge Circus as the heart of the theatre district, and night-owls would have known it as the entry point to the drinking dens and clubs of Soho. For a young European photographer having just entered Britain without much in the way of paid work, spending time people-watching on this street would have seemed like a very pleasant way to while away the hours. When you also consider that Wolf was born above his father's bookshop in Vienna, the Charing Cross Road with its sweep of booksellers and rummaging buyers was both a comforting and stimulating place to hang out and work, day and night, for the next three years.

As a committed socialist, there is much of social concern in Suschitzky's pictures of this era, but he brings an anthropological intuitiveness to his work on Charing Cross Road which marks it out as less polemical and more romantic. Images like the girl jumping across a puddle at night are spontaneous and poetic reactions to the flux of people on a rainy night in the West End. Although many images in the series are shot from a mid-range distance that a polite foreigner might deem more respectful, another, of a man having his shoes shined while a female companion waits alongside is more direct and challenging. Elegance and good taste abound in the woman's poise, her legs angled as if in anticipation of a fashion shot, but there is no disguising the con-



frontational stares directed back towards the photographer. "I think he was a London spiv and didn't like being photographed. I think his lady, however, was posing for me, "says Wolf. Suschitzky was well aware how status-obsessed pre-war London could be and this image of a servile and supplicant shoe shiner attending to two west end gadflies evokes the settled age before war shattered both the urban and social fabric.

Clearly London, and particularly Charing Cross Road, looks very different now to how it appeared to Wolf in 1935. For current-day street photographers this can be a blessing in disguise as the city

'I am not what might be called a creative photographer. I never called myself an artist. I'm quite content to be a craftsman'





has evolved and shape-shifted so much since then. Unlike Paris which has a settled and instantly-recognisable look, London's form is harder to sum-up photographically.

Wolf's image looking down Charing Cross Road at a spindly tree, partially back-lit by the sun as a bus and car drive past is a good example of this. Try as I might, I can't quite place this photo: the light, atmosphere and street furniture are all unfamiliar, it just seems so romantic and otherworldly whereas I know this part of the city is now gaudy, trafficchoked, and dancing with plastic bags. It would look awful through my lens. I was keen to ask Wolf what was good about shooting London in those days. "The fog, which came from people's heating at home, not the weather, was lovely for diffusing the light. It created an atmosphere that is hard to get these days. There are too many cars in London now to make shots with people look good, they are always getting in the way.'

British photography is hugely indebted to the middle European photographers who largely invented photo reportage in the illustrated magazines that thrived in Germany in the 1920s and 1930s. The likes of Kurt Hutton and Felix H Man (Hans Baumann) were exceptional photojournalists who left Germany for these shores in the 30s when Nazism threatened them and their livelihoods. Together with Stefan Lorant, a Hungarian who founded Picture Post, and Bill Brandt, Wolf Suschitzky formed a cadre of photojournalists who took Britain from the photographic dark ages. Once settled in the UK, Suschitzky went on to shoot dozens of picture-led stories for these magazines, and he recognises that those émigré photographers brought something different to Britain's photographic culture.

"Yes, they brought something different to England, something they were doing very successfully in Germany, that is shooting their own photo stories. I had little contact with those other photographers when I came over initially, apart from Bill Brandt who was a lovely man, and Cyril Arapoff who was occasionally a camera operator for me on films and he was a very good photographer."

Heading for his hundredth year, Wolf remains a modest man who lets his pictures and films speak for themselves. He doesn't claim that his images are life-changing documents but his best work reminds us that the legacy of engaged humanistic photojournalism lives on in the work of those who faced the great issues of the 20th century. As for his personal work shot before the Second World War in London, these images may embody and evoke a bygone era but much more than that they display many of those qualities that modern photography continually tries to run away from: elegance, beauty and artfulness.



No Parking

by David Solomons

his series uses double yellow lines as a unifying theme, to set a stage for my photographs showing people from a variety of cultures and lifestyles in a contemporary urban setting.

I don't mind admitting that I came across this idea by way of a happy accident. I often toy with different cameras to shoot different subjects, mostly while wandering randomly around

London to see if something unusual or striking might present itself.

Though I usually shoot film for specific projects it turned out that my preferred tool of choice for *No Parking* would be a digital SLR. The only reason this matters is that I found I was starting to frame my pictures square to either the road or wall in the background in a bizarre effort to have a level picture. Something about the camera made me want to compose my shots in a more technical or rigid way.

When wandering the leafy suburbs as opposed to the anonymous hustle of the West End, I found it a lot more difficult to resort to my usual modus operandi of using a small quiet camera and losing myself amongst a swarm of people. The whole experience of doing street photography with the large dSLR









seemed too intrusive. Challenged by getting out of my comfort zone I was increasingly shooting people from a distance and so became aware that the backgrounds in my images played a more prominent role in the structure of my compositions.

One thing that led to this new approach was revisiting an old project about smokers that I started $\,$

'Getting out of my comfort zone I found myself increasingly shooting people from a distance' years ago, when I was a student at Newport, but never really got round to finish. When the smoking ban was introduced in the summer of 2007, suddenly many more smokers were puffing away outside. I wanted to emphasize their isolation by pulling back to show the context of where they were having to enjoy their now anti-social habit.

It wasn't until I spotted a common thread in a couple of pictures with double yellow lines situated neatly at the bottom of the frame, did I realize I was onto something. I recall the excitement I had, feeling like I had hit upon an original concept and a new project to work on. This is still a work in progress but my aim is to explore many different localities to produce a comprehensive social portrait of urban life in Britain today.





Mark Cohen: close encounters

Interview by Tiffany Jones

is technique has been called intense, intrusive and controversial, but this is what sets Mark Cohen's photographs apart from those of other street photographers. For decades he wandered through the neighbourhoods of his small town, disrupting the natural flow of street life while making an instinctive style of pictures that could potentially have been made anywhere. He was drawn in so close to his subjects that many of his images show just fragments of reality; bodies without heads and laughing mouths without faces. This sense of drama and immediacy pulls you into his visual world long enough to forget the shutter was ever closed. The images, and subjects, are still moving.

That Cohen's name may be lesser-known in the gamut of celebrated street shooters might be explained by the fact that he chose to work primarily in Wilkes-Barre, the Pennsylvania town where he was born and lives today. Until the publication of his books GRIM STREET (2005) and TRUE COLOR (2007), his reach was mostly limited to curators and galleries in New York. Gaining recognition in the 70s however, Cohen received two Guggenheim Fellowships, a National Endowment for the Arts grant, and had solo exhibitions at MoMA, George Eastman House and Art institute of Chicago, to name a few. His photographs are held in numerous public collections worldwide.

Cohen is now enjoying appreciation from a new generation of street photographers and collectors who recognise his significant contribution to the history of the genre.

Your approach to photographing your own neighbourhoods was solitary in that you didn't involve yourself really with your subjects, other than being present, often at an uncomfortably close distance with camera and flash. What did this activity feel like in the moment? I never knew the people I photographed. They were all strangers. I kept changing neighborhoods and sometimes repeating them and then I might see the same person again but I never knew a name. I would just go up into a scene, and my approach often disturbed the scene and in that way it was a kind of interaction or performance on this giant set. The way that an observation in a cloud chamber changes the facts of its insides. I did not see the point of an American Road Trip after Robert Frank, so I kept working in the same place.

So I knew that I would feel this trespass each time I did this and it was both psychologically and



'They were all strangers.
I would just go up into a scene, and my approach often disturbed the scene'

physically intrusive. I was not looking through a viewfinder. I was only holding the camera with its 28mm lens in one hand and the flash wired up to the other hand and I would wade into the scene. Make the action in the scene. Take pictures from about two feet, or less, away and walk right by. It was not exactly like this for each picture but this description



is the basic technique. It was exciting to actually take this walk around in the city.

Later when the film was developed I could see the results of this activity. Most of the frames missed. But sometimes I got a good one and in this way I encouraged myself to keep on making these pictures and taking them to New York City to see if I could get them to be seen in a museum or gallery. Today I could not do this because taking pictures now is a suspicious activity. Especially after 9/11. It's "if you see something, say something" so sometimes I'm followed home or the police are called. Now I would never just walk into some back yard and look around because the sense of trespass is much greater. But the thrill is still there. I see the pictures but am afraid to try them as close as I need to get. A telephoto lens won't work because you have to be right there.

What was your motivation to go out every day shooting, and into the night as well? What were you looking for?

The motivation was that I was trying to get the high again. One of last week's pictures was put three columns wide in The New York Times [c.1973] so that is very encouraging and also stimulating and both the formal and psychological aspects of the pictures were noted. The flash pictures were a very important way to heighten the eerie feeling and they worked best at evening when the light was much lower. This added a great deal to the enhancement of the subject and also to the mystery feeling that attached to the picture. I did not know what I was looking for. It was like working at a puzzle or rebus of things, people, in the street that caught my eye. I would see this possibility and go up, into it.







The aesthetic of your photography is often surreal. Are you making a statement completely separate from the straight pictures, or is it purely a visual sort of dance that you achieve?

The surreal nature of the pictures is there because of the extreme uncertainty of their making. It's all chance. Especially with a flash and not looking through the finder. I am just invading a place, someone's personal space, and setting off a flash when the shutter is open and the camera is in the right general direction. I am moving around in the space where the subject is, a little dance I suppose, and trying to see if I can get a shot of some guy's hand. Or a bubble. Or a jump rope.

Did it make any difference to you shooting the street in black and white or colour, and do you prefer one over the other?

I did not shoot in the street with color until Kodak came out with a 400 speed color negative film, the same as Tri-X. So all the speed and settings would be the same and most of the pictures could be made

'The surreal nature of the pictures is there because of the extreme uncertainty of their making. It's all chance'

without knowing what kind of film was in the camera. The real impact relies mostly on where the camera is and not on what kind of film is inside. But there are instances of pictures that do rely, formally, on color. If Graham Greene wrote in italics what difference would it make? I have a black and white darkroom in my house so now I shoot black and white like I always have, though I have made some very beautiful color pictures too. The type of film inside the camera is not that important, the real art happens



on the street with the camera and the accidents it can provoke.

Is it meaningful to you to have your work recognised by the galleries and publishers, or by other photographers?

Yes. It is very important to be recognized. In print and in museums and by other photographers. I know this work has been influential, especially since *Grim Street* came out. It was twenty years late.

You have spent a bit of time teaching photography. What lessons or points did you try to get across?

I taught or led a lot of photography classes over the years and I think the main thing I tried to stress was that people should try to fix a method and stick with it. Lots of beginners keep changing lenses and cameras and film and papers and picture sizes and they would learn a more specific vision if they just established a format and gave it a chance. Tri-X. 28mm lens. Dektol. 16X20 polycontrast (now Ilford) paper - all very simple. The excitement is on the street not

in the darkroom, except at the time that the wet film first comes off the reel and you see the images for the first time.

Throughout the years you've run a photography studio. Would it be relevant for the audience of your street work to see a collection of photographs from this long-time occupation?

My commercial studio work was not at all interesting. I did weddings and passports and portraits of kids and annual reports, in the same trays of chemicals. I was in a schizophrenic darkroom.

Are your neighbours in Wilkes-Barre aware of your street photography and is there an appreciation for it?

Wilkes-Barre is a very small town and only a very few people know what I am doing. New York City is much bigger and they are not sure there either. Some curators do but they are mostly photography specialists. I think I'm seen as an outsider in some way because I don't go there nearly as much as I used to.







The Corners

by Chris Dorley-Brown

eeing familiar territory from a new perspective has been a constant challenge for me over the last 30 years in photographing the east end of London. Nearly all my work to date has concentrated on de-populated social landscapes. A previous series "Spot the Difference" looked at social housing, shops, abandoned hospitals and regeneration initiatives.

In 2009 I began shooting a series of pictures in the streets where both my maternal and paternal ancestors have lived over the last 200 years. The photos were originally intended to assist me in the process of "genealogical research". Coming from Ireland, Suffolk and France, my family's cultural and economic background has been partially revealed in the UK census documents recently published on the web. Suicidal dock labourers, Huguenot silk weavers, gentlemen of leisure, hard working widows and neglected sons have invaded my subconscious and helped to explain my DNA.

The census documents reveal how those immi-

grants gradually shifted location within the east end, as their prosperity increased or declined in response to the impact of economic and social developments. Standing on those same street corners 150 years later, my curiosity shifted from the building (sometimes still standing) to the people walking, cycling and driving past; nameless, anonymous figures, but continuing this endless choreography of social mobility.

Using composite techniques, each image takes many hours to shoot and even more to process, but the finished picture is deceptively simple, a snapshot on first seeing, but revealing complex layers of relationship between people and architecture. Combining the "decisive moment" with the precision and accuracy of the architectural photograph. Each person is given space and time within the picture.

Usually, before I walk out the door with a camera, round this neck of the woods, I need to summon up some courage and steel. Think of those boxers who before a fight against a bigger and better opponent, either plead with their manager to cancel the contest or weep uncontrollably in the foetal position. This of course is futile and pathetic, so it's half a gallon of stupidly strong coffee, a sequence of ciggies and several wardrobe indecisions. After this I am suitably psychologically deranged and in no fit state to care whether I am going to get the shot or not, but let's say I feel slightly "combative" which for me is the vital ingredient. Friends and neighbours tell me that when I am in this mode, I am thoroughly







unapproachable and visibly sociopathic, I don't notice them, even family members are given a thousand yard stare.

I am starting to fantasize somewhat, but there is a grain of truth in this, and many years of experience has at least taught me to pinpoint a destination before you set out on your photo shoot, even if you deviate slightly or change your mind. I will visit a location at least once (without a camera) and just stand and watch what happens with the people, the light. Soak up some of the vibes and try to engage the locals in my quest by asking if I can photograph outside their shop or whatever, I might have a few prints in my pocket to demonstrate what I am after. I will then return the next day and do the shot. It's often the quality of light which will decide my position and I do most of my work in the summer months.

I have noticed that mornings are better... people are in a better mood, i.e. not drunk and less likely to take offence to the profession. In fact the earlier the better. The worst time is Saturday afternoon and evenings, though this is personal taste. Recently up at Hackney Wick on my current assignment, the main problem is the Police and Security Guards, (Olympic paranoia), so print out Section 44 and keep

a copy with you. My way of working does not afford me the luxury to ask passersby if I can take their picture, I just do it, occasionally someone will ask me to delete the shot from the card, which I always do out of courtesy. I have to admit to a slight bull headedness when I am out, but it's about survival, persistence and staying focussed on your particular goals for that picture. I think I talk to myself when I am shooting, like I am directing a well drilled cast of extras to hit their marks on time, it's a nervous tic of mine but quite effective in warding off unwanted interruptions and helping me stay concentrated. If I am in particularly hostile territory, I have been known to wear a high-viz jacket and hard hat, this somehow can legitimize your presence, and people will just assume you some kind of surveyor. Enough trade secrets.

Ultimately, I am looking for places where the dynamics of architecture and pedestrian come together to form a kind of narrative, so that individual people have their own time and space and also that they relate to each other...a kind of choreography, but it can take time, I am often at a single location for 2 or 3 hours. The rest is luck I guess, I throw away probably 5 out of every 6 shots I make.





The photograph that inspired me

by Mark Haworth-Booth

Gull's Nest, Midsummer Night, Isle of Skye 1947, Bill Brandt

t was really not one photograph that opened up the medium for me – it was the whole of Bill Brandt's retrospective exhibition at the Hayward Gallery in 1970. However, for several years in the 1970s I had a Brandt poster hanging in my kitchen in London. It illustrated his magical photograph Gull's Nest, Midsummer Night, Isle of Skye 1947. Perhaps Brandt's photograph gave me permission to enjoy once more the excitements of my youth as an ardent birdwatcher, and my more current pastime around that time as a hiker in Britain's wilder landscapes.

Photography did and does that - allows contemplation and celebration of areas of experience not catered for by the older arts. Brandt's oeuvre as a whole introduced me to a world of particular fascination to me - those mysterious decades just beyond my own experience, the decades in which my parents had been young - the 1930s and '40s. They were social beings in the period Brandt observed with such power, documenting the chasm between classes, the realities of the Depression, the privations of war, the terrors of the Blitz. However, there were other ingredients which drew me to the Gull's Nest photograph: first, it was composed with the subtle and satisfying geometry of Brandt's thoroughly absorbed Modernism. Secondly, the tones of the photograph evoked that most attractive of times - when day hovers into night. Twilight was Brandt's hallmark just as much as it was Baudelaire's - the time of heightened perception and reverie.

A few years ago I consulted the Arts Council files on Brandt's Hayward show. (These can be viewed by appointment at the V&A's Archive of Art & Design at Baron's Court, west London). I was particularly stunned to find that the walls of the gallery were painted black, I think at Brandt's request. How could I have forgotten that? When asked for biographical material for a press release, Brandt replied with words to the effect that nothing interesting had happened to him and he didn't have a biography. He disdained the world of promotion and publicity. I got to know him in 1974 and adored him from that moment. We worked together on the V&A exhibition The Land: 20th century landscape photographs (1975). As a confident young curator, I had decided to select the show myself unless Brandt, already my hero, would consent to do it. He agreed but asked if I would choose the dozen works by him that should be in the exhibition. Naturally, my choice included the Gull's Nest. His boldly abstracted Skye Mountains (also 1947) appeared on the exhibition poster.

'The tones of the photograph evoked that most attractive of times - when day hovers into night. Twilight was Brandt's hallmark just as much as it was Baudelaire's - the time of heightened perception and reverie'

The V&A bought all of the Brandt photographs. However, it has to be admitted that those prints were the ones Brandt started to release in the mid-1970s that were made for him by a company called Carltograph. Brandt would provide them with a print made to his own exacting standards, often involving a great deal of darkroom work. Carltograph made a copy negative and printed according to Brandt's instructions. The results were often tonally crude.

One day – around 1980 I think - I told Bill, as I had come to call him, that students liked studying his early prints. Of course, I was being canny, because I knew that Bill loved teaching at the Royal College of Art. He generously gave the V&A eight vintage prints, making it clear to me (I think the letter is on a V&A file) that he thought they were poor, badly-printed things. Among the eight prints was a truly marvellous vintage print of the Gull's Nest. Here the tones were spectacularly true. The size was small – these prints were made for lay-outs and reproduction in magazines not for wall display. However, the impact of the vintage print of the Gull's Nest is far greater than the later prints at what Bill called 'drawing room size'.

To view the image go to http://bit.ly/ejqsvA

Mark Haworth-Booth served as curator at the Victoria and Albert Museum 1970-2004 and helped to build up its great photography collection. His books include Bill Brandt's Literary Britain (V&AVAperture 1984). His most recent exhibition and catalogue is Camille Silvy: Photographer of Modern Life (National Portrait Gallery/Jeu de Paumel). Paul Getty Museum 2010). Mark recently presented two Raymond Moore photographs to the Tate, which are currently on show in Tate Britain.









1-3 - Nick Hale





4 - Bardia Khorshidian



5 - Robert Johnson



6 - Steven Richmond



7 - Sam Tanner





8 - Sarah Hickson



9 - Steven Richmond



10 - Sam Tanner











14 & 15 - Barry White





















22 - Dave Mason 23 - Jennifer Ball











27 - Luke McFarland







28 - Martin Spott











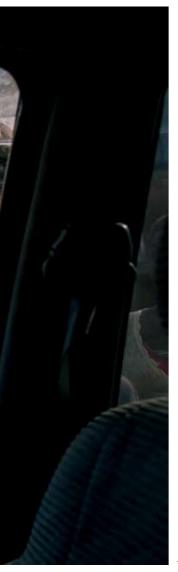
32 - Chris Moxey 33 - Sabine Thoele







34 - Paul Treacy





36 - Natasa Jandric

35 - Mark Burton



37 - Gary Alexander



38 - Eva Turrell



39 - Gary Alexander





41 - Martin Hanna





42 & 43 Ian Brumpton











47 - Brendan Delaney



48 - Hady Bayoumi



49 - Francesco Restelli



50 - Francis Minien



51 Bruno Quinquet



52 - Krystina Stimakovits



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Theme Cover - Katrin Nodop High and Low

1-3 Nick Hale Europe Unite, Vauxhall Bridge Road, 1961 Jenners House, Portobello Road, 1960 Pavement Smokers, Portobello Road, 1969

- 4 Bardia Khorshidian Highgate Tube
- 5 Robert Johnson In Memory Of Mary
- 6 Steven Richmond London
- 7 Sam Tanner Hero Worship
- **8** Sarah Hickson From a series of images taken at Speakers' Comer, Hyde Park, capturing the lone voice amongst the crowds.
- 9 Steven Richmond Tajikistan
- **10- Sam Tanner** Demonstration
- **11-13** Eddie Dangoor Man Reading Newspaper, Man with Little Red Book; Woman at Stall Part of a series of London street pictures I took in 1969 when I was 18 years old. I alternated weekends between trudging the streets in search of photo opportunities and processing and printing my films in a makeshift darkroom. People, un-posed and within their everyday environment, were the essential element of my photography. Nearly 42 years on, the precise moment I took each and every one of these photographs is still vividly etched in my memory.
- 14 & 15 Barry White The Lord Mayor's Crowd, 1987 I have found the most rewarding results of street photography can come from attending an event and recording the reactions and expressions of people, as individuals or as part of a crowd, witnessing what is happening. The more public the event the easier it is to take photographs. It seems to be expected, and the image content can become more interesting over time.
- 16 Mateusz Sarello from the series Public space
- **17 Nigel Fairburn** Shots from a fairly active first year of street photography the genius of Tony Ray-Jones's work is my primary influence which throughout the summer led me to outings to the Kent coast, Brighton and Whitstable for the Oyster festival and Camival trying to capture surreal and unusual situations.
- 18 Hamish Stewart Harringay Green Lanes, street party. From the series 'London Villages'
- 19 Rashida Mangera Having Fun at The South Bank, London Serendipity. Stumbling upon the unexpected, the quirky, never being quite sure what the streets will offer up: that is what makes Street Photography so exciting for me.
- 20 Orde Eliason Wailing Wall, Jerusalem Israel

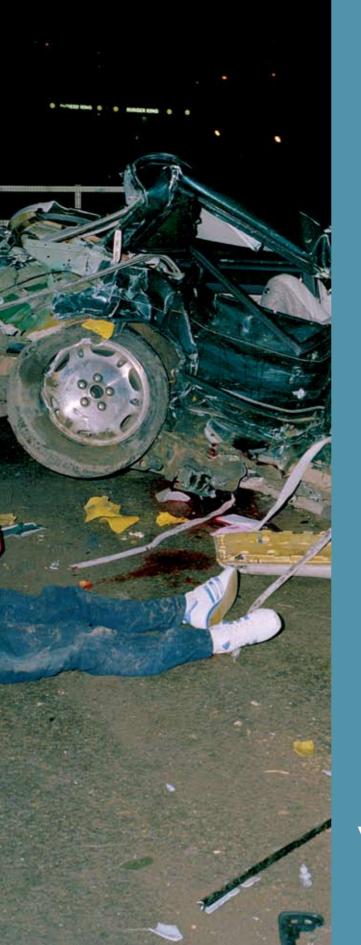
As a child growing up in Nambia, I always had the propensity to wander and explore. For a period I was known as "Die Wegloper," roughly translated, the one who "walks away". Now, I am able to understand and enjoy the draw of diversity or the extraordinary of the ordinary, whether locally or travelling abroad. Sometimes, the observational strategy alternates between stealth and at other times, subtle collusion, when caught.

- 21 Nigel Fairburn see also 17
- **22 Dave Mason** Catford, London from the series Covered Cars
 This project has been ongoing for about four years and I have
 photographed examples in eight countries. Last year I produced a
 book on blurb based on this project entitled 'Covered and Smothered'.
 The book has proved popular when I have given talks on Urban
 Photography.
- 23 Jennifer Ball Disappearance To inspire my work I often observe the things around me in my urban environment, aware of a need to capture things as I see them before they disappear. However, did not think this would happen so literally and quickly. Since photographing in September, the site of the raging forest of weeds behind a steel fence has been knocked down in preparation for a new build.
- **24 John Rhodes** Lady Spinning, Highlands of Scotland I caught sight of this lady out of the comer of my eye at a sharp bend en

route from Ullapool to Lochinver. I asked if she would mind me photographing her. She observed that I was not carrying a camera. I explained that I used a large format camera similar to those used in Victorian times. She was intrigued and gave permission. Whilst setting up the camera she told me she was Dutch and that the wool she was spinning came from her own small flock of sheep.

- 25 Patrick Wilken On a string
- **26** Tim George Blowing Away the Cobwebs, part of the Street Stories series
- 27 Luke McFarland Untitled
- 28 Martin Spott King's Cross, London
- 29 Marina Misiti From the Series FASHION DISTRICT. The street here become the stage of life and these images are visual traces for a urban anthropology. On my reporting trips through different big cities such as Tokyo, New York or London, I catch people in ordinary and yet surprising moments.
- **30 Gordana Johnson** Deptford High Street fashion detail Street fashion as a part of street life is totally individual in London; one dresses as it suits. Quite right too!
- 31 Orde Eliason Walk on By, Brick Lane London, see also 20
- **32** Chris Moxey Shady Lady, from the series Urban Folk Tales an ongoing project documenting the folk who inhabit London's west end.
- 33 Sabine Thoele On the upper deck
- **34 Paul Treacy** Come on out, Tottenham Court Road
- **35 Mark Burton** Jon and street vendors, Zambia 2008
- 36 Natasa Jandric The Fragments: Kilburn, London 2010
- 37 Gary Alexander We Are Not Pedestrian
- 38 Eva Turrell London, UK
- 39 Gary Alexander see 38
- 40 & 41 Martin Hanna Waiting & Intersection
- **42 & 43 Ian Brumpton** I love Bags, Boots & Boys & School Trip to London
- 44 Andreas Stelter "The stage whisper of life" Budapest 2010
- **45** Peter Coles Boulevard du Montparnasse, from the series Paris Traces: Shoes
- **46** Ray Higginbottom A Democratic Eye The title refers to a quote about William Eggleston describing his belief that 'by looking patiently at what others ignore or look away from, interesting things can be seen'.
- 47 Brendan Delaney Tom and Arun San Francisco is a great place for street photography, and for me the street is about people. The city is a maze of hills and narrow streets, buzzing with the clank and whir of the cable cars. My approach is mainly one of street portraiture, engaging people in conversation, and then asking if I may take their photograph. I hope to achieve a directness of engagement with the viewer that a candid street shot will not.
- **48 Hady Bayoumi** Street Sleeper, Cape Town, South Africa Life outdoors is so diverse, all of which I enjoy observing and capturing. I am fascinated by the people who sleep wherever they are. This photograph is from the series "Outdoor Sleepers" which covers several countries and locations including streets, parks, beaches, etc.
- 49 Francesco Restelli Street Writer
- **50** Francis Minien Destined Ethnography: Behind the Curtain
- **51** Bruno Quinquet Shiba (Tokyo) from the series salaryman project. This project is part of the Focus exhibition at Format Festival 2011 www.formatfestival.com/artists/bruno-auinquet
- **52** Krystina Stimakovits side-view XIV (Yangzhou, China)

The theme for the next issue is FANTASY www.londonphotography.org.uk/magazine/submit



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TURNING POINT

The London Villages Project

by John Levett

nce upon a time I read Family and Kinship in East London, about Bethnal Green in the mid-1950s when one could discern a distinctive and identifiable 'East End'; when you knew where the boundary ran and you were a stranger if you came from Bromley.

But as with Bethnal Green so in Bromley. You knew where your place was and how you weren't Shortlands. You definitely weren't Beckenham and avoided Downham, but maybe aspired to Petts Wood provided it was east of the railway line. Bussing from Sidcup to Eltham was considered risqué and walking the streets of Millwall was asking for trouble. Hendon was half way to The North and Kingston a day out for the family.

The idea of the 'village' was still strong. Much of London had evolved from just such a settlement and those features that were still commonly associated with it were preserved, encouraged and celebrated in pageant, fair, market and civic ceremony. There was an understood boundary of home turf - its territory, its landmarks, its people and its emotional centre around which we would coalesce.

It's easy to magnify and exaggerate one's social history into the remembrance of 'We was all one' then, but it's equally easy to under-appreciate the sensibility of 'being apart' emotionally as well as physically, that permeated the communities of London in lived memory.

Now it is commonplace to suggest that we have lost that separateness; that we are indeed 'one' and that walking London would yield few indicators to suggest

that anywhere within the capital has kept its integrity, cohesion or sense of itself.

The London Villages Project seeks to confound this commonplace. The Project is posited on the belief that communities seek to distinguish themselves in multitudinous ways; to fashion difference, to embrace dissimilarity, to emphasise variation, to celebrate their rarity and gather together in their uniqueness while welcoming others to mark it with them.

Consider one part of London, one enclave; maybe a street, a square, a terrace; a neck of the woods. In your eyes it's a place



'It's a place that defines itself; a place apart; a community together; an emotional centre; the quality of home' that defines itself; a place apart; a community together; an emotional centre; the quality of home.

A London Village? Surely an estate agent's piece of copywriting derived from the developer's prospectus? A politician's dream of a self-help collective subsidising the maintenance of late-capitalism on its uppers?

Think of it as a hook. Early last year I began a project centred upon Crouch End with a colleague at Goldsmiths. Barely recollecting when I was last there, I took off one February Sunday morning to get my bearings; get a sense of the place. I came away with over three hundred images. One of them spoke volumes - a sign pointing the way to London. Crouch End: a place apart. Enough for a starting point. Later in the year I was introduced to Anita Strasser's Deptford High Street project which she undertook with a view to getting to know the place and its people shortly after having moved into the neighbourhood. It finished up bringing the community of the High Street together at her exhibition of the project in St. Nicholas Church in December.

In retrospect these two projects, book-ending a year, confirmed for me the aspiration of The London Villages Project - discovering what makes the communities - the 'villages' - of London unique; documenting how a community will present itself boldly; stumbling upon how it might contrive to present itself apart; finding the character of place; memorialising the characters.

Hope you'll be a part of it.



The London
Villages Project
runs from 1
Mar 2011 to 30
Apr 2012 and
all members of

London Independent Photography are invited to participate throughout the year. For details and to sign up visit www. londonvillagesproject.org.uk





Deptford High Street

by Anita Strasser

ve lived in many different countries and have always tried to make myself at home as much as possible by finding a place for myself in the local community. Coming from a village in the Austrian Alps, I'm used to bumping into familiar faces wherever I go, buying from local businesses, and chatting to shop

owners, bus drivers and many others. I guess that it is due to my background that I always long for contact in my new neighbourhood, together with an understanding of local history.

Photography is a means of investigation as it allows me to address strangers and ask their names, about their habits, origins and other aspects of their lives. Wanting to become familiar with my new surroundings, and photograph them, creates this desire in me to enter the various individual shops or service spaces, and by doing so I dive into the worlds of locals, try their products and services and meet other people part of this community. In this way I slowly become part of it, and the feeling of being a member makes me feel at home.

When I moved to Deptford in autumn 2009, I was immediately struck by the strong sense of community here, something I never expected to find in a city like London. Seeing the same faces again and again, encountering groups of people chatting in the streets, hearing shop owners calling their customers by their first names and remembering their wishes from the last visit, shoppers actively supporting local businesses and speaking of the good old days - all this made me realise that I'd come to a special area, and so I started my photographic investigation in spring 2010. I've heard happy and sad stories, positive and negative aspects of life here, embellished memories of the past and worries about the future, all of which I have recorded to indicate the different attitudes and opinions, the different cultural backgrounds, and the changes that have taken place over the years.

With my work I hope to bring attention to local issues so that it might change perceptions for the better, take away flowery illusions, or even encourage action to change something. In December 2010, I showed my project in a work-in-progress exhibition in St Nicholas' Church which, although located on Greenwich council ground, is an important, historical building belonging to Deptford. The exhibition received very encouraging comments, so I'm planning to continue working on the series as part of LVP, and also to hopefully show the whole project sometime in the future on the High Street itself.

Don't shoot the messenger!

by Nick Scammell

he current retrospective celebration of London street photography at the Museum of London offers a good opportunity to assess where street photography is now, and ask where it may go. What follows are some perspectives on key questions that will likely shape that answer.

First, perhaps we should clarify what street photography actually is. The life's work of many of those who call themselves street photographers is the creation of apparently spontaneous images of people going about their lives in urban, public spaces, with the image-maker as unseen witness. Should this inheritance be expanded upon or passed down unchanged? And will the current climate allow for either of these possibilities?

Street photographers now working in an environment mistrustful of their motives with suspicion stoked and supported by media misrepresentations. While these conditions are not new, the notion of street photographer as threat has certainly become more widespread amongst both a public concerned about child protection and an officialdom fearful of terrorism. This fear, according to Paul Halliday, MA Photography course convenor at Goldsmiths College, finds its expression through "photographers constantly being stopped and at times openly harassed", leading to "a delimiting of our freedom to witness" and the consequent growth of a culture of self-censorship.

It is ironic, and a profound hypocrisy, that the same smash and grab media that is driven by a public thirst for images by aggressive and exploitative paparazzi is also responsible for creating a negative public view of candid street photography. The ensuing mistrust ensures the public are now much more likely to question where images will end up and how they will be presented. Notions of personal privacy and image rights are much more developed in a public mind increasingly well versed in visual culture, though ignorant of its creation.

This lop-sided combination means that while nostalgic post-cards of kissing couples or ragged kids happily free-ranging amongst the black and white ruins of post-war Paris have never been more ubiquitous, there is a powerful ambivalence toward the making of images in a contemporary context. The past is beautiful and worth celebrating, while the present is better left un-witnessed.

The best encapsulation of this attitude was provided by the Metropolitan Police during their 2008 anti-terror 'campaign' when they questioned us on bus stop adverts: "Thousands of people take photos every day. What if one of them seems odd?"

A further tension lies between what is document and what is art. For the purist, true street photography is unfiltered and unhindered by artistic baggage, being the noble work of faithful recorders searching for the decisive instant that will reveal a flawless, timeless truth. From this

'The notion of the street photographer as a threat has become more widespread among the public and officialdom'

perspective it would seem that art and the archive do not mix, since 'art' is at best a glossy intellectual add-on, and at worst, merely a verbal crutch. In the opinion of Museum of London Curator of Photographs, Mike Seaborne, we are seeing "a resurgence of interest in 'pure' photography as a reaction to what are perceived as the contrivances and conceits of 'art' photography," while "most street photographers seem unconcerned about whether or not what they do is art."

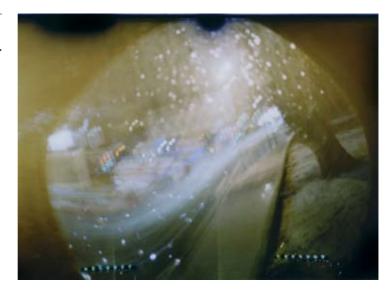
Yet for artists, such purists are looking at today's world with yesterday's eyes, unaware of their own contrivances; an approach that generates only remakes and replicas of past triumphs. For Paul Halliday, "Street photography is constantly evolving [via] active attempts to resist and re-define the 'decisive moment' through the possibilities of expanded narratives."

Regarding the classicist position Halliday is unequivocal: "I don't think the distinction between document and art is useful, not least because it sets up an implicit moral binary whereby the 'pure work' of self-funded, immersive street photography has 'authenticity' and meaning in stark contrast to funded, gallery oriented work." Citing Eugene Atget, Jeff Wall, Roy DeCarava and Martin Parr as examples of artists who have bridged the alleged divide, he is hopeful that "we are now starting to see a collapsing of such a binary towards a more meaningful engagement with how such perspectives might speak to each other and, possibly, learn from each other."

Addressing these difficult questions and searching for answers is the job of every critical street photographer, for no lesser reason than that they are, in Halliday's words, "active participants in the making of visual history, and for urbanists, historians and museum curators, such practices have a key place within the archive."

A Month of Nights in Derby

by Anthony Carr



ike many LIP photographers I regularly submit work for consideration in exhibitions and festivals and am always on the look out for interesting opportunities. Early summer last year one such opportunity caught my eye, for inclusion in the Exposure exhibition programme of the Format Festival in Derby in 2011. I had of course heard of the festival, established in 2004, through fellow photographer friends but never applied, and never even seen it. I was originally drawn to apply as the theme was to be street photography and although I hadn't until then considered myself to be a street photographer, one of the influences in my work is surveillance and CCTV cameras. A second and greater reason was my desire to realise a new body of work. Usually I would submit images of existing work in response to applications, however this was my first attempt at proposing something as yet unmade. Naturally I was delighted if a little surprised to receive an acceptance email from Juliet Cooper, Format Coordinator, as my original proposal was quite challenging.

The Exposure programme comprises of more than 30 exhibitions in gallery and non-gallery spaces across the city, so it's a 'This new series of photographs was captured using homemade film canister pinhole cameras attached to makeshift timelapse mechanisms'

large event. I and one other photographer were assigned a room each at Pickford's House Museum to host our projects, and from the first meeting with curator Khyati Koria-Green, we established an instant dialogue. Our initial meeting felt more like a constructive critique of my practice, and Khyati encouraged me to think as expansively as possible about the final content of the show. Understandably, compromises had to be reached, but the process has felt like collaborating with another artist rather than working with an institution.

Pickford's House Museum

is a seemingly forgotten gem, a re-creation of a Georgian house-hold with quirky displays and contemporary art thrown in. It's impossible not to be won over by its charm. Where else can you see a room-full collection of toy theatres?

My contribution to the festival is A Month of Nights, Derby, a project which shows traces of activity of the city and its inhabitants at night. This new series of photographs was captured using homemade film canister pinhole cameras attached to makeshift time-lapse mechanisms. My interest in the technique of time-lapse was to find a solution to photographing a landscape during the whole night without leaving my precious SLR camera outside. The obvious answer was to design a low-cost camera that opened and closed by itself. My proposal to produce a nocturnal record of the life of the city was important to me. Together with surveillance imagery, night-time imagery has always delighted me, and the moon, stars and cityscapes illuminated by sodium lighting constantly intrigues me.

The time-lapse mechanisms were deployed during winter when the days are short. Twenty-four cameras were adapted to >

EXPOSURE

< open for one hour at different hourly intervals between 6pm and 6am each night for the duration of one month. To keep the cameras undetected and to protect them from harsh weather they were concealed inside wooden nestboxes. The hole at the front of the nestbox - the nesting bird's front door - doubles as a perfect portal for the camera's eye to gaze out. Sites chosen satisfied a number of criteria: the frequency of possible activity, the proximity to recognisable Derby landmarks, the strength of the potential image and the availability of usable trees. Attached to the trunks of these trees, high up and out of reach in similar positions to surveillance cameras, the nestboxes were distributed throughout the city centre.

A launch weekend follows the grand opening night which promises to be a valuable experience for both participating and non-participating photographers. Activities like portfolio reviews, artist talks, a full day conference on 'street photography and the public realm' and practical workshops, offer an opportunity to improve our professional networking skills. I'm particularly looking forward to pitching my practice to and receiving feedback from the portfolio reviewers.

A Month Of Nights, Derby runs until 17 Apr at Pickford's House, 41 Friar Gate, Derby DE1 1DA www.derby.gov.uk/museums



One of Anthony Carr's nestbox cameras fixed to a tree in Derby

SELECTED EXHIBITION HIGHLIGHTS



Paul Graham: DHSS Emergency Centre, Elephant and Castle, 1984 from Beyond Caring. Courtesy Anthony Reynolds Gallery

Deutsche Börse Photography Prize 2011 The four finalists for this year's prize are Thomas Demand, Roe Etheridge, Jim Goldberg and Elad Lassry. *Until May 1 at P3 Exhibitions*, 35 *Marylebone Rd*, *London NW1 5LS*

Hoppé Portraits: Society, Studio and Street Major survey of 150 works by a forgotten master. Studio portraits of personalities from politics and the arts feature alongside images of everyday people, capturing aspects of life in Britain between the wars. Admission £12.10, until 30 May at National Portrait Gallery, St Martin's Place, London WC2H OHE

Paul Graham The first major retrospective of Graham's photographs from the '80s to now, assessing his important role in redefining photography. Works featured include Beyond Caring, shot in a London dole office, Empty Heaven from Tokyo and more recent photographs from suburban America. 20 Apr - 19 Jun at Whitechapel Gallery, 77-82 Whitechapel High St, London E 1 70X

Thomas Struth: Photographs 1978 – 2010 Retrospective of leading German photographer's images of architecture, streets and public spaces. From early '80s black and white photographs of cities from New York to Dusseldorf, to large-scale colour photographs of technological sites like Cape Canaveral and Korean shipyards. 6 Jul - 16 Sep, also at Whitechapel Gallery

Vivian Maier First UK exhibition of the now infamous (and deceased) Chicago nanny who produced thousands of street photographs from the '50s to '90s, Maier's archive was discovered at auction by John Maloof who speaks in London opening day. *1-24 Jul at The German Gymnasium*, *26 Pancras Road*, *London NIC 4TB*

FESTIVALS

Format Festival 2011 If the names Gilden, Meyerowitz, Griffin, Kalvar, Webb, Parke and Rai mean anything to you, then you'll understand that their involvement in this year's 5th biennial Format Festival in Derby makes it a big deal of international significance. Offering its most comprehensive programme to date around the theme Right Here, Right Now: Exposures from the public realm, exhibitions cover street photography in all its forms, with more than 300 international artists participating. This month-long event curated by Louise Clements has promised to be the largest accumulation of street photography ever seen, and QUAD Gallery presents an extensive survey of contemporary work. LIP members involved include David Solomons (exhibiting with in-Public), Anthony Carr, Ellie Davies and Nigel Fairburn, Until 3 April (and beyond), for the full programme including workshops and talks, see www.formatfestival.com

London Street Photography

Festival This ambitious endeavour is brought to you by the team behind Shoot Experience. Ten days of exhibitions and events are planned, while the organisers have managed to convince venues such as British Library, NPG, V&A and King's Cross to get involved. The festival is hosting the first ever International and Student Street Photography Awards, with exhibitions, workshops and talks running through July around Kings Cross. 7-17 Jul, see the full programme online at www.londonstreet-photographyfestival.org

The World Photography Organisation festival/Sony World Photography Awards

In London at Somerset House from 26 Apr - I May. A red-carpet show with exhibitions and awards ceremonies planned plus lots more. www.worldphoto.org/festivals-events/wpo-events/london

London Street Photography

by Tiffany Jones

treet photography is in the spotlight this year with numerous events and exhibitions around London and the UK, but a show at Museum of London offers a perspective that the others don't. Time-traveling way back through our city's social history, this major exhibition of London photographs from the Museum's collection covers the past 150 years. It's already seen an incredible response, with thousands of visitors facing long queues during opening week, and more than 500 copies of the exhibition catalogue published by Dewi Lewis sold in the first three

Mike Seaborne, photographer and Curator of Photographs at the Museum, says that street photographs form a significant part of the Museum's collection and make a substantial contribution to the representation of everyday life in London from the 1870s onwards.

"From a historical perspective the representation of London through street photographs is just as significant as it is in other major cities, such as Paris or New York. Arguably, the representation of contemporary London through street photography has a higher profile than other cities," Seaborne says.

Aside from showcasing prints along a historical timeline, Mike says the primary consideration for selecting work was "to show what might be called the 'essence' of street photography. Capturing the 'moment', the chance element, runs throughout the history of urban photography, albeit conditioned by changing technology and social and cultural attitudes."

In terms of current practice, contemporary street images don't have the mass nostalgic appeal of those made even 30 years ago, so it can be difficult for photographers working now to immediately see public appreciation for their efforts. With this exhibition including the work of 34 living photographers, is there an underlying statement being made about the merit of contemporary work?

Mike says, "Old and new street photographs are included to show both continuity and change. Contemporary street photography emphasises the humorous and quirky rather more than in the past, but elements of this can be found at all times. Nostalgia is more to do with the speed of change than anything else. The world has changed more in the last 30 years than at any previous time and it will probably change at least as much again over the next 30 years."

'Capturing the moment, the chance element, runs throughout the history of urban photography'

LIP members Peter Marshall, David Solomons, Sean McDonnell and Chris Dorley-Brown each have prints featured in the exhibition, and are prolific photographers working in London now.

Peter Marshall's current work has a strong focus on documenting all manner of protests in London. "I'm very pleased to have a picture in this show which I think will celebrate the wider tradition of street photography and show how it has been a vital part of photography here over the years," says Peter. "Some recent shows have appeared to claim it as something new in this country, but nothing could be further from the truth. We were doing it all along, but few people in the art world took any great interest in photography of any kind."

Having started out shooting the streets of New York, Sean McDonnell thinks it's time that London was in focus. "Highlighting our city's rich tradition of street photography is long overdue. This survey in the setting of the Museum is a perfect place to consider what the images reveal of London's social history."

Sean is particularly keen to see his work shown alongside historic prints. "It's fantastic that this form of photography has risen in popularity in recent years, >



Whitechapel, 1991 by Peter Marshall

EXHIBITIONS

< but I hope the presentation of contemporary images alongside those of Paul Trevor's will make us stop and think what a street photograph can actually be, as well as others by Paul Martin which will serve as a reminder of its roots."

"I love how the show had broadened its appeal, curating work via The Big Issue and Metro. I sincerely hope the programme of supporting events over the summer makes the most of this attention and delivers an international impact which establishes a legacy to Londoners."

Explore how street photography has evolved from 1860 to the present day. London Street Photography runs until 4 Sep at Museum of London, 150 London Wall. London EC2Y 5HN

WORKSHOPS

Mick Williamson Workshop

Sat. 9 April

Using an Olympus half-frame camera. Mick focuses on recording intimate and unassuming moments of daily life. He takes at least one film a day wherever he is, that is 72 shots, mostly black and white. Using photography as a means to create personal diaries and to remember, he thinks of photographers as collectors, capturing the transience of light and everyday life. Participants in this workshop will explore ways of developing and presenting their personal projects. Mick Williamson has taught photography for over 35 years and is Senior Lecturer in charge of Photography at London Metropolitan University, Sir John Cass Department of Art, Media and Design. His photographs have been exhibited nationally and internationally and his book Some Memorials: The Photo-Diaries of Mick Williamson was published in 1999.

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

WORKSHOPS AND TALKS

O&A: **Brian Griffin**

enowned portrait photographer Brian Griffin gives this year's Janet Hall Memorial Lecture entitled 'Survival and the Creative Photographer'. Widely acknowledged as one of the most influential British image-makers of recent times, his high profile projects include Work in the 1980's and currently The Road to 2012, commissioned by National Portrait Gallery. He says, "In 2001 I decided that I would never take photographs again purely for money, and would find ways to survive purely on my creativity. Since adopting that philosophy I have managed to keep going, just!"

Is it really possible to survive purely on creativity? It is almost impossible, and you certainly have to surrender your lifestyle to a fairly basic one. Really the only chance to survive is if you have a special creative vision and a personality that will just not give up whatever circumstances you find yourself in.

With photography becoming more democratic than ever before - mobile cameras and quality digital compacts in every pocket does this affect a photographer's prospects? It most certainly does and especially in a country like the UK where photography is not highly appreciated as a creative art form.

Have you found a niche for yourself with the type of commissions you do? By playing to my strengths, that is corporate projects, they have enabled me to survive. Although I must say that I created that niche many years ago when no-one seemed to be interested in that area of photography.

Does having a definitive approach or visual style help? Without your own visual style your future as a photographer in



this digital age is somewhat bleak. Having said that, most UK clients are ignorant in terms of appreciating creative photography, so that gives you a chance no matter how awful you are as a photographer.

What sources do you tap for creative ideas? I generally walk everywhere and look at everything and everybody's actions for inspiration. Plus studying paintings is a major form of inspiration.

MEMBER EXHIBITIONS



Left: Ken Livingstone & Tony Winterbottom, City Hall, London 2010 Above: Woman Chainmaker, Cradley Heath 2010



'Never give up even when the future looks impossibly bleak. Plough your own furrow'

Which of your projects stand out as most successful to you personally? As a total, then the Water People. For the group shots then St. Pancras. As a portrait then the one of Ken Livingstone and Tony Winterbottom for the 2012 London Olympics, plus "My Mother" from the Black Country project.

What advice do you have for creative photographers to stay

motivated, inspired and working? Never give up even when the future looks impossibly bleak. Also, always plough your own furrow and do not surrender to commercial or lifestyle pressures.

Brian Griffin: Survival and the Creative Photographer. Janet Hall Memorial Lecture 2011, 22 Mar, 7pm start. For details see londonphotography.org.uk/LIPevents **Ending in March** Ewa Lachowicz in 'little voice'; Lucie Varekova: Up; Marina Misiti in A Woman's World; Mark Denton, Rhiannon Adams & Fiona Harvey in Non/Fiction and Daniel Bosworth: London Cyclists.

Ed Bowman, Duncan Unsworth, Mandy Williams, Lynne Collins & Catlin Harrison in Open Photography 2 (Bristol) This RWA exhibition combines the work of invited photographers and open submissions, presenting contemporary approaches to photography. In partnership with Bristol Festival of Photography. Until 5 Apr at Royal West of England Academy, Queens's Road, Bristol BS8 IPX

Will Wilkinson: Sex, Drugs, Arturo (Manchester) Capturing the eccentric life of an English artist working high in the Tramuntana mountains of Mallorca, the result of a 2-year collaboration using photography, video, poetry and storytelling. Until 10 Apr at Manchester Photographic Gallery, 3B Tariff Street M1 2FF

Clare Park: Breaking Form: Buz and Parkinson's An 18-year narrative photographic study of Buz Williams, who has had Parkinson's for 31 years. 25 Mar - 14 Jun at the National Hospital for Neurology and Neurosurgery, 33 Queen Square, London WC1N 3BG

Ellie Davies: Smoke and Mirrors Solo exhibition of work exploring the idea that notions of beauty and our understanding of landscape are constructed, referencing wider issues of authenticity within photography. A series made in remote forest interiors. 12 May - 20 Jun at 10GS, 10 Grosvenor Street, London W1K 40B

Peter Marshall, David Solomons, Sean McDonnell & Chris Dorley Brown in London Street Photography Fleeting

expressions and momentary juxtapositions capturing an ever-changing city
– an extraordinary collection of London street photography with over 200 candid images of everyday life in the street. *Until* 4 Sep at Museum of London, EC2Y 5HN

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

MEMBERS' BOOKS



'Adhering to a strict and consistent formal visual language, she presents these situations factually, playing with traditional perspectives'

Don't Pass Me By

by Anne Clements 40pp, 7x7in, self-published (Blurb) Available at www.blurb.com/bookstore/detail/1611626

A disused triangular-shaped East End boozer, the 'Flying Scud' on Hackney Road - a characterful but boarded-up building with faded colours, awaiting demolition to make way for further regeneration in the area. This was the inspiration and starting point for Anne Clements' images presented in her 2010 book Don't Pass Me By. Having travelled past this derelict structure many times on her journeys in and out of central London, she never consciously noticed it. Simply 'passing by' was an experience that developed into the core idea for this series.

In her images we see many passing moments, mostly shot around the streets of London's East End with people moving along on this urban stage, unaware of their surroundings or the wider situation, and unaware of Anne's camera. Adhering to a strict and consistent formal visual language, she presents these situations factually, sometimes distant, playing with traditional perspectives and visual conventions: what is subject, and what is background in her images? The passers-by are captured in motion, rushing, dominated by the urban landscapes.

Some individual sub-series are presented, mapping different subjects against an identical background, showing individual reactions to the same environment. It is here where the border between the spontaneous shot and staged situation appears to

blur and Anne's interest in conceptual images (which represents an important part of her photographic work) becomes visible.

The book was originally produced to accompany the exhibition of these pictures at Jerusalem Tavern as part of Photomonth 2010, and is essentially the exhibition catalogue. As a standalone publication and without the support of the exhibition, it is not without flaws: the sequencing of images, the accompanying texts, and presentation of identical images in different crops, gives it at times the feel of a 'making-of' 'look-behind-the-scenes' the exhibition. Nevertheless it contains strong individual images and I very much enjoyed this book also recognising many of the East London spots featured in Anne's work - including the infamous 'Flying Scud' pub before its inevitable fate.



The Photohumourist - Mixed Messages

by Paul Treacy 96pp 7x7in, self-published (Blurb) Available at www.blurb.com/bookstore/detail/1759404

Paul Treacy's book presents us with a more classic approach to street photography, full of attitude and politically-charged. He presents sequences of images shot at public gatherings, election rallies, demonstrations against abortion, capitalism and war, religion, but also footnotes on everyday absurdities.

All of these images work with written messages in form of protest signs, advertising, guidance notes, or street signing and each message is presented in a unique contextual and visual setting, distorting and altering their original meaning.

A great amount of time is spent surrounding the US election campaign and anti-war demonstrations during the Bush era, and it surprises how these very recent events have already been coated by a sense of history. However the images also cover patriotic demonstrations in Paul's native Ireland or London's recent anti-capitalist gatherings. These pictures are multifaceted and built around a very personal and

unique view of the underlying situations, achieved by intelligent composition, active use of contrast, focus and colour. These images do not try to be objective, but are meant to provoke.

Paul calls himself a 'photohumorist' and in his images he uses irony and humour to contextualise the described situation to great effect. His humour works on different and subtle levels, sometimes immediate, but in many cases it develops and is referenced throughout a series of pictures. Personally I am always slightly reserved when images rely on language or signage to convey content, but in this example this approach works beyond doubt because it has been applied throughout the book with a formal stringency, embedded in compositions in such a way that it does not dominate but rather complements the visual storyline. Check it out, highly recommended!



A Day by the Sea

by Dennis Toff 56pp 8.5x7in, self-published (Denprint) Available at Blackwells and other bookshops bit.ly/fTMQcA

A great day out by the seaside, this is where Dennis Toff takes us in his self-published book *A Day by the Sea*, printed by Denprint and distributed to selected stockists. In this work, the British seaside figures prominently - surprisingly

with mostly acceptable weather but Dennis also takes us far away to the shores of France, the US, Iceland or Madeira.

The main body of work and most intriguing pictures in this book however are shot at home. depicting the busy British seaside. Dennis brings us up close with the activity on the beaches, the piers and promenades, to the sun worshipers, the surfers and motorists. Dennis describes his images as 'social observations' and stylistically has used a variety of techniques such as street photography, portraiture, but also albeit to a lesser extent - still life. These images are colourful and witty, and Dennis demonstrates a sharp eye for situations and their social context with a very good grip on the punch line. His approach in these images is to create a layer beneath what is immediately visible, one which evokes unique memories to the viewer, which only he can contemplate and enjoy.

Where he takes us abroad in the second part of the book - introduced somewhat obviously by a picture of the Eurotunnel entrance - Dennis loses some of his earlier directness, his sharp eye for the moment or awareness of the situations and stories he wants to present and his pictures suddenly are more wide-angled, less directly-focused and assured, probably a direct response of being in a foreign environment.

As a general observation, I contemplated whether the square picture format applied throughout the book necessarily suits all situations. I consider the square format as a calm and steady shape, which does not always sit naturally to me, with the busy and bustling seaside scenes presented in this work. But I recommend this book to everyone waiting in anticipation for a day out at the seaside this summer, or interested in a social observation of Britain today. This book works on many levels!

BOOK RECOMMENDATIONS



Philip-Lorca diCorcia

ELEVEN

ELEVEN

by Philip-Lorca diCorcia Publisher: Freedman & Damiani www.damianieditore.it £50

This book consisting of ELEVEN portfolios by Philip-Lorca diCorcia is a fantastic addition to any stylish bookshelf. Why stylish? Well, firstly the book is white, therefore must be kept pristine and secondly it contains ELEVEN folios of work from W Magazine which is a very stylish publication indeed. However, I digress...

Each portfolio features works taken in eight great cities of the world including Cairo, Paris, São Paulo, St Petersburg, Bangkok, New York, Havana and Los Angeles. Although this is fashion, diCorcia seamlessly incorporates each city into his imagery with stunning results. Just as many great masters of fashion photography before him, the streets form a large part of his work, integrating them into his shoots to merge high fashion with the surrounding environment. His models are at home in decadent interiors but also in the cities' parks and streets by day or by night.

Known for his complex use of lighting, diCorcia illuminates his subjects with his signature style. The clothes shine, but the models become players in his visual theatre of delights. His choice of models varies from professionals to local people. The two elements combined turn the cities themselves into stages where his cast act out his chic imaginings.

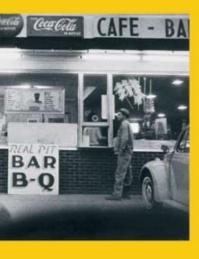


Before Color

by William Eggleston Publisher: Steidl www.steidlville.com £40

No street photographer's library would be complete without at least one book by William Eggleston. Famous for his colour photography, Eggleston's work shines. In black and white it still shines. Found in the archives of the William Eggleston Trust, a box containing his earliest 35mm work has been scanned in its entirety to culminate in this long awaited glimpse into his beginnings as a

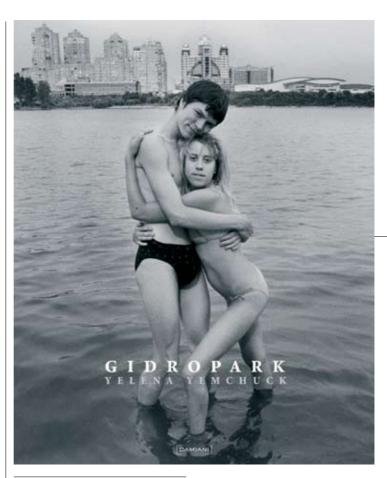
STON Re Color



FEIDL

young photographer. Before Color showcases his early work before colour stole the show.

There is much more movement in this work and with it comes a texture that gives his photographs a more contemplative quality. His themes are the same but the imagery is slower to reveal itself. They don't scream at you, but let you settle into them like a comfy chair. In fact on page 121 the imprint left by the sitter of a comfy chair leaves a large dimple in the leather. What is left is the ghost of person clinging to the object they have chosen to spend time with. These photographs are the same. They leave an impression long after we have left them.



Gidropark

by Yelena Yemchuck Publisher: Damiani www.damianieditore.it £25

Yelena Yemchuck is mostly known for her fashion and portrait photography. This painter and photographer also takes pictures with her 35mm camera whilst travelling. On a trip to her hometown of Kiev, Ukraine she visited Gidropark, which is an island on the Dnieper River. This work could be described as Boris Mikhailov meets Todd Papageorge. The sometimes stark reality of life in the Ukraine combined with a community at play gives this collection a lively honesty that comes

from Yemchuck's familiarity of the place she used to play as a child. These are not affluent people in the latest swimwear, but families making the most of the beaches and wooded areas of Gidropark. Shot in black and white, they have a timeless snapshot quality that would be at home in any family album. The image of a little girl, her hand on her hip, grinning at the camera wearing plastic teeth made me laugh out loud. Yemchuck embraces the mischievous fun of both children and adults alike. There are bodies of all shapes and sizes on display, everyone at ease with their appearance. From the athletic physiques of young men doing handstands to the inevitable middle-aged spread and lithe young children, everyone is having a great time.

Turning Point

A series of incidents and opportunities



'This image imparts the value of the stone cold serious moments, the pause between the laughter'

Car Crash, Bristol 2001

by Peter Dench

eighing into the world a hefty 10lb 8oz's, from day one sea salt permeated the nostrils, the sound of seagulls crashed into my eardrums and saturated colours startled the retina - deck chairs, bumper boats, Punch & Judy. For the first 18 years the seaside town of Weymouth was my England. It was a violent place to grow up.

A Navy base deposited horny sailors into the town most weekends. The train station deposited horny workers from the Midlands factories during shutdown. The locals were always horny, and hungry, mostly thirsty. Throw in around 180 bars to the mix and something had to give. Often it was my chin.

The seaside sense of humour had embedded itself early. As

youth beat a retreat and I continued to be fired from positions of responsibility by people I was responsible to, only photography remained.

It was no surprise that my first major photographic project was to romp across this often badly behaved land documenting the imbibing habits of the English. Photography can and should be fun and I intended to maximise that potential. If you can make people laugh, think and have a few drinks along the way that is a fine way to live.

Most of the project was shot between 2000 and 2003. I showed the laugh out loud images to the director of my then photographic agency IPG. He wisely imparted that although the work was good if I stepped out of my comfort zone it could be better. A night on patrol with the Bristol medical

rapid response unit ensued. It was a night of mixed feelings. I didn't want my time to be wasted and didn't want anyone to get hurt. After various false alarms, at around 3am we arrived on the scene of a road traffic accident. I waited while the victim was attended to and confirmation that it was alcohol related before shooting pictures. It was an uncomfortable and necessary experience.

An edit of the project managed to pick up a few global accolades and propel my career to another level. A serious social message can be delivered with humour. This image imparts the value of the stone cold serious moments, the pause between the laughter. That sometimes photography can't be fun, clever or humorous, that at times, it just has to document what is.

Contributors

Andreas Stelter, born 1964, lives in Minden, Germany, www.kaipho.com He is Member of the Street Photography Cooperative "Seconds2Real" www. seconds2real.com

Anita Strasser When not photographing the shops and people on Deptford High Street, I work on other community-centred projects. I've only recently got into this kind of work, but I really enjoy meeting people who are happy to share their stories with me. www.anitastrasser.com

Anthony Carr is a photographer and founding member of Sitting Ducks; an artist collective based in the south east of England www.sittingducks.org.uk A selection of past work can be seen at www.axisweb.org/artist/anthony-carr

Bardia Khorshidian is a North London based street photographer working with both analogue and digital media. www.bardia.carbonmade.com

Barry White Photography has been, is, and always will be a hobby to me. Any of my images judged to be good are generally achieved by accident or good fortune and rarely pre-conceived. flickr.com/bazookas

Brendan Delaney is Professor of Primary Care Research at King's College London and a GP in Rotherhithe. He became interested in photography as a teenager in the 70's, taking street shots in Portobello Rd, and hasn't really stopped since. www.brendandelaneyphotography.com

Bruno Quinquet, French, lives in Tokyo. After a 20 year career as a recording engineer in Paris, I started photography in Japan. I graduated from Tokyo Visual Arts in 2009 and have been pursuing personal photography projects since then.

www.brunoquinquet.com

Chris Dorley-Brown has exhibited internationally over the last 10 years. He has studied a range of social and civic issues from portraiture to architecture. Much of this work has involved collaboration with other artists in conjunction with public institutions & arts organisations. www.modrex.com

Chris Moxey is a west London-based photographer who likes to photograph both the quirky and the mundane in everyday life. www.chrismoxev.net

Dave Mason is a member of The Arena Group of Photographers and the Mirage Group. He has exhibited widely and gives illustrated talks of his work throughout England and Wales. Dave's only photographic philosophy is that the next image he takes must be his best. www.dovernosonimges.com

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

Eddie Dangoor has recently given up a long time career as an architect in order to concentrate on personal photographic projects. He lives in London. eddiedangoor@hotmail.com

Estelle Vincent is a French photographer based in South London. She graduated in Photography from Camberwell College of Arts, then trained in community arts. She works as a Photography Co-ordinator for Zoom In, a photography charity, and is completing a Masters in Sociology: Photography and Urban Cultures at Goldsmiths University.

Eva Turrell turrell.eva@gmail.com

Francesco Restelli is a self-taught freelance photographer whose artistic photos draw their material from reality and dreams.

www.blackrabbitahotos.com

Francis Minien is a British Photographer living and working in New York City. www.francisminien.com

Frank Orthbandt Keen amateur photographer, writer and curator based in London and Berlin. www.frank-orthbandt.com

Gary Alexander likes pottering about with photography. His latest series, "We are not pedestrian" may appear on his website if he doesn't get distracted by something else www.grspweb.co.uk

Gordana Johnson Photography is for me the means self-expression. However, my interest in visual art and my education in it have left some traces in how I see and compose the world in my photography.

Hady Bayoumi is a Senior Consultant
Dermatologist in full time practice and a very
enthusiastic photographer. His interests in
photography include architecture, landscape, people
and street photography. hadybayoumi@yahoo.com

Hamish Stewart is a London based photographer who explores how the urban landscape shapes and influences our experience of the city.

www.le-flaneur.co.uk

Ian Brumpton is a London based freelance photographer specialising in black and white candid street and commercial arts photography. www.ianbrumpton.com

Jennifer Ball Fine Art Photographer jenniferballfineart.blogspot.com please contact for further information on jen_ball@hotmail.co.uk

John Rhodes is a fine art photographer working with a large format camera & traditional film materials. The large format negative ensures great detail in the image with excellent colour nuance.

www.iohnhrhodes.co.uk

John Levett Organizer of The London Villages Project; convenor of Greenwich LIP Satellite Group; convenor of the Crossing Lines Group, iohnlevett | @gmail.com

Katrin Nodop loves photographing light, colour, shapes in her surroundings to capture the beauty of the moment. www.katrinnodop.com

Krystina Stimakovits' abstractions explore the 'body language of materials' creating a sense of unexpected wholeness from disparate, multi-layered elements. She recently returned from a commission shoot in Yangzhou, China. Her limited edition prints are held in private collections in France, Yugoslavia, UK and the US, www.stima-images.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.diemamoblephotography.com and www.lauraannnoble.com

Luke McFarland is an Australian living in London (another one). *flickr.com/lukemcfarland*

Marina Misiti is a photo artist and writer. The inspiration for her photography projects of street life and storytelling practice outside the confines of traditional photojournalism, comes from extensive travels, avid reading and her professional background in visual anthropology. www.marinamisiti.com

Mark Burton is a photographer and writer. His long-term, ongoing project is a typography of families from England, Scotland, Wales, Germany, the USA and Zambia. www.mburtonphoto.com

Martin Hanna is a self-taught photographer from Ireland currently living outside London. Inspired by Meyerowitz, Mermelstein and Epstein. www.martinhanna.ee

Martin Spott I like finding angles that turn our three-dimensional world into geometric patterns in a two-dimensional photograph - even better, if I manage to include candid observations of human life.

Mateusz Sarello bom in 1978 in Warsaw. Member of Spoldzielnia Dokumentalna (Documentary Association). Has won International Photography Awards 2009/10, and a FotoVisura Grant. www.mdeuszsarello.com Natasa Jandric is Bosnian born photographer and video maker based in London, working in fine art and social documentary photography.

www.natasgiandric.co.uk

Nicholas Cobb is an artist making constructed images. He is a member of LIP's Constructed Realities satellite group, *nicholas.cobb@ntlworld.com*

Nick Hale has been photographing since the late 1950s mostly in b&w, developing and printing at home, while being a film editor and then a film & video cameraman to earn a living.

Nick Scammell is a published poet and photographer and lives in London, which is his subject. www.nickscammell.com

Nigel Fairburn recently returned to street photography after a ten year break being creatively consumed by his current occupation as TV Cameraman. *flicks.com/lensgrunt*

Orde Eliason Always on the lookout for venues to promote and display mini exhibitions of contemporary photography. www.linkphotographers.com

Patrick Wilken is a keen amateur photographer, fascinated by urban habitats and environmental issues, currently living in London (by way of Melbourne, Los Angeles, Magdeburg, Boston, and Berlin). flickr.com/patrickwilken

Paul Treacy, husband and father of two, is a London based professional photographer working in stills and video. Folio: paultreacy.com / Books: photohmourist.com / Blog. thex / 100files.com

Peter Coles is a freelance photographer and writer and is Visiting Fellow at Goldsmiths, University of London, Centre for Urban and Community Research. www.petercoles.net

Peter Dench is a man in crisis, he was a Photographer, thinks he still might be. Videographer, Writer, Bon Viveur? www.peterdench.com

Peter Marshall is a founder member of LIP and has been a presence on the web for many years at 'Rays' on Photography and Photographers, www. re-photo.co.uk as well as an ongoing daily diary of London events, www.mylondondiary.co.uk

Rashida Mangera was born in South Africa and moved to Toronto, Canada where she had a much loved and successful career as a Paediatric Neurologist. Now living in the UK, she is fortunate to be able to seriously pursue her love and passion for photography as a second career. mangera@yahoo.com

Ray Higginbottom taught photography in West London and now works on his own projects.

Robert Johnson 70's American Street Photographer www.fullframeimages.com

Sabine Thoele started with street photography about a year ago and got completely hooked. I love to wander aimlessly through the streets, observing what is going on around me, training my eye to see things I never knew they were there before.

Sabine Thoele@googlemail.com

Sarah Hickson sarahhickson@btinternet.com

Sam Tanner has been a documentary photographer for 20 years, and has made several books which can be seen at blurb.com www.samtannerphotos.com

Sean McDonnell A London street photographer www.seanmcdonnell.com

Stephen McLaren became a professional photographer in 2005 and works mainly in London. This year his work will show at Museum of London, FORMAT in Derby, and Look2011 in Liverpool. He is also a curator and writer and co-editor of the book, Street Photography Now, published by Thames and Hudson in 2010, www.stephenmclaren.co.uk

Steven Richmond is a Hoxton based photographer. His recent book, Inside Edinburgh, was published in October 2010. www.stevenrichmond.com

Tim George has a passion for street photography and other forms of candid photography. His Street Stories series can be viewed at flickr.com/leaseoflife