

for LONDON INDEPENDENT PHOTOGRAPHY

FLIP



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21 INCOGNITO

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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 INCOGNITO

Submissions are accepted online, for guidelines go to

www.londonphotography.org.uk/magazine/submit

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Editor's note

The idea of 'going incognito' almost has a mysteriously romantic undertone, conjuring notions of secret agents and moonlighting superheroes. It has a kind of retro ring to it, but in our time the nostalgia of anonymity has faded with currents of activists donning masks in the streets to express political dissent, in some cases out of necessity to protect their safety. Others mask their identity in public to avoid getting caught in the act of committing crimes.

Our digital world allows for new levels of identity concealment too. As internet users we likely have at least one, if not numerous usernames or alternative identities that we summon for different purposes. It isn't particularly unusual for one to invent an elaborate persona and masquerade through interactive social environments. To imagine the extent to which the disguising of identity has infiltrated our culture in this way, just consider the overwhelming popularity of online dating; how tempting is it for people to portray themselves in a different light, in an effort to find their 'soul mate'? There has also recently been a surge in 'virtual dating' where people interact in game environments as avatar characters. Such situations open doors to nefarious abuse too, where misrepresentation of identity can lead to harmful deceptions.

The exploration of hidden identity as a concept in photography lends itself well to visual tricks. It's a theme that is notoriously examined by artists, and we even seek as photographers to impress our 'authorial identity', or personal style, into our work.

In this issue the expressions of INCOGNITO venture from sexual to psychological, and playful to political. Questions are raised about our roles in society, whether we can be identified as individuals in a crowded population, and how we behave in an era of concern over issues of privacy. There's plenty of food for thought provided by the creative perspectives featured here, and I hope that you will find it an adventurous issue that reveals more than a few surprises!

Tiffany Jones

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Letter from St Paul's

by Gary Cohen

Upon walking home from seeing a movie at the London Film Festival back in October, I found my neighborhood surrounded by police. Having experienced the London riots just a couple of months before I thought this could be another spark from those timbers, but to my surprise it had to do with the 'occupy' protest movement which started a month earlier on Wall Street in New York City. At the time it seemed quite bizarre to me, the sheer number of police at the scene, considering that during the riots I saw maybe a dozen or so in the same area near my house. Throughout the riots serious crimes were being committed without a police presence, yet during a non-violent protest police were everywhere. This sense of bewilderment was only a beginning for me.



'While I don't believe the protest could have fundamentally changed the financial system, I did think it could have been a catalyst to have the media hold governments more accountable'

Come the next day I wandered over to St. Paul's Cathedral and was greeted by hundreds of protesters along with an equally large number of police and photojournalists. Many of the protesters were screaming for transparency in the financial sector, albeit ironically hidden behind their own masks. It was a winning formula for all those involved: the protesters had their voices being heard, the media had interesting characters hidden behind masks, and the police had to just stand around looking imposing. As a photographer, I too was drawn into the spectacle and happily photographed whatever interested me. But as a nearby resident I noticed this protest wasn't all that it appeared to be. When the media went home, and the tourists were asleep, I would find the protesters dancing to house music and otherwise living it up. Now to be fair, I can't say that all were involved participated in such actions, but in my eyes it didn't help their movement.

Alongside the encampment there were masses of information posters attached to the columns of the veranda at St. Paul's, many of which included quotes from WikiLeaks. Even Julian Assange, the 'king of transparency' and founder of WikiLeaks, interestingly showed up behind a mask and briefly spoke to the protesters about anonymity.

At the beginning of the new year, the protest seemed to take on a different feeling. Although the

tents were still there, many of the 'true' protesters seemed to have gone. Those who remained seemed to me to be people, that by other circumstances, might have been homeless on the street. On a few occasions I would even see shopping carts filled with possessions stashed in tents while the owners socialised with one another. Gone were the days of informed protesters armed with data that showed financial improprieties - they were replaced with mere bodies occupying the square.

While I don't believe the protest could have fundamentally changed the financial system, I did think it could have been the catalyst necessary to have the media hold governments more responsible and accountable for their actions. But the news media has become lazy, and rather than provide in-depth investigative reporting on scandal and corruption, they instead mostly reported sensationalistic material which protesters enthusiastically provided to them.

On February 22, 2012, the City of London won the right to evict the remaining protesters, and a week later bailiffs appeared, along with support from City police, to remove the tents. A fence was erected for a couple of weeks, where the protesters once occupied, but now Paternoster Square has reopened. It's strange to see all the free space. Life has returned to normal around St. Paul's Cathedral.

Jeannie – The Unconscious Eye

by Stefanie Reichelt

Jeanny, a song recorded by Austrian musician Falco in 1985, became a controversial number one hit. Several broadcasters banned it because the lyrics, although not explicit in their reference to rape or abduction, strongly hinted at the musings of a stalker. Whatever happened to Jeanny is left to the listener's imagination.

"Jeanny, life is not what it seems

Such a lonely little girl in a cold, cold world"

Leaving interpretations to the imagination, as with fairy tales, arouses more powerful reactions. This is also the aim of my photographic excursions - to evoke the observer's unconscious fantasies. I seek to depict photographic stories with clues, hints and surprises, the perception of what lies within a photograph eliciting potent unconscious desires, impulses, angst and fears in the observer.

Jeannie - The Unconscious Eye, is one such photographic journey that began as a simple idea and grew into a complex project. The name Jeannie was also a playful derivative of the names of my friend who took part in this journey (Jeannette Josse) and mine (Stefanie).

I was interested in photographing a model in the eerie, redolent shingle fields of Dungeness, a name popular etymology attributes the meaning, 'a dangerous nose'. But the prospect of exposing a model in the bleak landscape in cold February seemed unkind. So I took a Moxie Girlz toy doll instead.

Moxie Glitz was not merely humanlike, but also sexy with brown, shiny hair and smooth, matt, velvet skin. She wore a little tank top and a teenager's pyjama trouser bottom, underneath which were white low-cut knickers, with 'Elle' printed on the backside. The Moxie Girlz slogans exhorted, 'Be true to yourself and live your dreams'.

My idea was to distort this landscape of vast skies and endless pebble fields by placing the little doll in its midst. The beetle perspective made the doll look human with the shingle desert her habitat. Sea kale and little shrubs turned into woods and forests, driftwood into sheds and houses. With the landmarks transformed, the old world, observed close-up, metamorphosed into a world where fantasy and reality coalesced into single images, leaving the lost viewer looking for fresh meaning.

The doll in the desolate landscape, the little girl lost in nowhere, evoked a profound sense of loss. How did she come here, who brought her, what had happened to her, why was she not cared for, who was looking out for her and where was the girl who owned this doll?

The tiny doll in the über-dimensional landscape made the vulnerability of human existence starker. The scene was deserted, human life and habitation seemingly long gone, the boats stranded in the fields looking like objects in a violent crime, a shipwreck maybe. The sense of 'catastrophe' was heightened

by the slight, human-like form, the sole survivor, a memory trace of all humans who had come and gone. Was she a survivor at all?

I worked the photographs into a book, showing them in sequence, starting with the arrival at the uninhabited coastline, followed by the unsuspecting presence of the doll in the landscape and ending with Derek Jarman's house.

People's reactions are intriguing when they flip through the pages. Many are interested in the landscape without recognising the doll. Others see it straightaway. Some are terrified. Once found, they keep looking for her, anxiously scrutinizing even those photographs that have no doll. The landscape which now carries a human stain, has lost its innocence.

Photographing a fragile doll in the Dungeness fog evoked fear and anguish in me as the photographer. It became a journey into my own unconscious. Successful photographs should provoke similar fears and anguish in the observer.

'She has been dragged out into menacing surroundings, exposed to the gaze of onlookers'

There is also an inescapable sexual context. The doll, very much a young teenager, is both a vulnerable child and a developing sexual woman. She has been dragged out in her intimate, comfortable garments of the family bedroom into the cold, menacing surroundings, exposed both to the elements and the gaze of onlookers. In some images her legs are wide apart and her flowing hair merges like seaweed with the wild habitat.

This hints at the taboo that children are growing sexual beings and possible objects of desire. The observer is provoked also to wonder if a forbidden barrier has been breached and a hideous crime committed. But seeing 'it is only a doll', makes it a mere tantalizing fantasy. The forbidden becomes comfortable and the observer is back in safe territory.

Jeannie – The Unconscious Eye is part of a larger collection of photographic projects under the title 'Perception In Photography', including 'Come With Me Into The Woods' (to be published in RPS Contemporary Group Journal, 2012), and a series of photographic explorations of fairy tales. The book is online at blurb.com/bookstore/detail/2063064 and a hand-printed version at vimeo.com/36275668



Marriage

by Laura Dodsworth

Marriage is a series of portraits of women in their wedding dresses in their homes.

A wedding day is romantic, full of optimism and the bride and groom are poised on the brink of their journey through life together. The wedding dress is one of the single most significant items of clothing a woman will ever wear.

Women can to some extent be defined by marriage; as wives, homemakers and mothers. These portraits are taken within their domestic environment to emphasise and explore the boundaries of marriage.

A woman grows and changes during her marriage, and the portraits convey some of those changes by contrasting the wedding day and its romantic aspirations, epitomised by the dress, with the subsequent reality of marriage.

Why did I take these photographs? It is no accident that I conceptualised the project whilst I had small children at home and was attempting to balance the demands of children, my relationship with my husband, domestic chores, friendships and my career. Marriage can affect a woman's sense of identity.

My views of marriage have also been affected by my parents' marriages, and by talking to female friends about their experiences.

As a photographer, I specialise in weddings and have always been moved by the emotion and commitment of a couple who are marrying. But portraying the romance, elegance and joy of a wedding day has created a desire, in fact a compulsion, to photographically explore the concept of marriage, as opposed to a wedding day.

As a "woman's woman" I am interested in women's lives and experiences. There is a pleasure in peering into another person's world, looking at their wedding dress, their home, and some of the domestic and personal items which tell their story.

Marriage has been an emotionally, intellectually and professionally interesting project for me, and continues to stimulate me. Exploring my conscious and subconscious motivations has been balm for the soul. The process of conceptualising the project,

actually shooting then viewing the finished images, and considering the body of work as it stands, has crystallised some of my ideas about marriage. For instance, I know more now about how my parents' marriages have affected my attitudes towards marriage, and how marriage and motherhood have in turn affected my identity. Somehow, I feel braver as photographer by tackling a deeply personal issue. A creative door has opened that continues to widen.

It's also been fascinating for me to consciously take a different approach to wedding photography and de-romanticise the wedding dress. In my 'day job' as a wedding photographer I am highly focussed on composition, lighting and posing to create elegant and romantic images. Even when taking candid photographs I am all about catching a beautiful and flattering moment. The portraits in *Marriage* are in complete contrast - by placing the wedding dress in a domestic setting and deliberately refraining from posing the subjects elegantly and prettily the dress is re-romanticised.

I have asked friends and complete strangers to participate in this project. Over half of all the women I ask say no. Sometimes because they don't think the dress will fit. Some people 'don't like being photographed'. Some women have had more emotional reasons. Others jump at the chance to put their dress on again!

I have photographed the subjects in their own homes and wearing their own wedding dresses. I asked them to keep their homes, hair and make-up as close to normal as possible. In all cases I have used natural light, and occasionally used a reflector or diffuser where necessary.

I've really enjoyed meeting all these women, seeing their dresses, and visiting their homes. I also thrive on the challenge of trying to create an interesting portrait with a narrative, with a subject I've never met, using location and light which are new to me.

So far I have taken about thirty of these portraits and continue to shoot more - the more I have, the more interesting I feel the project is. There was no end result in mind when I started out, but as it's progressed I feel *Marriage* has taken on its own life and I would ultimately like the complete body of work to be compiled as a book. I think these pictures cut to the chase for women. I haven't shown many people the full set of images, but one woman cried when she saw them all and another said she woke up in the night feeling moved and haunted by them. While not intending to create any particular response (in truth the project was originally all for me and no-one else), I am pleased that the images have the ability to provoke deep thought and emotion. I can't ask for more than that.

'I know more now
about how marriage and
motherhood have affected
my identity'



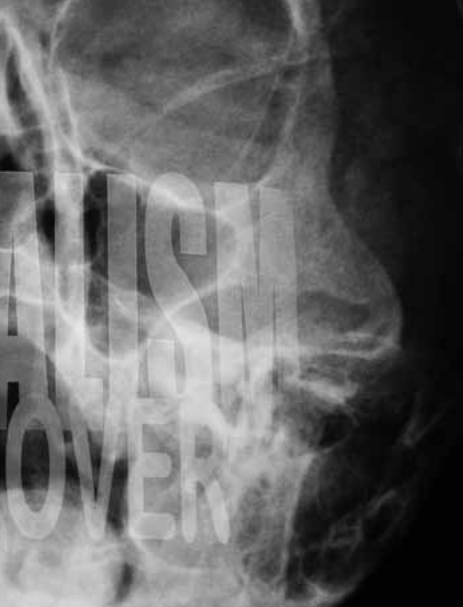


The Anonymous

by Monika Kita

I was invited to take part in a collective exhibition in Australia this year under the main theme of *Daily/Weekly*. At first I found the theme quite limiting but after considering it more closely, I realised that the only thing that can limit me is my own imagination. I had a few ideas of how to approach this project and quite quickly I decided to do it in a way that would embrace the social context that has become very relevant in my recent art practice.

I wanted to explore how the *Daily/Weekly* theme could be about a reflection of society rather than my own personal experience of everyday life. I also wanted to link this project with my other works dealing with the subject of oppression and loss of identity; to be a continuation of my own way of exploring the world of the 21st century. With this in mind, working on the theme came quite naturally and very quickly. I have always been interested in



the human body as a door that leads to understanding what is happening inside the individual. The body as a subject itself has often been present in my work, in different variations, but this time I wanted to explore the body more deeply and so decided to use x-rays as a starting point. As my ideas expanded to encompass a wider social context, it became apparent that the x-rays I would photograph would be of patients admitted into hospital with various illnesses. This choice somehow provoked a correlation between the body of a patient and the society we live in.

At this stage I felt that I needed to add something more to the project that would fulfil the main idea and message I wanted to express. I was unsure of what it could be until I visited the anti-capitalist camp at St. Paul's. While there, I spoke with protesters and of course documented my visit with my camera. Funnily enough, at this time I was not

interested in taking pictures of people, and instead focused on the surroundings, signs and slogans. I wanted to grasp the idea behind the camp, and the reasons why these people were there. Almost immediately I realised that I could combine these images of slogans of the camp with the x-ray images of patients. The anonymous body of the patient became a metaphor for an ill society built on injustice that takes all sorts of forms, and against which protesters of the camp at St. Paul's were fighting. Regardless of the efforts of the media to describe protesters as being at the margins of society, these protesters proved that a significant social movement is possible. They gave to the rest of us a hope for change that we all so desperately need.

The Daily/Weekly exhibition ran 21 Feb - 9 Mar 2012 at the Project Gallery in Brisbane, Australia.



Stolen Images

by Juliet Ferguson

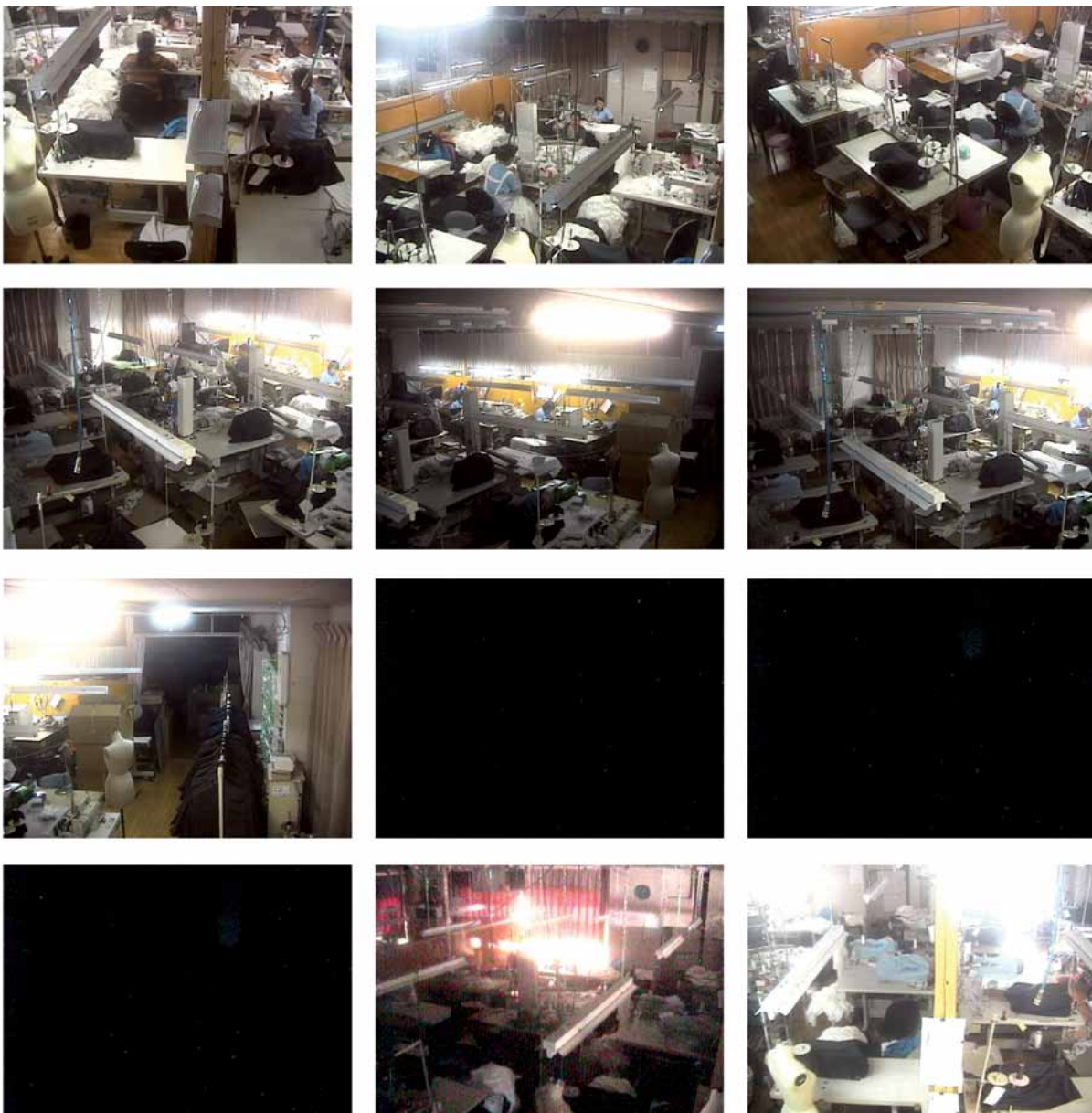
Cameras are all around us, capturing images of us at all times. They're so ubiquitous that they've become absorbed into our surroundings and we forget about their presence.

These series of images are taken from countries around the world using simple 'Google Hacks' to access and control CCTV cameras

and 'take' pictures at a chosen moment. By recording a picture on the hour, from midnight to midnight (in the UK), the sets offer a glimpse of a full day, while people go about their business not knowing who might be watching.

It was never my intention to spend hours in front of the computer, taking pictures of places I've never visited, of people in time zones far removed from where I sat observing them. It just happened that way and became quite addictive.

I honed my skills on an advanced internet research course run by the Centre for Investigative Journalism, where I work. By using specific search terms it's possible to find content such as spreadsheets, Word documents and CCTV streams. Some of these are meant to be accessible while others



are available online due to a lack of knowledge of internet security, and this is where the CCTV streams can be found.

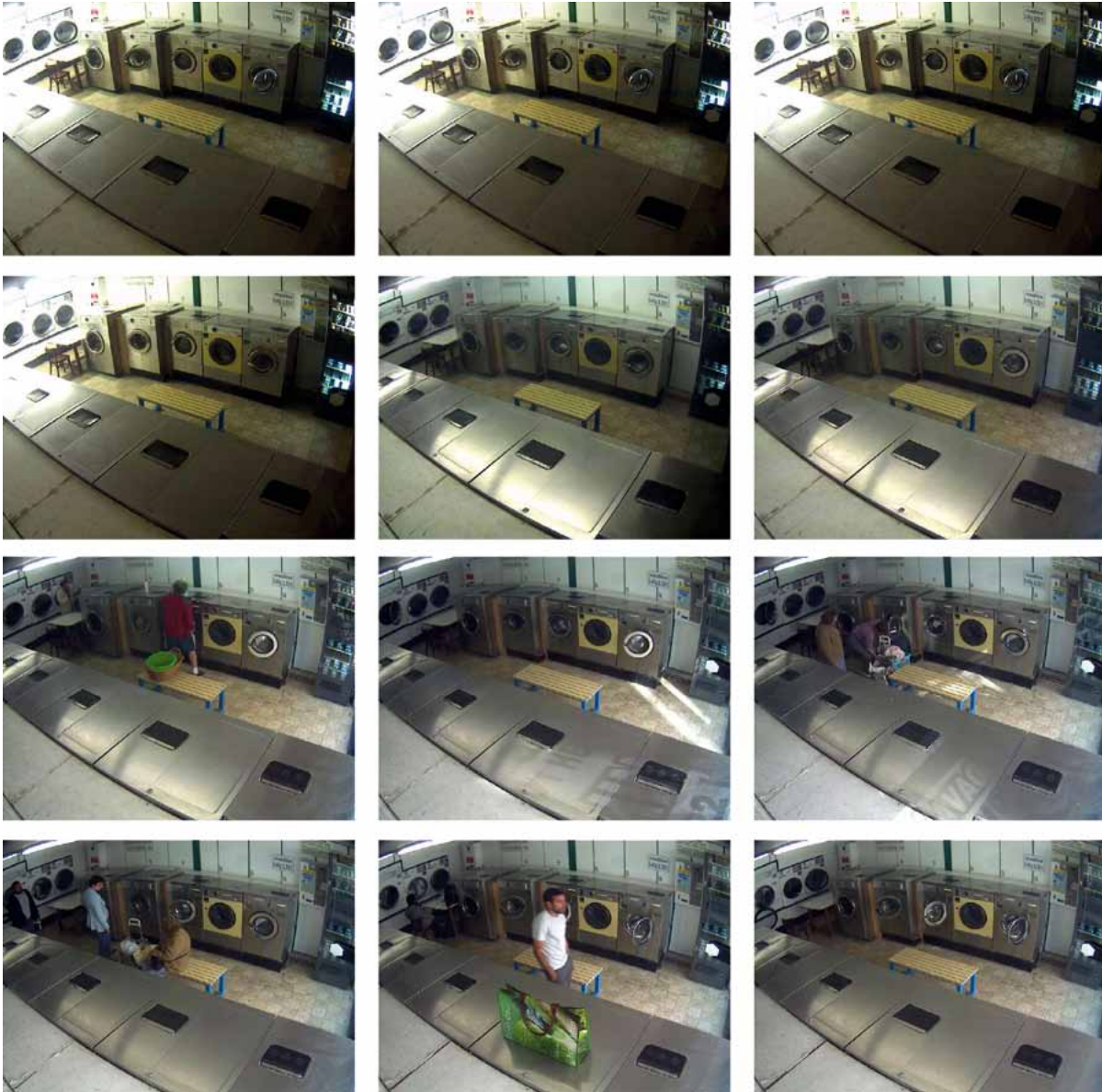
On one particular search I accessed a man's bedroom and watched as he sat with his girlfriend reading (and thankfully, nothing more). Something must have registered my presence, as after a few seconds he looked over at his computer, stood up, and to my alarm waved at me. I slammed the laptop shut with the strangest mixture of feelings; I'd intruded into a space that I shouldn't have, and been rumbled. His acknowledgement of my presence made me feel that my personal space had been violated as well.

This unnerved me somewhat, but the more I thought about it I realised that I had gained access to the all-seeing eyes of CCTV cameras (that in the

'real' world I wouldn't have access to), without even leaving my sofa.

It took a few days for me to be brave enough to search again, and I drew up some rules. What if >

'It was never my intention to spend hours taking pictures of people in time zones far from where I sat observing them'



< I witnessed a crime for example? The mugging or murder I could watch but not prevent? I was letting my imagination get carried away!

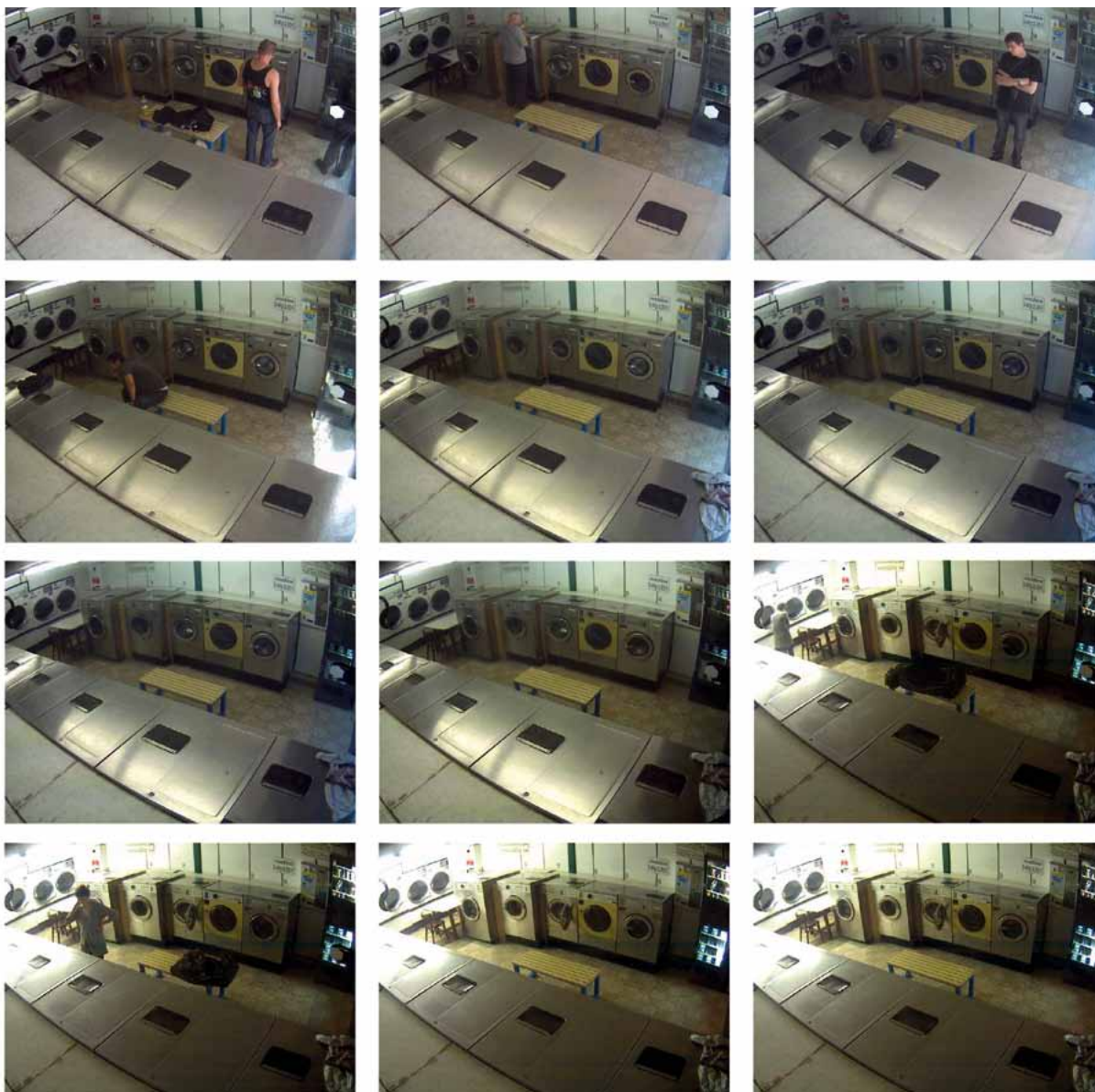
If I found anything dodgy I'd report it immediately, I wouldn't try to guess any passwords, and would only access what was readily available. I also decided to avoid webcams and just access CCTV cameras - a webcam is usually installed at home by personal choice, whereas CCTV cameras watch all of us, and not necessarily with our permission or even our knowledge.

Initially I divided my cameras into categories, but was struck by how many were in semi-private spaces like libraries, the workplace, universities and churches. Other cameras showed so little human activity that I had to wonder what they were watching.

Many of the cameras can be controlled through any user's computer. The camera watching the machinists for example, allowed me to pan, zoom and focus the lens to compose my picture. I was a presence in the room, watching the work, seeing the clothes taking shape and zooming in on faces, without anyone being aware. I wouldn't want to be in the position of those machinists, and yet, who's to say I'm not?

As the project continued I became much more aware of how many CCTV cameras there are on practically every street corner, in cafes, pubs, libraries, and how we simply accept them as street furniture, not questioning what they're watching or looking for, and yet just 15 years ago they were hardly around.

I was also surprised how quickly I went from



being nervous about accessing cameras online to being completely blasé and even wanting someone to acknowledge my presence again so I could take a picture. My attitude to watching became as relaxed as people have become to being watched.

I had a selection of favourite cameras that I liked to look in on to see how they were doing. For example, I was somewhat concerned for the laundrette as it seemed always to be empty and was glad when it had some custom. Then there was the office meeting room that showed signs that people had been there - cups on the table, chairs moved - though I never did see a person there.

As I became more confident and more adept, I narrowed my search by country. In the United States I found cameras in churches where private religious acts were open for anyone with a computer to see.

Cameras in Scandinavia (of which there were a surprising number) showed bleak landscapes, empty streets and coastal scenes. The States also has a high proportion of CCTV cameras in universities as extra security measures after the Columbine massacre. I accessed a camera at Columbine and wondered if it would have prevented or lessened the massacre, or just allowed people to watch it from a distance.

So what are my feelings on cameras now? I'm not against them and in some places they're reassuring, but as there are so many, I wonder if they really serve the purpose they were installed for. Isn't it just too much footage to monitor? Many cameras just seemed pointless and for all my misgivings about witnessing scenes I shouldn't have, or witnessing a crime, the most exciting thing that happened in most cases was night turning to day, and then back again.



Dis-Ease (In Disguise)

by Brigitt Angst



Human faces have evolved to communicate with other human beings. With our facial expressions we can show a wide range of emotions such as aggression, joy or sadness. Faces can be used to reveal, hide or even deceive and are highly complex. The face can become a living mask; we show the world a face, and women often feel naked without the cover provided by make-up.

When photography emerged in the mid-19th century the face was believed to be the site or surface onto which feelings, stereotypes, or preconceived ideologies could be projected. Faces were measured and analysed and authorities like Lavater or Humbert used physiognomy to link moral qualities to certain physical traits.

Thomas Ruff's dead-pan portraits, shown in the *Cruel and Tender* exhibition at Tate Modern in 2003, are physically real but appear semantically blank. As viewers, however, we cannot resist trying to grasp even the slenderest bit of the personality of the sitter. Who is staring out at us? The belief that a portrait displays not only physical likeness but personality, even mood, has underpinned portraiture in Western art for many centuries.

Dis-Ease employs the body's surface to point to the unseen. All the sitters, including myself, live with a genetic condition called Turner Syndrome ➤

'All the sitters, including myself, live with a genetic condition called Turner Syndrome... it's rarely talked about, even surrounded by secrecy'

< which most people don't know exists. Its features are mostly invisible and it is rarely talked about, even surrounded by secrecy. However, it is the second most frequent genetic condition after Down Syndrome, occurring in approximately one in two thousand female live-births. It is caused by a partial or complete deletion of one of the two sex-determining X-chromosomes. Short stature is one of few visual clues to this condition, while the other major feature (and an outwardly invisible one) is infertility due to a lack of ovaries. Individuals can be affected by other health issues ranging from spatial awareness problems to hearing loss, early osteoporosis and heart, thyroid and kidney problems.

How do you photograph to portray the invisible, the elusive? In my portraits the lack of hair, jewellery, make-up and frilly dress traditionally associated with femininity is paramount and intentional. These images are as much a portrait of a person as a description of an emotional state. By directing a graceful and mysterious pose with the sitters, I aim to interrogate gender identity, femininity and womanhood.

The closed eyes disrupt the exchange of gazes. Unchallenged by a return gaze, the viewer is free to explore these portraits at liberty. Withdrawn in their pose, eyes shut, these subjects give away even less about themselves than Ruff's dead-pan portraits. The mask-like faces may hint at questions like: Are women wearing femininity like a facade? Are women with Turner Syndrome confined by a mask of silence, kept out of view, marginalised? Does Turner Syndrome define us? What is a woman to do when she cannot fulfil society's most valued female function of motherhood? Can she experience life as a real woman? These portraits in part symbolise the containment, confinement, isolation, alienation or disengagement women with Turner Syndrome often experience.

The fact that all the sitters are depicted in the same pose may unify us in our shared experience of living with Turner Syndrome. Personal differences become apparent though; a specific way of holding the face or wearing a wedding ring reveals individuality after all. As viewers, it seems we can always find visual clues to the person beyond the portrait.





unFACEful

by Jiwon Kim

In my portraits of hidden faces there are three important elements to be considered; the sun cap, the face and the torso.

The sun cap is indeed the most noticeable feature in my pictures, but this object is not just used for visual effect. It is intended as an interpretation of today's world, and it has implications for the internal and external contents of a daily life.

The most obvious reason people wear sun caps is to protect the face and eyes from damaging UV light. Many wearers also use the cap to protect themselves from public scrutiny. For people who are highly conscious about the face they display in public, the sun cap is a practical way to prevent their face being seen at times when they are unprepared to show it - while recovering from cosmetic surgery for example, or when doing exercise and not wearing makeup.

By using the sun cap in this series I wanted to show more than just a Korean cultural phenomenon - there is a deeper significance.

In our lives as city-dwellers we unavoidably come into contact with a sea of unknown faces on a daily basis, but in an attempt to protect our own anonymity we each feign obliviousness to others' existence. Convention suggests that we participate in this pantomime, and to break the spell (by initiating conversation or making eye contact, for example) is to risk embarrassment to both oneself and the other.

So the sun cap also represents the unspoken rules of anonymity to which we are all subject, even when the situation (such as a crowded train, a shop queue, a bus journey) brings us into close proximity or repeated contact with another in the public sphere.

In my pictures, the faces are all hidden. The presence of the sun cap is not to conceal the face but to attract concentration and make us stare at it, covered though it is behind a dark shade. Therefore the dark shade becomes a tool that allows the face to be both hidden and revealed at the same time. We also search for the truth about the individual at the time at which the photo was taken, but the face does not just express our self-identity, it is a symbol that standardizes each individual as a whole.

The primary purpose of my photographs is revealed through a variety of physical postures which the unknown subjects make with their torsos; that is to say while covering the face, we are able to free our bodies and ourselves.













Richard Renaldi: Touching Strangers

Interview by Tiffany Jones

Sandy and Angel, 2009, CA

Richard Renaldi's photographs leave the impression that he is perpetually journeying around the United States with a need to penetrate its regional cultures, to capture the very heart and soul of the country through his lens. He combines social portraiture with landscape to record the sense of a place and its inhabitants, so effectively that the resonate intimacy of his work can at times be jarring.

Born in 1968 in Chicago, Richard has a BFA in photography from New York University. His work has exhibited extensively throughout the US and Europe. His first monograph, *Figure and Ground*, was published in 2006 by the Aperture Foundation, followed by *Fall River Boys* in 2009 by Charles Lane Press, of which he is founder and publisher.

This portrait series *Touching Strangers* is the subject of his first exhibition in the UK, in Cardiff.

To properly survey the projects and collections on your website requires a significant investment of time! You are quite prolific and appear to be constantly producing both new and ongoing work. There are consistent themes that resonate throughout your projects; your inquisitiveness about American culture in particular, an unending desire to explore, and a palpable enthusiasm for seeking out shared encounters with people. Where do you draw your energy and motivation from?

I think some of that energy comes from my desire and need to create. If I am not making something, I start to feel anxious. I also attribute it to an inherited trait that compels me to always be doing something. During my upbringing my mother could never relax, and nowadays my siblings and I aren't much better. In my family's case, this most often manifests itself in the form of housework!

The 'Touching Strangers' project involves an effort by you to ask strangers in public to join together for a photograph, creating a physical relationship that lasts just the time it takes for you to make a portrait. Perhaps there's an element of your subjects suspending their identities in order to construct this situation that's outside their usual experience. On the other hand, there is a raw kind of freedom on display, through their >



Bruce and Naomi, 2011, NY

< willingness to participate in the moment. What is your perception of these unions, and the results that you achieve?

I perceive these unions as authentic momentary relationships. I think these relationships reflect the inherently odd nature of the situation and my ability to draw my subjects out of their comfort zones. When I am making these photographs, I am under a great deal of pressure to make the pairings work, and work quickly. There are many occasions when I have secured the first subject but lost them due to the often, lengthy process of looking for their partner/s. These photographs are made with real people who had no expectation when they left the house that day of being asked to be in a photograph, let alone with another stranger. It means that I am operating within the constraints – both physical and psychological – of whoever I am casting. It is interesting to me that just because someone has agreed to participate in this collaboration – to be touched by another person who they have not yet met – that they still have boundaries. I have to negotiate the individual boundaries and decide how far I can push them. Who and how much someone is able to surrender to my direction seems to be random. I am interested in the tension that exists between the subjects in some of these photographs, but maybe even more drawn to the images where they are extremely comfortable and relaxed, and able to give themselves over to it.

Is there a deliberate effort on your part to group people together who might be less likely to associate?

Yes and no. I have not consciously set out to cast social or racial opposites. They seem to exist on



Charles and Manuel, 2007, TX; Right: Craig and Gabe, 2011, MA

most street corners in a place like New York, so I am often just casting from who is there. When I am in a low traffic, more rural setting, the subjects are more likely to be of similar backgrounds, and from the viewers' perspective may fit together quite naturally. On occasion, I have attempted to photograph certain types of people I wanted to include, and incorporated places that are special or interesting to me.

In a statement about the project, you say there is "unlimited potential for new relationships with almost anybody passing by." How does this belief impact your approach to making work?

Happenstance plays such a large role in how we end up meeting our friends and partners. I think that idea extends itself to these momentary relationships I am creating. It is quite fun to entertain the concept of matchmaking through a photograph, though it is not the point or goal of this work. I am always attempting to create a warmth between myself and the strangers that I meet, even when not shooting. I think this has had a big impact on the work.

Your images appear so spontaneous, especially since you work with an 8x10 view camera. Logistically what does it take for you to travel with it, and set up shots? Do you often work with other formats as well?

I need the view camera, a tripod, film, and a four-door car and I am ready to go. There is often a small mental struggle with getting started and making the day's first image, but then I get into the rhythm of it. I try to travel light with the 8x10, but it requires a minimum of two checked bags and two carry-ons. I also bring along my digital SLR, and I even enjoy >



'They had no expectation when they left the house of being asked to be in a photograph with another stranger'



William and Melissa, 2007, MI



Santiago and Peter, 2008, NY

< photographing and processing images with my iPhone camera.

Do you find yourself especially concerned with aesthetics and craft, or do you just push forward making images by instinct and gut feeling?

Both. Aesthetic considerations like composition and light are very important to the overall success of an image. However, I also feel that many photographers weigh down their work down with too much process. Intuition plays a very important part in my image-making.

'Touching Strangers' is just one project that is ongoing. Other than for commercial assignments, do you ever plan end-points in advance? How do your projects take shape?

In my idealized universe, most of my projects would culminate in the form of a book. Knowing that some of them may never be published doesn't deter me from making the work. To quote my partner Seth, "It's like Christmas morning," when I come back from making new photographs and get to see the film for the first time. That feeling is in many respects enough for me: the pleasure to be found in simply being creative.

I think a project is over when it has been given the time it deserves. The critical appraisal of one's work that happens over time enables one to go back and make it better. Another way in which the work may find its conclusion is when I feel that I have exhausted my exploration of a theme or place. But sometimes future projects begin to come into

'I'm interested in looking outward and inward... There is a bit of me in my portraits of other people'

focus through the ideas and interests I am currently working on. *Touching Strangers*, for example, grew out of my *Bus Travellers* series when I encountered the challenge of making a portrait of strangers waiting together on bench. Thinking about that scenario and the interesting dynamics of group portraiture was the genesis for this project.

Along with friends and family, you also photograph yourself as subject, particularly with your partner for the 'Hotel Room Portraits' series. Is this important for you, documenting aspects of your own life alongside your other work?

I haven't given that too much thought but I would say that I am interested in looking both outward and inward. There is in some respects, a bit of me in my portraits of other people, and some of what I have learned by looking at others appears when pointing the camera at myself. Certainly, as someone who likes to photograph, and has been doing so for almost 30 years, a record of my life has been formed. This naturally includes my friends, family, travels, issues with my health, my partner and past relationships.



Keeps and Beth, 2012, NV



Julie and Xavier, 2007, IL

You have shared a lot of imagery online while projects are in progress, whereas many photographers closely guard their work until such time that it's published in a book, or exhibited. Did you consciously decide to approach sharing your work in this way? Has it been useful to your process?

I have had a website since 1996. It has evolved over time, and up until now I have designed and maintained it myself. I always felt that the web was a democratic tool for sharing work with people around the world who would not ordinarily have been able to see it. I have received many moving and interesting emails from people who were inspired to write to me after seeing my work. I do value that, and feel fortunate to be appreciated for what I am doing. However, I have also recently begun to feel that it is a little too easy for others to take what I am sharing without supporting the books that I am making. I very much value photography books, and I want to encourage people to support the medium. There is now too much digital content in all of our lives. Thus in my soon-to-be-launched redesigned website I will scale back on the quantity of imagery.

If a photographer does have a website, I would like to add that it is important to share something significant of their work. It reads as pretentious when you check out a photographer's website and it only lists their gallery or current shows. It says that you are not allowed into their privileged world, what they do is too rare and precious, and I find that quite irritating. A good balance is what's required, though I am likely guilty of sharing too much...

Recently you have been shooting for '49 and 50', photographing in Hawaii and Alaska. What appeals to you about grouping images from the two states into a single project?

Alaska and Hawaii are both isolated from the continental United States, have large indigenous cultures, are volcanic, and exceptionally beautiful. There is a spirit in both these states that I think is different than on the mainland. Though Hawaii is fiercely Democratic and Alaska Republican, there is a slower, more trustful way of life among people who live there. The continental Americans who drift out to these edges, creating new lives for themselves also intrigue me. The lushness of the Hawaiian Islands is connected for me to the pristine and untouched beauty of Alaska. The island of Kodiak, AK, features the steep jagged pali, or cliffs, common to many of the Hawaiian Islands, and on the Hawaiian island of Lanai, enormous pine trees (imported from the south Pacific) give the impression that you could be travelling along an Alaskan road. I imagine the work when published as a two-volume set.

Are you constantly travelling, moving on to new environments?

I travel a fair bit but I love being home and behaving domestically. I really enjoy cooking and reading. In my travels I also like to return to some of the special places to me as often as possible.

Touching Strangers featured in Richard's first UK exhibition, at Third Floor Gallery, Cardiff, 24 Feb - 25 Mar 2012. www.renaldi.com

The photograph that inspired me

by Paul Lowe

Alabama Farm Interior (Fields Family Cabin), 1936, Walker Evans

Photographs are, fundamentally, about time. They are products of what Barthes called a 'clock for seeing', with the shutter splicing a fragment from the flux of endless motion, fixing forever that transient pattern of reflected light. On one level the photograph is simply a pattern of tonal and chromatic variations on a surface, on another the detail of an image can be interrogated for hidden meanings, and on another it can act as a memento-mori for a lost loved one. The photograph attests to a presence, that such a thing existed before the lens at that time and place, but by its very nature that which is included within the frame defines an absence; that which is excluded. Photographs therefore are as significant as markers of absence as much as presence; especially as every photograph is absent of the moment of time when the scene was recorded. Photographs challenge the idea that time is linear and sequential, for they re-present the past to be experienced in the present, connecting then and now. That such a 'thin' object as an image on photographic paper can be so 'thick' with possible interpretations is a measure of its independent existence as a material object, the depth of its 'social biography'.

The photographs of Walker Evans attest to this social biography of images as well as any other, and they also are deeply concerned with the passage of time and the poetry of the everyday. To return time and again to an image over many years, and each time to find something new in it, some new detail, insight, metaphor or allegory, interpretation or reading, this is how the photograph weaves its temporal magic. Evans' concern with finding visual poetry in the vernacular, the ordinary, the everyday, captured my imagination more than twenty-five years ago, and continues to do so today. I could pick any one of a host of his photographs, but one in particular that I return to frequently is this study of a poor sharecropper family's wall, taken in 1936 during his work with the FSA, which later became part of his collaboration with James Agee, *Let Us Now Praise Famous Men*.

The photograph is almost flat, square on, with at first glance a simple, formal composition. However, on deeper inspection, this composition becomes a complex arrangement of lines, shapes and forms that resembles the best of cubist or abstract expressionist art. Hanging from nails carefully placed on the wooden wall, a series of domestic artefacts sit above a wooden rail behind which a motley assortment of knives, forks and spoons are lined up. The quiet dignity of this arrangement resembles a shrine, a secular altar to the important and essential things in life. The pattern is anthropomorphic, resembling a face,

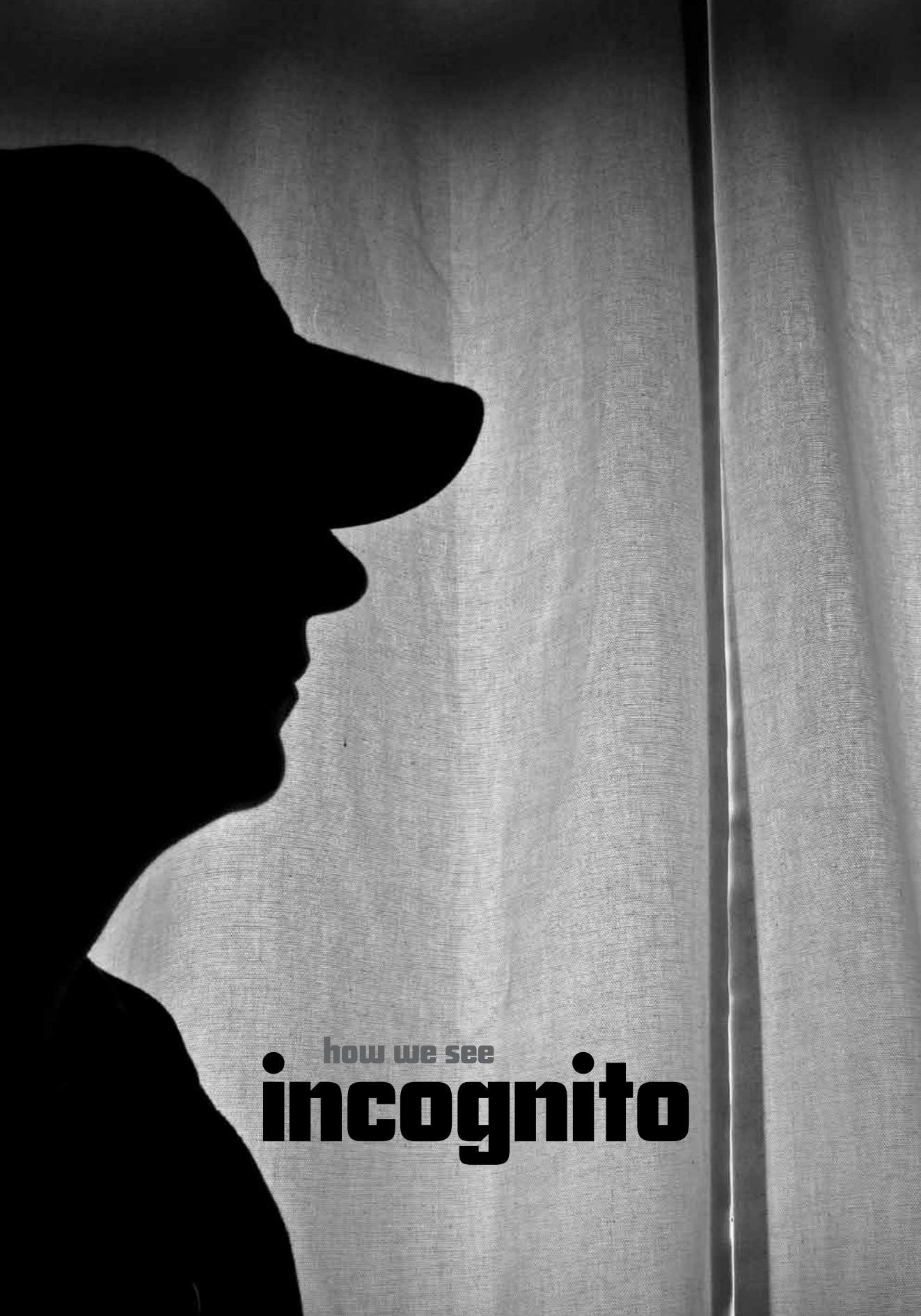
'For most of us, kitchen utensils are taken for granted and ignored, but for this family they are amongst their most treasured possessions'

with the plates as eyes and the utensils as the mouth. Behind them, the surface of the wall is a darker tone, where the repetitive motion of taking away and then replacing the items has worn away the paintwork, and left traces of grease and dirt from the hands of the family members. Through a subtle arrangement of greys, the image reveals its temporality, attesting to the hundreds of times that the family has used these simple objects, and to the quiet dignity of their lives. The passage of time, and its ongoing nature before and after the moment of the photographic encounter, is central to understanding this poignant image.

For most of us, kitchen utensils are taken for granted and ignored, but for this family they are among their most treasured possessions, perhaps some of the most precious things they own, and worthy of such a prominent positioning. We are thus confronted with our own materialism and wasteful consumption, that we care so little about such essential items of living. The self respect of this family, their tidy, organised existence, proves an object lesson in the materiality of modern life. For many, such items are effectively disposable, to be thrown away without a thought; yet for this family this ill-assorted set of everyday things are central to their lives, and worthy of preservation. In times once more of austerity and economic depression, this image reminds us that the essentials of life, to feed and clothe and shelter our families, are more relevant than ever.

To view the image go to <http://bit.ly/yORpkO>

Paul Lowe is Course Director of the Masters programme in Photo-journalism and Documentary Photography at the London College of Communication, and an award-winning photographer represented by Panos Pictures. He has covered breaking news the world over, including the fall of the Berlin Wall, Nelson Mandela's release, famine in Africa, the conflict in the former Yugoslavia and the destruction of Grozny.



how we see

incognito

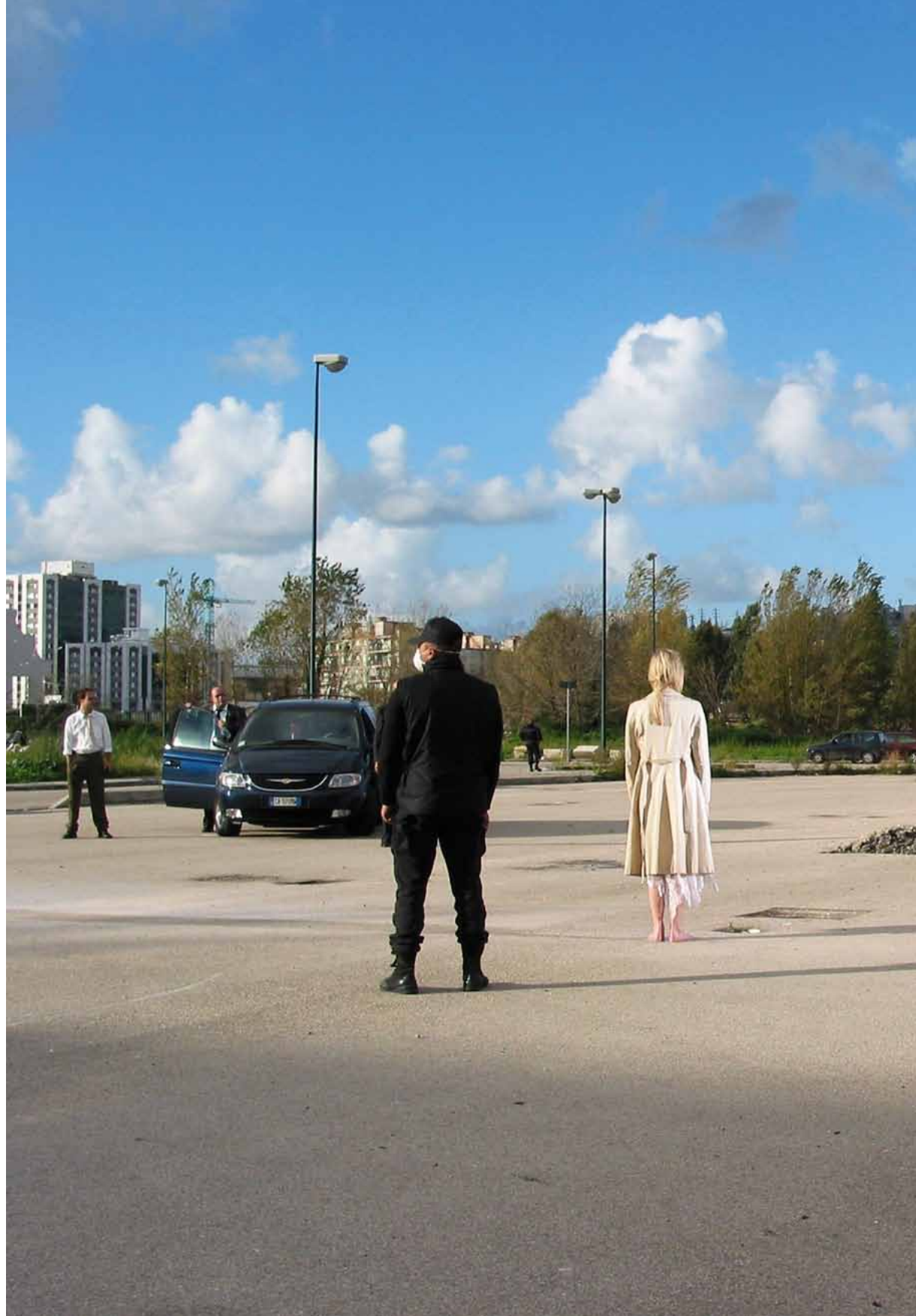


1&2 - Suzi Livingstone



3&4 - Alicia Light









6-8 - Brian David Stevens





9 - Sara Massaglia



10 - Rui Nunes



11 & 12 - Thierry Clech



13 - Simon Johansson





14 - Ingrid Newton

15 - Andrew Mason





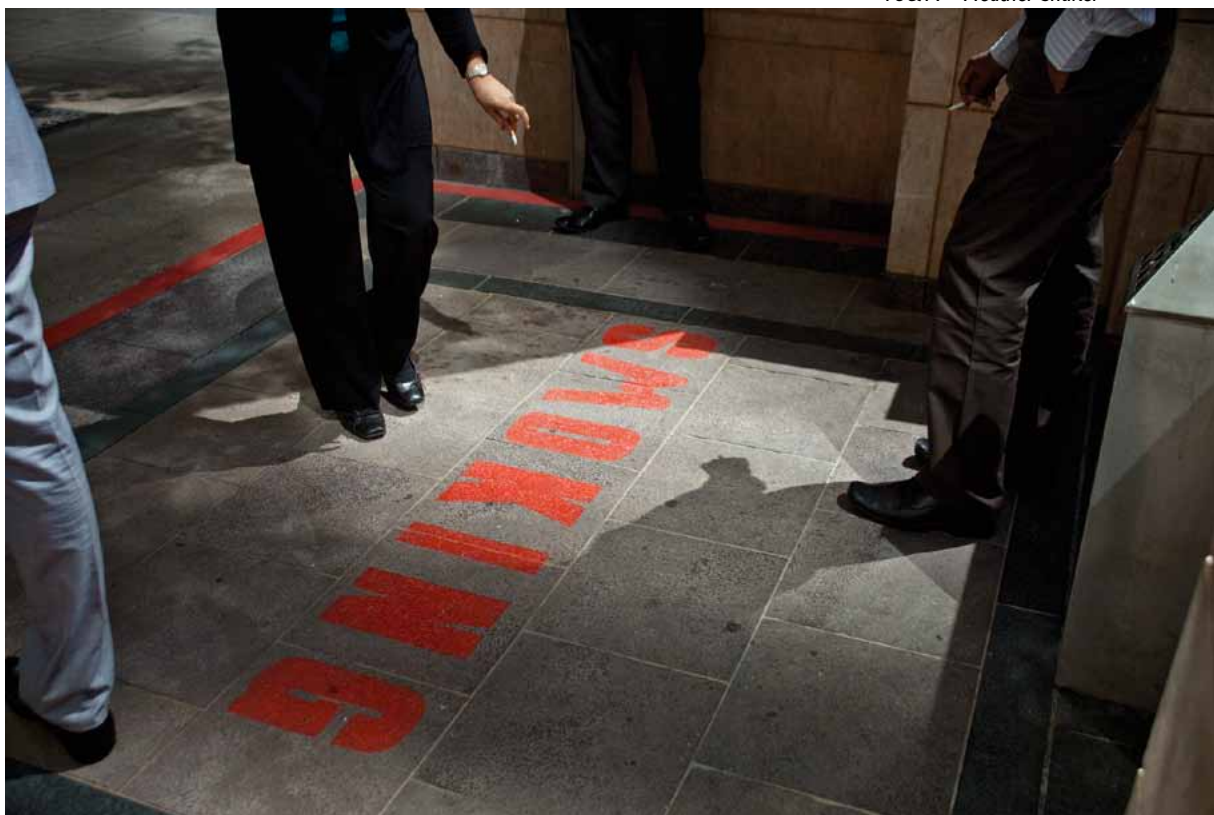
16 - Clive Power



17 - Alexander Williamson



18&19 - Heather Shuker





20-23 - Steve Philbey



24 - James Cashmore





25 - Ernst Schlogelhofer





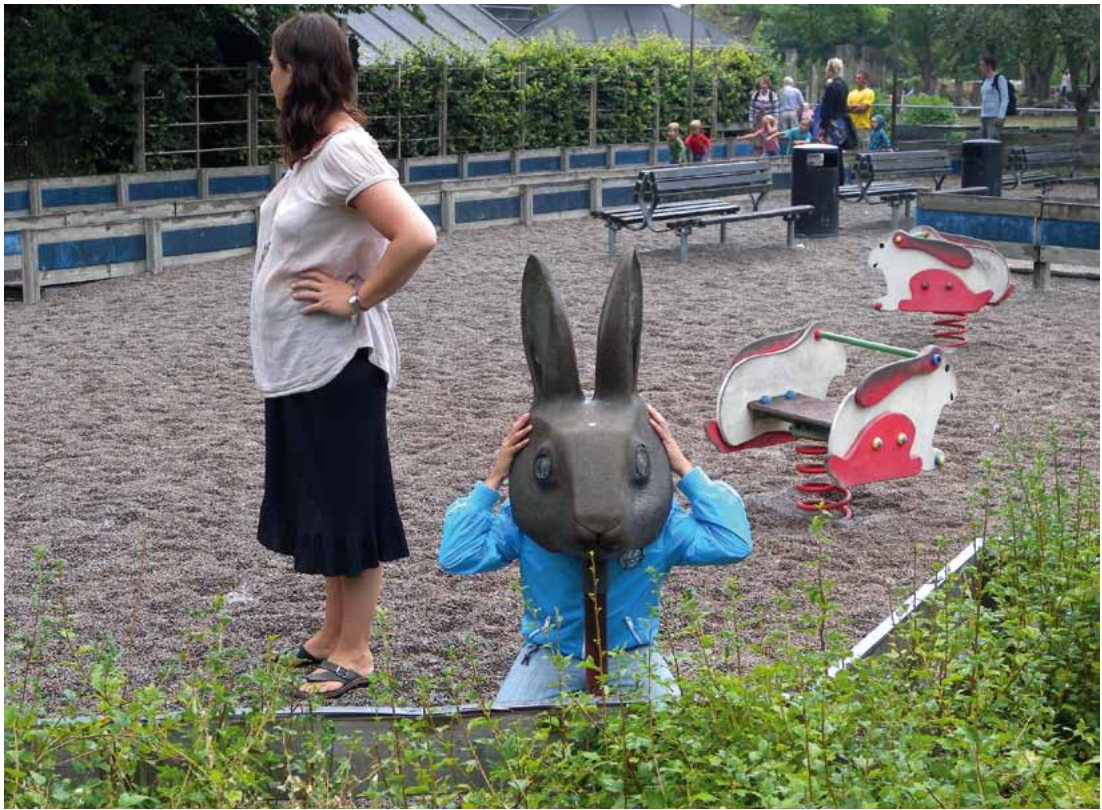
26&27 - David Solomons





28&29 - Duncan Unsworth



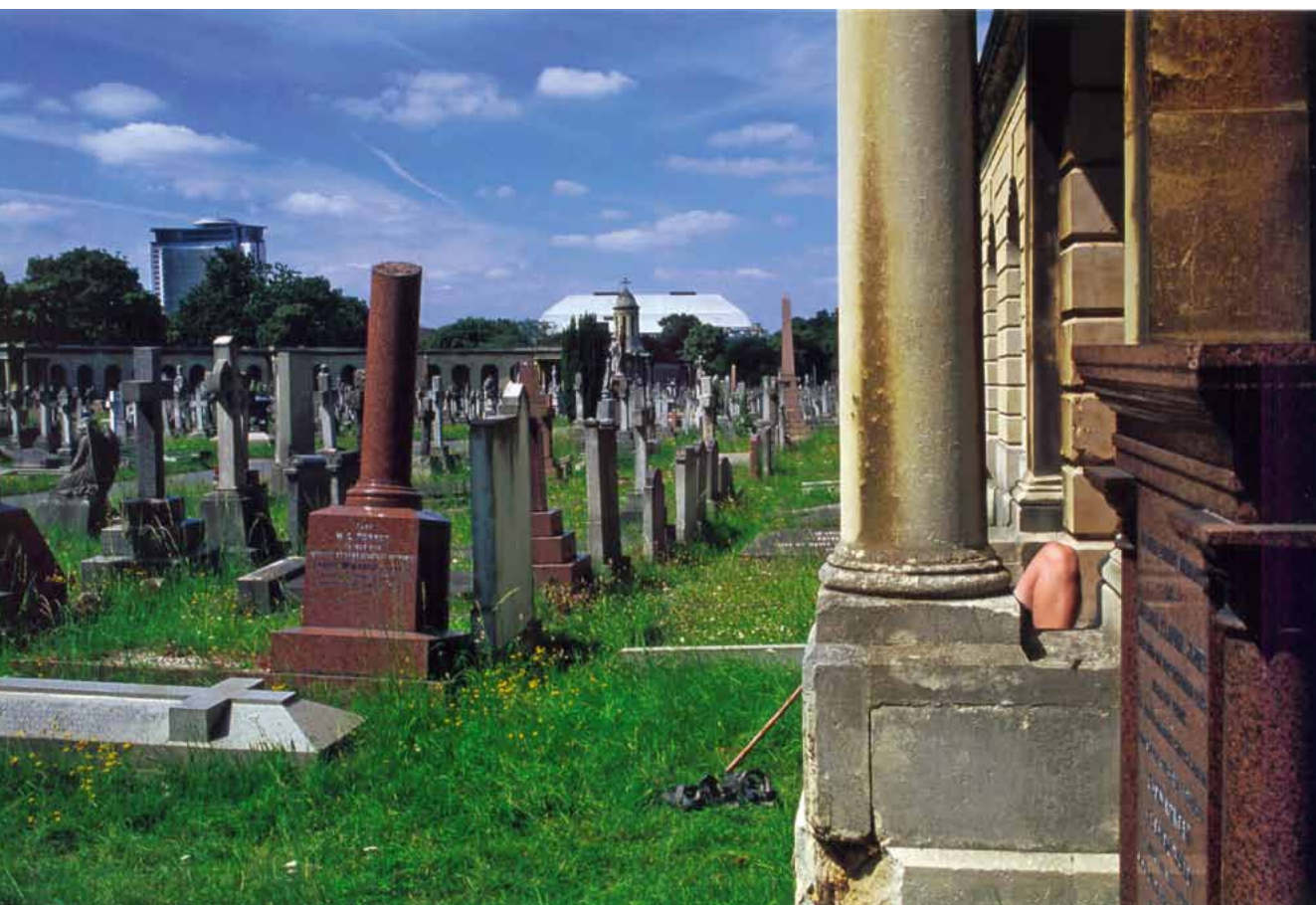


30&31 - Jean Penders





32&33 - Peter Jennings





34 - Gary Cohen

35 - Nigel Tradewell





36-39 - Ewa Lachowicz



40 - Suzi Livingstone



41 - *Stella Maranesi*

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Theme Cover Camilla Crosland *Incognito?* I've been exploring my identity through self-portraits ever since I quit my job three years ago. I've always wondered how much it's possible to make a self-portrait and yet hide at the same time. I love exploring the tension between hiding and revealing.

1&2 Suzi Livingstone *Secrets and feathers* and *At the Opera 2*, from the series *Two Muses* - I tend to use close friends as my models because there is already an element of trust and intimacy between us. This photo shoot took place in a beautiful penthouse in the Docklands area of East London. I wanted a stark 'film noir' look for the B&W shots which were also inspired by my love of Fritz Lang's *Metropolis*.

3&4 Alicia Light *Control me and I'm still alive*

5 Lucilla Nitto *On Day 3*, from the series *ONE DAY* - This series is focused upon a woman trapped in loneliness and isolation, a common but often taboo subject. The blue, cloudy midday sky, the characters standing still and facing backwards and, more than anything, the long shadows cast on the floor, establish a dream-like surreal quality, suggesting notions of being suspended in time and space.

6-8 Brian David Stevens - *Leake Street, London 2011*

9 Sara Massaglia - *Self-portrait*

10 Rui Nunes *Liminal* - The act of framing a photograph is by its very nature a reductive act. Decisions about what elements to eliminate, retain, and where to locate them within the frame are the unavoidable tasks of the photographer whether they are conscious of them or not. I am interested in how far this reductive process can be carried such that the three dimensional space being represented undergoes an act of perceptual compression. By denying or making incidental the identification of the objects depicted, the photograph can reveal alternate readings.

11&12 Thierry Clech *Istanbul, 2003* and *Paris* - Human beings walk in the streets, sleep on benches or on the floor... We will never see their faces, their eyes, we know neither their names nor their age. *Incognito*, they stop in photographs, and keep their mystery with them.

13 Simon Johansson *Under Cover*

14 Ingrid Newton from the series *In the Midst of Life*, which examines the ways in which we memorialise the dead and our attitudes towards death and oblivion.

15 Andrew Mason From the series *Dark City* - This series was taken in the area between Elephant & Castle and Bankside. It's a highly populated area, but sometimes the buildings and concrete structures act to isolate individuals for a moment. By creating shadows to disappear into, or by preventing faces from being seen, it provides anonymity.

16 Clive Power *Papped* - He was a stallholder on Portobello Road, and he told me it was "illegal" to photograph in the market. He continuously tried to block my shots. So I shot him, *incognito*.

17 Alexander Williamson *Inverness, 2009*

18&19 Heather Shuker From the series *The Art of Smoking* - Public smoking, once a common socially accepted activity, is becoming increasingly marginalised and pushed underground. With further legislation inevitable, the activity of street smoking will soon be relegated to history. In this series on pavement smoking, the photographs document the often covert act of public smoking, highlighting gestures around the communal and private moments and capturing subjects concealed and tucked away in doorways as they appease their habit.

20-23 Steve Philbey - from the series *For Brian Haw* - In classical Greek drama, *Incognito* was used not with the primary intention to disguise individual identity but so that each actor, by wearing an identical mask, could personify the same character. This idea was used in June 2006 at a demonstration held in Parliament Square in support of peace campaigner Brian Haw, who had camped there since 2001 in protest at the policies of the United Kingdom in Afghanistan and Iraq. Each protestor covered their face with an identical photograph of Haw as a gesture of solidarity with his stand. In a further twist the photograph showed his face half-covered by his hat, as if to give prominence to the anti-war messages of the badges on it. Brian Haw died in June 2011 after 10 years of protest outside Parliament.

24 James Cashmore An image of the archetypal anti-capitalist protester operating 'Incognito'. In the UK, it is not necessary to have a disguise; but in many countries it would be an essential for political protest

25 Ernst Schlogelhofer *Good Advice in Disguise, Tent City, St Paul's* - On a cold and gray day in November 2011, I went to Tent City at the foot of St Paul's Cathedral. People in disguise gave this photographer good advice: Say 'NO COMMENT' to all questions from police. Before a search by police you must be told the name and station of the searching officer, the reason you are being searched and what power you are being searched under. Under 'Stop and Search' you do not have to give your name and address or answer questions, and you are entitled to a receipt of the search.

26&27 David Solomons

28&29 Duncan Unsworth *Barcelona and Berlin, Stasi headquarters*, from the series *Undergoing Renovation*

30&31 Jean Penders *Copenhagen, Denmark* - The mother pretended she could not find him, while the boy was temporarily suspended in a different world.

Narita, Japan - This man obviously was not going to be known to anyone. His jacket was pulled over his head tightly. Most hygienic though, his bare feet were not touching the lounge chair surface.

32&33 Peter Jennings *Closed Shop, Margate 2011* and *Brompton Cemetery, London July 2010*

34 Gary Cohen *Oxford Circus, London 2011*

35 Nigel Tradewell from the series *Send in the Clowns*

36-39 Ewa Lachowicz *Melancholia* - For this project I have used aesthetically soft, dreamy looking images. I buried there very sublime and hideous emotions of a human being, which wrapped in beautiful cocoon are almost unnoticeable at first. I tried to tell a story, possible to be revealed only through private contemplation. I used my own body, recorded through photographic process, then exposed to a paper, bleached, toned and recreated as framed memory. Memory which might not even exist.

40 Suzi Livingstone *Two Muses* - My models and muses are my friends Lawrence Gullo, a talented artist, dandy and all round sweetheart, and Xavier Roide, musician, artist & performer. I envisaged these portraits as peepholes into their personae - which are bold, humorous, provocative and sexually ambiguous.

41 Stella Maranesi - V

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



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The Streets of Havana

by Jessica Arneback

In January of this year I participated in a week-long workshop, *The Streets of Havana*, in Cuba, with Magnum photographer Alex Webb and Rebecca Norris Webb.

In the past I've done a year-long photography course, but became interested again through studies in graphic design in 2010. Last summer I participated in a street photography workshop at Photofusion which fuelled my interest, and since then I've been taking part in further workshops and seminars in London.

Since last summer I've been photographing regularly in North East London. I've had some questions about this work and thought it would be interesting to see if I could 'expand my horizons' with photography in general, and perhaps get some more clarity about what I've been doing. To go through a learning experience with one of the best photographers currently working seemed like a good idea, and Alex Webb was the first photographer I had thought about. At some point while searching online for workshops and courses, I came across this workshop in Cuba and knew I wanted to do it. I thought it could perhaps be a 'once in a lifetime' experience.

I arrived in Havana a couple of days before the workshop was to start and realised that the city is perfect for street photography. So much is going on in the streets,



'All is very colourful and looks almost untouched from a different era'

always something new seemed to be waiting around every corner: beautiful houses, colourful cars from the 1960s, people caring for their animals, playing an instrument or a game out in the street or just hanging out in the warm Caribbean weather. All is very colourful and looks almost untouched from a different era, although several UNESCO protected houses are so old that they are falling apart. Fortunately my nearly non-existent Spanish was not really a problem, as many Cubans are

friendly and curious and it was possible to communicate using a mix of different languages or just gestures.

We were 18 participants from about seven different countries taking part in the workshop. We had to bring prints for an initial portfolio review the first day, and on subsequent days we had workshop sessions in the mornings while the afternoons were free and devoted to shooting photos on our own. We also had a social programme in the evenings that included having dinners together.

Before every workshop session we had to prepare an A and B edit of our photos for critique. Every morning we handed in our selected images on a USB stick then watched all the images projected onto the wall. Alex and Rebecca selected some images



every day from our edits, which all went very smoothly despite being quite a big group. The size of the group turned out to be an advantage, with a wide variety of people aged from 16 years and older, professionals as well as amateur photographers, all practicing different styles. It was very inspiring to see how other photographers viewed Cuba, and to follow their respective development throughout the workshop. We also had an editing exercise, a voluntary short course in Lightroom, and during the week Alex and Rebecca shared their vast experiences, mainly about their previous books and exhibitions. They have released a number of books – one of them, *Violet Isle, A Duet of Photographs of Cuba*, they completed together. Alex Webb has recently come out with *The*

Suffering Of Light, a compilation of thirty years of his photography. Rebecca Norris Webb's third book *My Dakota*, will be published later in 2012.

In the last exercise of the week we put all our daily final edits together and had to come up with a sequence of photographs. Again Alex and Rebecca gave us feedback on this and adjusted our presentations. By moving the pictures around, the presentation often took on a completely different form.

Overall the workshop was very intense and I've learnt a lot, not only from the critique I received, but also by looking at other people's pictures. There were discussions during the sessions, but Alex and Rebecca's picture selections really said the most. Every day we had to come up with new work, keeping the previous day's comments in mind. Cliché images such as cigar-smoking Cubans were seldom selected. The Webb's effectively adapted their criticism to your level, and it happened often that they selected pictures you didn't expect. When images you like are passed over it can be difficult to deal with, even when you know that the criticism is right.

Through the selections process I was pushed in new direc-

tions and realised that I should perhaps try different approaches, something I wouldn't normally do. Maybe I'm not what I previously thought I was as a photographer – or maybe I am, but could experiment more and see what happens to take things further. After a few days of shooting it became very difficult, and I thought I couldn't take any good photographs at all, but I still walked around for hours in the streets trying to find something interesting. I also started to take pictures in the mornings before the workshop when the light was strong, and to make up for a disappointing previous day. I realised later that things were not so bad and that hard work really pays off.

I took a lot of photographs during the week and managed to get a couple of good ones in the end, perhaps not the kind of pictures I expected to take, but still, better. The pressure was positive as you had to step up a bit, and I also got a lot of encouragement. Overall I appreciate having experienced this workshop, and in fact I'm still digesting what I've learnt.

Alex Webb and Rebecca Norris Webb will run another Havana workshop in January 2013. For more information contact annelise@studioa7.no



EXPOSURE



Hilary Harvey, 'Fairytale'



Nicolette Corcoran, 'Father'

Singing Faces

by Mark Hucks

Singing Faces is a project that combines two of my favourite things: music recording and photography.

About a year ago I realised that I wanted to take a set of themed portrait photographs. I've always enjoyed photographing people, for the same reasons I enjoy staring at portraits of people in museums and looking for hints about who they were and the lives they lived. I had not tried something similar before, so the thought of linking a set of strangers through a combined photographic project/theme and exploring who they were in the process was very appealing to me.

Around the same time I completed the recording of my band's debut album (belleville.band-camp.com), and after spending years setting up my own music studio and learning how to record and produce music, I felt it would be great to put my equipment and my knowledge to good use.

I also like ideas which help to bring like-minded people together in London, especially where there's opportunity to share skills and experiences. By combining music recordings with a photography project, it dawned on me that I could do just that: offer the opportunity to record a song for free whilst finding a set of models and building up some goodwill and interest in my photography project.

So, I decided to look for musicians who wanted to record a song and who would subsequently happily make time to pose for a portrait.

London's a special place to live, and it is the vast number of musicians that live here that really made my project possible. I placed an advert on my blog (battlerock.co.uk) and on Gumtree,

and before long I had made contact with a handful of people who were keen to get involved. My only real prerequisites were that each of the musicians had a song ready to record which they had written, and that they would make time to meet up for the portrait.

My studio's a fairly simple set up, but it's amazing what you can achieve now with some good mics and a decent mixing desk. Luckily for me (and the project) the musicians who came forward and got involved were talented, enthusiastic, willing to experiment and, perhaps most importantly, had a great mix of songs to capture.

The recording sessions were really enjoyable - each of the musicians came on separate days, we broke the ice sharing a few songs over a cuppa, then agreed on which song to record. Most participants were guitar-based, solo singer/songwriters, but for variety I was happy two duos got involved too; Zoe Konez and Black/Scarr.

While mixing the recordings and getting to know the songs and lyrics closely in the process, I decided to also link the photographs with key themes from the songs. Further, as the huge community of musicians across London had made the project viable in the first place, I went on to link my portraits with the different parts of London where the musicians were based.

Locations were first broadly defined by where the musicians live, then narrowed down to a specific couple of locations to shoot. We met up and I tried to capture in the photographs both elements of the songs as well as something of the character of the musicians. Having already spent time working closely with the musicians on their songs prior to shooting, I had the luxury of working with patient, relaxed and enthusiastic models. However, inevitably some songs lent themselves to photographic representation more easily than others, so it was an enjoyable challenge!



Johnny Black & Emma Scarr, 'Happy Anniversary'

'Each musician had a song ready to record and would make time for a portrait'

Whilst some planning was done for what I wanted to achieve ahead of the shoots, there was a healthy degree of experimentation on location too, both with lighting and composition. For example with the portrait of Hilary Harvey, I had prepared a yellow paper heart for attaching to the flash beforehand (picking up on the lyric, "my big heart, it's like the sun"), but it was only once we arrived in Clissold Park that I found the right spot to frame her with the darkened trees which gave a sense of a magical, foreboding forest to complement the song's title "Fairytale".

To cap off what was already a

very satisfying project, I created a website and put on a combined gig and exhibition for the benefit of Oxfam at a great little venue called Native Tongue. As luck would have it, the event fell on my birthday, overshadowing it in the best possible way! It was a really special night, and thanks to a willing videographer, recordings of most of the songs are on YouTube now as well.

My plan is to extend the project this year through a new and more challenging set of recordings and photographs, so keep an eye on the website and please feel free to get in touch if you might like to get involved.

I'll sign off with one of my favourite lyrics from the project, this one from Mark Durnin:

"our faces change with every photograph"

You can listen to each of the songs, look at the completed portraits and read more about the musicians, their songs and more at singingfaces.com

Starting points for project editing

by Tom Storr

As a relative newcomer to photography many of the finer points escape me. The courses I've taken, the books I've read and stared at have only taken me so far and it was with this in mind that I booked onto Tiffany Jones' *Starting Points for Project Editing* workshop in February.

For me photography is similar to music in that it has the most to say (and reflect on the author) when presented as a collection, but while I never had much problem tape-to-taping a decent compilation, it's a different story when you're creating the content yourself. There seemed to be something I wasn't seeing that others were, and it was clearly something I needed to uncover.

Looking at the work of photographers like William Eggleston, Paul Graham and Christophe Agou as well as blogs like *strange.rs* and *twofortheroad* provided us with a foundation for exploring the different ways in which photographers express themselves. What became clear to me is that it is not always true that a project ends as it begins; motivations change and themes develop as the work progresses.

Similarly, themes can develop from collections of photographs that were not consciously shot with a project in mind, or from the editing stage as images are paired and patterns emerge from the subconscious. I had never questioned my belief that projects were immovably defined from the outset



Tom Storr photo

'What became clear is that it is not always true that a project ends as it begins; motivations change and themes develop as the work progresses'

and realising that they can develop from anywhere is tremendously liberating.

The afternoon provided the opportunity to discuss our individual projects as a group. It's always a nervy experience putting a work-in-progress out for comment from a dozen strangers, but doing so was incredibly useful.

My project consists (at present) of thousands of photographs of and related to the birth and growth of my first child, with no clear goal other than the recording of a personal history. The weight of numbers allied with clashing styles and tone posed obvious problems, but the act of printing, sifting and pairing the images quickly sug-

**Working with Structures:
Photography & Video-based
Projects - Workshop with
Roelof Bakker**

Sat 7th July, 2012, 10.00am-4.30pm

This workshop is for photographers who want to explore using rules and structures to create a project, body of work or series exploring a theme. Structures can be anything from working within a timescale, to using a specific format, to concentrating on a particular space or location. The workshop will also focus on editing and organising a series of photographs. Bakker will talk through some of his own photography

projects and show the video work *Wanderlust*, discussing his approach to these. He will also touch upon the conceptual works of other photographers and artists using a particular framework or set of rules.

Roelof Bakker is an artist photographer and video maker who works with a serendipitous approach to image making, recording chance encounters on the streets and in public spaces.

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



Roelof Bakker photo

gested a solution. It became clear there were two main styles, family type snapshots, suitable for a personal album, and a more consistent, anonymous style that could be developed into a form suitable for a wider audience, so we decided to split the project in two.

Working digitally I had previously edited from my desktop and to my own detriment ignored stories of photographers editing from prints. This is the second lesson I will take with me, indeed I have the six prints we selected as the basis of the latter project bluetacked to wall beside me as I type.

It seems very clear that separating the very personal images from the more anonymous (or

universal, as was suggested) is the right way to go and as we discussed, using a consistent technique feels like it allows me enormous scope to express myself while maintaining the identity of the project. This has allowed a strong idea to form around the message I want to communicate and the structure of the final project, which in turn has enabled me to continue shooting with added momentum and clarity.

The image above left is one I've shot since the course and while I realise that the scope and direction of the project will continue to evolve and that I still have much to learn, it certainly feels as if I'm going in the right direction.

Slideluck Potshow London IV

Wed 25 Apr, 6.30-10.30pm

81 Leonard Street

London EC2A 4QS

A call for submissions on the theme of GENDER and IDENTITY ends 8 Apr

An evening of food, photography, art and music, featuring a multimedia slideshow curated by Fiona Rogers and Harry Hardie. SLPS organises these evenings in numerous cities around the world. For each event, artists submit presentations lasting up to five minutes, and guests bring home-cooked dishes to share. The evening begins with a couple hours of mingling and dining before the slideshow begins. It's recommended that photographers submit between 15-40 images each for consideration, entry fee is £10. Details at www.slideluckpotshow.com

**The Photographers' Gallery
Reopening**

Sat 19 May 2012

16-18 Ramillies Street

London W1F 7LW

The Photographers' Gallery unveils its new building after more than 18 months closure for refurbishment costing £8.9 million and featuring a two storey extension that doubles the size of its previous exhibition space. An open plan entrance will connect the cafe at ground-level with the new lower-ground bookshop. The opening programme offers a major solo exhibition of OIL by Edward Burtynsky and a video projection by Raqs Media Collective from Delhi. The 'Studio Floor' of the new building will be the space for gallery talks, workshops and events, and includes a study room where the public will be able to access exhibitions archive material since the gallery opened in 1971 in Great Newport Street.

London Festival of Photography

June 2012

Events and exhibitions are programmed to take place around King's Cross and Bloomsbury through June. See www.lfph.org for details.

EXHIBITION HIGHLIGHTS



Cecil Beaton: Contact sheet of The Royal Family, Buckingham Palace, October 1942, V&A

Queen Elizabeth II by Cecil Beaton

In her Diamond Jubilee year V&A showcases their archive of Royal photographer Beaton's photographs of HM as princess, monarch and mother. Beaton's portraits cover three decades and were central to shaping the monarchy's public image in the mid-20th century. Detailed diary accounts reveal intimate moments and the drama of making preparations for each shot. £7 until 22 Apr at V&A, Cromwell Road, London SW7

Stan Douglas: Midcentury Studio

This series of large-scale, monochrome photographs each depict a single scene from a larger narrative, following a chronological sequence. The Canadian photographer and filmmaker often presents his work so the viewer can enter the narrative at any point and create their own understanding. 18 Apr - 12 May at Victoria Miro, 16 Wharf Road, London N1 7RW

MAGNUM 62

Featuring a single photograph by each of the 65-year running agency's 62 Member photographers. Prints on show include

Robert Capa's image of US servicemen landing on the Normandy beaches during the D-Day landings, Rene Burri's 'Che Guevara' and Stuart Franklin's 'Tiananman Square'. 24 Apr - 19 May at Chris Beetles Gallery, 3-5 Swallow Street, London W1B 4DE

Adriana Groisman: Voices of the South Atlantic

Marking the 30th anniversary of the Falklands/Malvinas War, Groisman's exhibition includes voices of people who fought on both sides, and civilians who were directly affected by it. Part of a series of linked exhibitions and events in London, Wales and Plymouth in partnership with Photofusion, Autograph ABP and Ffotogallery. Until 25 May at Photofusion, 17a Electric Lane, London SW9 8LA

Martin Parr & Tom Wood: The Last Resort

A joint exhibition of two of Britain's best-known photographers. Details TBA on the gallery website, see www.thirdfloorgallery.com. From 5 May - 16 Jun at Third Floor Gallery in Cardiff Bay, 102 Bute Street, Cardiff CF10 5AD



© Gillian Wearing, Self Portrait at 17 Years Old, 2003

Gillian Wearing

A major survey of the Turner Prize winner's films and photographs, exploring the topical subject of our public personas and private lives. New films and sculptures are premiered, focusing on the dispossessed or traumatised with a political standpoint. Wearing's work draws from documentaries, reality TV and theatrics. Free for local residents 24 Apr & 29 May, £9.50 from 28 Mar - 17 Jun at Whitechapel Gallery, 77-82 Whitechapel High Street, London E1 7QX

MEMBERS' EXHIBITIONS



Courtesy Maureen Paley, London

Edward Burtynsky: OIL

The Photographers Gallery reopens after an 18-month refurbishment, with a show by Canadian Ed Burtynsky who has travelled the world to chronicle the effect of oil on our lives and landscapes. Works will cover his series *Extraction and Refinement*, *Transportation and Motor Culture* and *The End of Oil*. His large-scale, detailed colour photographs include aerial views. 19 May - 1 Jul at Photographers Gallery, 16-18 Ramillies St, London W1F 7LW

Nigel Tradewell: Streetview

Images taken in locations from Hackney to Havana, giving a sense of being set in a strange place and of passing through. 2-22 Apr at Linear House, Peyton Place, Greenwich SE10 8RS

2x4: Dulwich and Sydenham Satellite Group Show

Eight photographers from the LIP satellite group exhibit a wide diversity of styles, content and approaches. The show splits midway, so a group of four members will exhibit each of the two weeks. Work by John Chappelow, Yoke Matze, Pupak Navabpour, Johnathan Wiltshire, Tracy Howl, Julien Lesage, Eamonn Power and Eugene Ryder. 12-18 & 19-24 Apr at Jeannie Avent Gallery, 14 North Cross Rd, East Dulwich, SE22 9EU

Tim Allen & Pip Spratt: Wish You Were Here

This debut exhibition developed from a shared love of street photography and the seaside. Travelling around South East seaside towns, they capture the spirit of the contemporary English coast and its people. 21 Apr - 20 May at Halcot Gallery, Hall Place and Gardens, Bourne Road, Bexley DA5 1PQ

Rashida Mangera & Hady Bayoumi: Our View on making a difference

On show are Rashida's B&W and Hady's colour pictures from Johannesburg, London, Dubai, Hout Bay and Madrid, including charitable events, Rashida's project on Live-In Domestic Workers in Johannesburg and Hady's take on quirky buildings in the fishing port of Hout Bay in South Africa. 3 Apr - 5 May at The New Maynard Gallery, Theatre Foyer, Campus West, Welwyn Garden City, Herts AL8 6BX

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



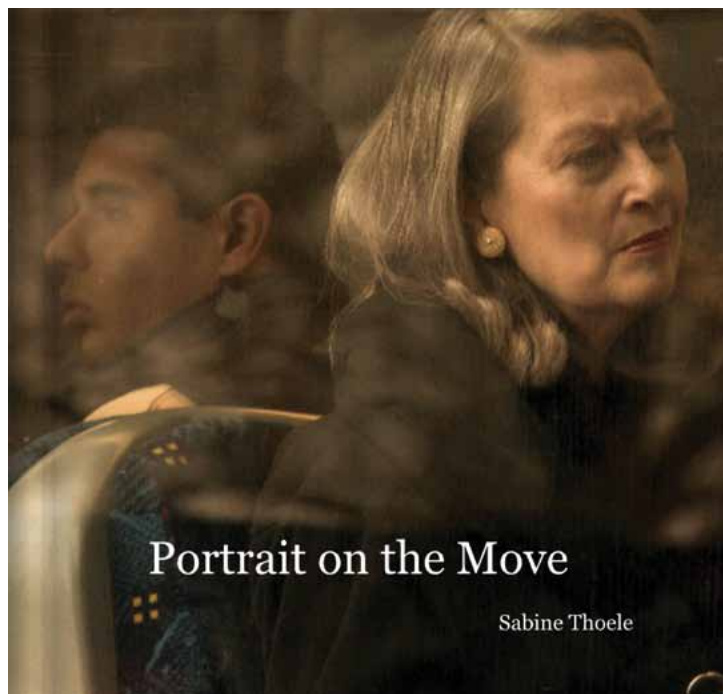
Mandela Concert by Rashida Mangera



Sports Relief Fun Run by Hady Bayoumi



Portrait by Julien Lesage



'The last portrait breaks the serene mood, it presents a cheerful old lady offering the only smile and wave to the camera'

Portrait on the Move

by Sabine Thoele

40 pp, 7x7in, softcover

blurb.com/bookstore/detail/2975528

Are you in the habit of looking around at your fellow passengers on your daily journey into work, if you have one? Do you think about their thoughts, feelings, what they are staring at, if not their smart phones or e-readers?

I did wonder this morning on my way into work, having received this book *Portrait on the Move* for review. London is a metropolis famous for phenomenal daily commutes on public transport, which has been the inspiration for this series consisting of eighteen portraits of people on their daily rush hour travels (well, maybe only seventeen, but more about this later).

Sabine Thoele – a German born, but London based street photographer – focuses in this work on the distinct periods of the

day when we move to and from work using public transport, and passively gaze out the window, killing time. She describes this state of mind in her opening statement as during “travelling, our mind drifts off... into a transitory state, which is reflected in our facial expressions”.

Capturing this state, Sabine is a distant observer, an outsider, always separated from her subjects by windows of trains, buses or tubes, and it is this particular viewpoint which makes the pictures interesting.

Her captured reflections, deliberately integrated into the compositions, distort colours and perspective, and challenge traditional viewing habits by dissolving the border between background and foreground.

The colour palette is beautifully chosen, muted and consistent over the series, supported by soft contrasts and dense textures, emphasising the underlying sombre and reflective mood of

the subjects. The images are all shot in a square format, which I always consider a difficult choice, particularly for the genre of portraits, but here it works spectacularly well in the strongest examples. My slight criticism would be regarding the presentation and editing of the book, above all referring to the choice of a dark background colour, as well as the title of the work which strikes me as too literal and uncharacteristic for the series.

Oh, as mentioned above, I did want to get back to the last portrait of the series. It breaks the serene manner of the captured mood, as it presents a cheerful old lady offering the only smile and wave to the camera, and dressed in optimistic and bright colours – it's the Queen, captured through her limousine window. But does she commute to work? I am sure we will see a lot more pictures of her throughout this Jubilee year, and I guess we are all looking forward to that.

Incognito

When I was informed of the theme of this issue, finding books to associate with it seemed somewhat daunting.

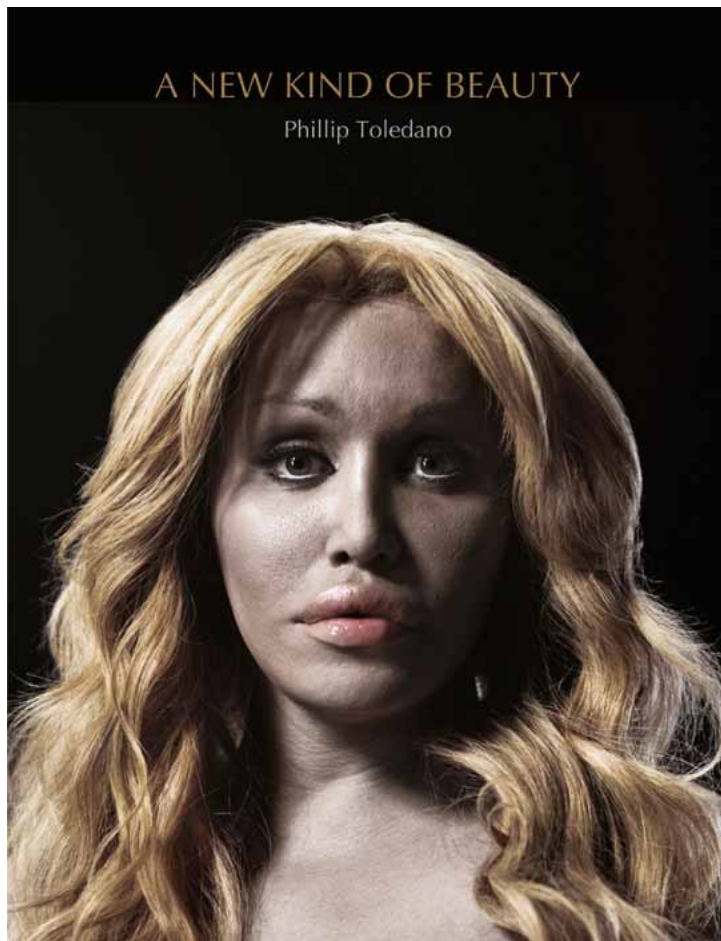
However, it was not long before several new publications presented themselves connecting to it. I have used a broad brush in this regard, with Joel Sternfeld's *First Pictures* themselves incognito for many years, now in print for us to enjoy again. A place which not only itself was hidden from the public gaze whilst it was refurbished, but also played host to many famous faces over the decades, is the subject of *Savoy The Restoration* by Siobhán Doran.

The characters revealed in the monograph *Billy Monk*, show a hidden world in the seedy Cacombs club in the 1960's. There's the ultimate disguise, that of plastic surgery in Phillip Toledo's *A New Kind of Beauty*, and *The Unseen Eye* pictures exactly that, in numerous portraits of people with their gaze averted so as to leave the viewer to imagine their state of mind from the information given.

A New Kind of Beauty

by Phillip Toledano
Published by Dewi Lewis
www.dewilewispublishing.com
£30

Plastic surgery was once used by the few and kept as a closely guarded secret. Spotting a facelift or breast implant was a rare occurrence. However, now we see it everywhere. In fact it is no longer something to hide but something to be proud of. Some people have reached the point of no return and openly celebrate their new 'look' as an aesthetic choice.



Toledano explores this in *A New Kind Of Beauty*, through his portraits of individuals who have had multiple surgeries. These people have taken surgery to the extreme and are instantly recognizable as having done so. Their motive for dramatically altering themselves with surgical procedures is their own business. The fascination with these sitters is that many of them could be related if you went by appearance alone, as a certain type of 'look' becomes prevalent. There seems to be some kind of ideal which can be achieved, or is it just that choices are limited? For example, nose jobs can be dated by their style, especially during the 1980's. As surgical techniques improve

'As surgical techniques improve, the 'look' becomes eerily similar'

however, the 'look' becomes eerily similar.

This book does not however judge these individuals but allows them to display themselves within its pages as beauties in their own right. They appear like literal living sculptures, works of art to be scrutinized by the viewer. Go ahead, look closely, this might be the future after all.

BOOK RECOMMENDATIONS



JOEL STERNFELD FIRST PICTURES

First Pictures

by Joel Sternfeld
Published by Steidl
www.steidlville.com
£48

First Pictures is a book featuring the work of one of the great champions of colour photography, packed full of largely unseen early pictures. It is a heavy tome with 320 pages, including 140 colour plates, so well worth the price. With works dating from 1969 – 1980, Sternfeld's signature style is seen as it develops into the critical, witty poetry we are so familiar with today. The earliest images taken with a 35mm camera and Kodachrome film have a wonderful richness of tones which immerse the viewer into the period immediately.

His subjects are broad yet

intimate, capturing interesting strangers, bizarre interiors and oddly riveting architectural and natural scenes, exposing the rich tapestry of America with a steady hand.

Split into four large chapters, I found the last 'At The Mall, New Jersey' – taken in May/June 1980 – the most intriguing and ironically insightful. Portraits of shoppers often gleefully showing off their purchases or posing in the stores belie the current situation the west finds itself in through the over-consumption of goods, which the world economy is now paying the price for.

Sternfeld's obvious concern for the social conditions of his fellow Americans, as well as his masterful use of colour, mark *First Pictures* as essential viewing for anyone with an interest in the history of colour photography.

'Sternfeld's signature style is seen as it develops into the critical, witty poetry we are so familiar with today'



The Unseen Eye

Photographs From The Unconscious

by W.M. Hunt

Published by Thames & Hudson

www.thamesandhudson.com

£36

I heard about W.M. Hunt's large collection of photographs – whose common theme is that all the people in them are somehow obscured albeit physically partially hidden, through their averted gaze or otherwise – when I mentioned to someone that I don't have many photographs of people in my own collection. Those I do have generally have their eyes closed or are looking away from the camera. My explanation for this is that as a very social animal I meet many people daily and when I return to home (or sanctuary) the last thing I need is a crowd. This is usually greeted by laughs. However, it reveals a deep truth about myself.

W.M. Hunt understands this fully. With the wonderful selection of images contained within this book, it would make for a great anthology. But combined with the brilliant text that accompanies it we are taken through a maze of ideas that investigate the powerful psychological depths which visual language can reach. The book is lovingly curated with great verve and I'm sure will become an instant classic, to be treasured for many years to come.



Billy Monk Nightclub Photographs

Published by Dewi Lewis
www.dewilewispublishing.com
 £30

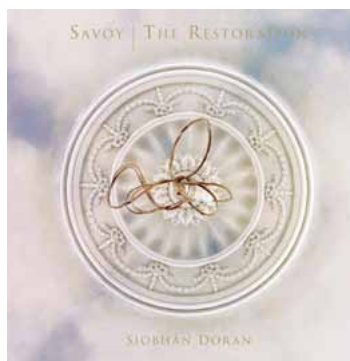
This extraordinary posthumous monograph of Billy Monk's nightclub photographs reflects the 'edgy' existence he himself had lived in his own life, before being shot whilst intervening in a spat and dying aged only 45.

Discovered in 1979 by Cape Town photographer Jac de Villiers and subsequently printed and exhibited to critical acclaim, the author of the work never saw his own exhibition. Luckily for us, we have the opportunity to enjoy it still in this fabulous book. Monk's images beat with the dramatic intensity of the 1960's in the underbelly of the Catacombs club in the dock area of Cape Town. Initially as moneymaking scheme his presence in the club as a bouncer meant that he was known and trusted by the club-goers whose experiences were as varied as his own. Every walk of life frequented the club, outsiders in their own world, getting drunk, partying hard and often passing out in the dirty decadence.

The raucous energy of the place is tangible in Monk's high

'Every walk of life frequented the club, outsiders in their own world getting drunk, often passing out in the dirty decadence'

contrast black and white photographs, heightening the gritty reality through his lens. The book is reminiscent of Ed Van Der Elsken's *Love on The Left Bank* and *Café Lehmitz* by Anders Petersen, with its open intensity and sundry weirdness. This is an honest glimpse of humanity, as it existed in a place that earned its seedy reputation by welcoming those with nowhere else to go.



Savoy: The Restoration

by Siobhán Doran
 Published by Dewi Lewis
www.dewilewispublishing.com
 £40

With hotel rooms starting from £300 and running into the thousands, for many The Savoy would be the ultimate decadent experience. With a history as rich as its clientele, when its doors closed for refurbishment at midday on the 15th of December 2007, it was officially closed for the first time in its 118-year history.

But just as the proverb says, 'As one door closes another one opens', and open it did for photographer Siobhán Doran, whose access-all-areas gave her the unique opportunity to record the changes taking place within the aging interiors of this incredible iconic building.

Her images do not only record the transition from beginning to end of the transformation, they also seize the multiplicity of the task at hand through sensitively composed glimpses at the very bare bones of the building. The

layers as they are peeled away expose the changes in time like the rings of a tree trunk. Each layer has its purpose whether it be for function or façade. Abstract alignments of brick against concrete, broken tiles and floral wallpaper become pictorial and pleasing on the eye. Each element no matter how deconstructed retains a beauty, indeed an appreciation of the past as it steps towards the glossy future of decadent delights to come.

As the book progresses and the detail transforms from structural achievement to stunning artistry, Doran continues her document in the same way. In treating each and every element of the process as such she brings The Savoy to life and more importantly her photographs also. This is a fascinating book from every angle and I urge you to discover it for yourself.

Turning Point

A series of incidents and opportunities



Lunch at Manchester Sun and Air Club

by Laura Pannack

‘As the group assembled after we removed our attire without hesitation, a relaxing lunch began in the unusually hot English weather.’

The hardest periods of time I find are those when I overanalyse ideas and potential projects, I think more than I do. Writer’s block strikes often for months or even years and it is not necessarily imagery or reassurance that provokes tenacity but simply the experience of shooting.

The most rewarding moments on a project come when I forget about the overall outcome, the reason or the meaning of the series and this is when I begin to learn. Removed from the organised structure and demands of education it is harder to justify the indulgence of adventures taken with a camera. The learning is solitary and lateral and the pressure and critical punishment is a battle with the self.

I struggled to focus on an image that defined a turning point because genuinely each image for me provokes reflection.

As my motor chugged along the M1 three years ago I recall feeling strangely calm and robotic. It was only as I approached Manchester and pulled up to a discreetly marked gate that the realization of what I was doing suddenly felt very strange. This was my first trip to a naturist club.

Unbeknown to me I continued to explore the project by attending events and meeting potential subjects for the next year and a half; photographing them at home whilst attempting to gain access to naturist clubs around the UK all the while feeling vulnerable, excluded and uncomfortable.

I progressively veered away from the organized group into wider research, finding young naturists through blogs, forums and referrals. The research, admin and organization became so in depth that room for self-doubt soon became minimal.

Manchester naturist club accommodated our group of nine strangers. I arranged for us to meet in the clubhouse on Friday lunchtime. As the group assembled after we removed our attire without thought or hesitation the conversation soon flowed and a relaxing lunch began in the unusually hot English weather.

This scene caused me to momentarily step outside the process and reflect on how and why I had managed to organise nine young British naturists to travel over four hours from their respective neighbourhoods to spend a weekend amongst strangers and be naked.

This marked a turning point. I learnt that questioning projects and concerning myself with their validity or chance of success only causes me to wallow in self-doubt. I realised that the ‘success’ of a project is not in its material outcome but in the journey itself.

Contributors

Alexander Williamson lives in London and is an occasional poet and sometime photographer. Working solely in film, his colour documentary photography blends the everyday and ephemeral. www.alexander-williamson.com

Alicia Light is a current MA student in photography at the LCC. www.alicialight.co.uk

Andrew Mason is a London based photographer and also runs a company that provides photography workshops. www.36exp.co.uk

Brian David Stevens is a photographer working in London. He was born in Cambridge of Welsh parents and brought up in Yorkshire as a cruel genetic experiment. He is currently photographing the British coastline and ancient woodland. Brian is about to complete a ten year project shooting war veterans entitled 'They that are Left'. www.briandavidstevens.com

Brigitte Angst is Swiss-born, now a London based photographer with a biological science background. She completed her MA in Photography with distinction at De Montfort University in Leicester in 2011. There she started her current photographic practice examining medical issues using a variety of portraiture approaches. www.brigitteangst.com

Camilla Crosland is a Surrey-based photographer who loves to see the extra-ordinary in ordinary places. I'm currently working on three main projects, street photography, self-portraits and abstract, and I like to combine them wherever possible. www.cjcrosland.com

Clive Power Interests: include street and landscape photography. Butterscotch. Disinterests: include art photography and artifice. Beetroot. Publications: minor exhibitions, publications, prize. Resident: London. www.clivepower.com

David Solomons specialises in long-term street photography projects. He has published the books 'Happenstance: Black and White Photographs 1990-2007' and 'Underground'. www.davidsolomons.com

Duncan Unsworth is a professional T.V. cameraman. His is also passionate about still photography in many of its forms including black and white film landscapes, urban surfaces and still-life scanographs. www.duncanunsworth.com

Ernst Schlogelhofer eschlogelhofer@aol.com

Ewa Lachowicz I am London based fine art photographer specialising in analogue photography and alternative processes. I often use my own body as the way to explore the subject of human condition. www.ewalachowicz.com

Frank Orthbandt www.frank-orthbandt.com

Gary Cohen's mum gave him a camera when he was around 8 to keep him out of trouble. Little did she know he would take candid photos of strangers on the street generally getting him into trouble. Based in London, but will go anywhere the street will take him. streetographer.com

Heather Shuker is a professional and creative arts photographer. She is a graduate of Central St Martins, and is currently working on her MA in photography at the University of Brighton. Her approach is that of an unobserved observer - exploring interactions and gesture within the everyday to show and reveal people as they truly are. www.heathershuker.co.uk

Ingrid Newton is a recent graduate of the MA Photography course at De Montfort University. Her particular interest lies in photographing the urban landscape, incorporating chance elements and exploring the nature of serendipity, coincidence and connections. She is currently working on a long-term project exploring memorial customs and rituals. www.ingridnewton.co.uk

James Cashmore is a keen amateur photographer. Originally from Cheshire, he now works in London and has been a member of the Greenwich group of LIP for two years. His interest is in fine art photography and portraiture.

Jean Penders is a Dutch photographer based in London. jean.penders@yahoo.com

Jessica Arneback is a London-based designer with a background in freelance photography. She recently completed a postgraduate certificate course in Design for Visual Communication at the London College of Communication as well as studies in Digital Media and Photography in Sweden. She has been a member of LIP since last August. flickr.com/jessicaarneback

Jiwon Kim is a Korean photographer and visual sociologist. She has been mainly concerned with urban city and cultures. jiwonkim.wordpress.com

Juliet Ferguson is a London-based photographer and journalist who has recently completed a PG Certificate from Central St Martins. She is currently exploring the issues of privacy, surveillance and new technology by 'taking' images accessed from unprotected CCTV cameras. www.julietferguson.com

Laura Dodsworth Social photography: www.lauradodsworth.com; Marriage: www.lauradodsworthphotography.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.diemarnoblephotography.com and www.lauraanoble.com

Laura Pannack recently received first prize in the Portrait Singles category of the World Press Photo awards. Her work has also won and been shortlisted for 15 other awards since June 2008. She has been published and exhibited world-wide, including in The National Portrait Gallery Taylor Wessing Portrait Prize 2009. www.laurapannack.com

Lucilla Nitto is a London based photographer who uses photography and video to explore social and environmental issues. Ideas of female awareness and empowerment, have been investigated and developed in various bodies of work and have been entwined with personal subject matter. Story telling is used as the method to establish relationship with the viewer. www.lucillanitto.com

Mark Hucks is a London based photographer and musician. He uses both black and white 35mm film and colour digital, and often combines his photography with musical projects and events. Please get in touch if you fancy collaborating on something. www.markhucksphotography.com

Monika Kita is a London based visual artist who works in media of photography and video. Apart from her art practice she also works commercially taking commissions from various organizations as well as private clients. She is currently studying her MA in Fine Art at Camberwell College of Arts. www.monikakita.com

Nigel Tradewell is a London based photographer whose interests include travel, street and documentary photography. His current exhibition brings together images from across the globe that encourage his audience to question what they can see and to develop for themselves possible stories, both within and beyond the frame. www.nigeltradewell.com

Peter Jennings studied Graphic design and photography at Portsmouth College of Art 1966 -1969 subsequently working, as a photographer, in media service units for 20 years. He has published and exhibited widely, including at The Photographers Gallery. A long term member of LIP, he was Chair from 1998 - 2000. Also a composer/musician; music and literature inspire his photography.

Rui Nunes is an architect from Vancouver, Canada currently living in London on a one year sabbatical. He is currently working on personal projects exploring the relationships between space, architecture and its representation through photography. www.ruimpnunes.com

Sara Massaglia is an urban photographer who loves to explore industrial areas, derelict places and suburbs. www.saramassaglia.com

Simon Johansson I'm a freelance photographer and journalist based in Stockholm, Sweden, and one of the authors of www.591Photography.com I always carry my camera with me and when not working I do a lot of street photography. Documentary photo is my thing. Inspiration: Watching everyday life. People. The unexpected. www.simonjohansson.se

Stefanie Reichelt is a Cambridge-based researcher and photographer. She is head of the light microscopy laboratory at the Cambridge Research Institute. Her research includes the development of new imaging techniques. She is also founder and curator of ArtCell Gallery. www.stefaniereichelt-photographyandprints.com

Stella Maranesi I studied photography at the Cfp Bauer in Milan (Italy) and hold an MA in Visual Culture from the University of Westminster, London. I am interested in the ambiguity of pictures and the role that photography has in the creation of memories. I like summertime and tea. cargocollective.com/stellamaranesi

Steve Philbey studied at Bournemouth College Of Art 1961-64. Has a materialist practice. In painting is engaged with Russian revolutionary constructivism, continuing modernist abstraction, chess and science. Photographic work includes subverting, demonstrations from Genoa to Occupy, abstraction and images of swans in Bristol docks. www.stevephilbey.co.uk

Suzi Livingstone is a London-based photographer working exclusively with vintage analogue and lo-fi cameras which she modifies with plastic and homemade lenses to create soft, dreamy visuals. She's currently exploring early photographic processes such as collodion tintypes and Vandyke browns. www.suzilivingstone.com

Thierry Clech is a French photographer based in Paris. He works exclusively in black and white film, photographing in locations worldwide, ranging from India, Istanbul, to Tokyo. He has published two books in collaboration with French novelists Philippe Jaenada and Bernard Chambaz and his work has been exhibited in France and abroad. www.thierryclech.com

Tom Storr is a keen amateur photographer



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