

for LONDON INDEPENDENT PHOTOGRAPHY

FLIP



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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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The theme for the next issue is **LOST/FOUND**

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Editor's Note

Welcome to the Winter 2015 issue of FLIP, the ILLUSION issue. In our work we photographers tend to search for reality and objectivity; with our camera we want to document and make abstract events real in our image, searching for truth and reality.

So how do we photograph 'illusion'? How do we deal with distorted perceptions in a fantasy world?

We have received many different and interesting interpretations, many of them visually exploring or creating an illusion. Some of these images use a distinctive photographic technique, others are manipulated to achieve the desired effect. In some, the selection and presentation of the subject might lead to unexpected context and deceptive impressions. We live in a world of illusions!

We would like to thank everyone contributing to the issue. As usual, we hope we've selected a representative and interesting visual mix, and one that inspires, challenges and facilitates the debate around photography.

Best wishes,

Frank Orthbandt

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Letter from... Australia

By Didi S. Gilson

G'day Mate!
Although you can't read my inflection, be aware that I speak with a decidedly American accent. So this sun-drenched communiqué from 'down under', where I've lived for nearly fifteen years, is tinted too by native New York City sensibilities. To be honest, prior to our worldwide web revolution, I'd be less comfy relocating to such a remote continent/country. That said, in my Pacific Blue Period, I'm having the time of my life.

I live in undersized, mostly underdeveloped Anna Bay, in the Port Stephens Shire of New South Wales. A-Bay is an endearingly odd mix of rural and suburban, a coastal village with maybe a dozen modest, centrally located shops, each one relying on a semi-regular influx of tourists. Almost completely based on a sand dune economy; Birubi Beach on Stockton Bight is the main attraction for most visitors to the area, fondly dubbed Blue Paradise.

When I go on walkabout... purposeful yet meandering, I prod myself towards a wide-eyed, broader sightseeing: loading colour negative film into hand-held medium format cameras and pursuing a state of simpatico with the surroundings. As the real world resonates, I've only worn earphones on rare occasions, to better concentrate (without distractions of passerby conversations or vehicle noises).

Then, I might listen to apt, mood-driven music, such as the song *Small* that appears on Lamb's third album, *What Sound*. In an ephemeral but timeless reminder, Manchester-bred songwriter Lou Rhodes likewise articulates my thoughts, when she sings:

"Whenever I can I go down to the sea
And wonder at how many miles there must be
And all of the peoples on all of its shores
At this present moment and those gone before.
And it makes me float free
To feel how small my life must be
And it makes me float free...
Sometimes I'm out in the bustling street
Dazzled by all of the faces I see..."

I'm attentive to a kind of fleeting rendezvous, a chosen junction or meeting place, where a candid and so-called 'street aesthetic' intersects with my self-styled, new topographic landscape image. At serious play on hyperlocal journeys, I aim to weave the serendipity of street with sublime shore ambiance – whether the photo is populated or bereft of people (but arguably whenever I'm able) delving for signs of contemporary existence to linger.

Poles apart from where I'm probing, Hiroshi Sugimoto (in connection to his seemingly repetitious, nonetheless virtuoso monochrome *Seascapes*, an epic survey depicting Earth's enduring bodies of water and their horizons), rationalised, 'Although the land is forever changing its form, the sea, I thought, is immutable.'



Also unlike Sugimoto, I'm a card-carrying cloud junkie... never seeking a cure for this sky-affliction. While evidence of weather effects redesigning the terrain below vitally influences my framing, I'm patient, strive to rein in awe and remain aware of variable conditions, peripheral vision and sudden shifts in happenstance. Perhaps it is slow-shooting often supporting the instantaneous reveal.

For many reasons, during incalculable seasons, time is a predominant character at this location and, as with photography in general, we can get sucked deep into philosophical theory or opt to simply enjoy the moment. Inhabited for ages, it is only within this past decade that the Worimi people were acknowledged, via governmental title, as the traditional owner-custodians of their ancestral homeland here. They say it is rich with ancient middens, native shell artefacts and cultural signifiers... all crucial, spiritual elements which reverential Indigenous Australians recognise as part and parcel of 'Country,' of where they belong.

'At serious play on hyperlocal journeys, I aim to weave the serendipity of street with sublime shore ambiance – whether the photo is populated or bereft of people.'

Unearth

By Luca Marziale

'I was fascinated by the tension between the frozen landscape and the fiery geothermal activity below.'

In the series *Unearth*, I study landscapes. Aiming to capture rich textures, patterns and colours, I patiently wait for the subtle moment when the soft lighting or harsh contrast defines the space, giving the images a sense of timeless solitude. I seek out those overlooked moments, personal spaces that can define a state of natural rapture; landscape as a tribute to a world that too often eludes us.

This has been a natural progression from my previous body of work shot in Iceland, in which I explored extreme landscapes. I am attracted to harsh environments, and Yellowstone in winter at 35 degrees below zero certainly tested my endurance. Photographing in one of the most isolated regions in North America, I was fascinated by the tension between the frozen landscape and the fiery geothermal activity below. In this series, I attempt to capture images that are the result of the conflict between these colliding forces which make this landscape unique.

This particular image, *Bleed*, was taken in Yellowstone National Park in January this year, and depicts a run off from a hot spring filled with thermophilic bacteria. Thermophiles are a heat-loving bacteria that live and thrive in hot springs and are amongst the oldest bacteria on earth. The variations in colour result from the bacteria's reaction to different temperatures in the water. Thermophilic bacteria is estimated to be 3 billion years old and provides a small window into the evolution of our planet. As temperatures drop as low as minus 35 degrees celsius during winter, the hot thermal water scars the landscape as it makes its way down the bank and into the river. As the first National Park ever established in the United States, these fragile environments have been protected and have had time to flourish with limited human impact. With some other images in the series I have blurred the lines between reality and abstraction. Free from points of reference, the viewer is left focusing on the composition and texture of the work, unbiased in his observation. The absence of scale and obvious subject matter in the work is deliberate, allowing space for further interpretation. Abstraction from time and place depicts images of untouched and solitary beauty, providing a commentary on the tension within our continually threatened natural environment and the endurance of earth's primitive landscapes.





Accidental Art

By Christine Kirkpatrick

'Where colour was involved they became quasi-abstract paintings, the like of which I could never dream up for a painting.'



Originally used photography simply as an aid for my painting. This could be either a face for a proposed portrait, or a record of an idea triggered by something seen, which might or might not come to fruition on canvas. As time passed, however, I began to see that by honing in on the minutiae of happened-upon markings, the photographs became intriguing images in their own right: accidental art if you like. Where colour was involved they became quasi-abstract paintings, the like of which I could never dream up for a painting, whereas with the monotone images I saw engravings, etchings and drawings.

I find these images in the most unlikely places and, much to the distaste or bewilderment of people around me, I can be seen, for example, hovering over a rancid empty dustbin or a dirty splodge on a wall. It fascinates me how such random chance marks come into being, from the anonymous and man-made, through to those brought about by nature and/or the elements. I'm also interested in how long the marks have existed and whether or not they have changed over time. I like the fact that no other human eye will have previously settled on the particular composition I select to photograph. As for the precise source of the images shown here, well that would be telling, wouldn't it!

Initially I'm prompted purely by the aesthetic or decorative possibilities and it's not until a photograph is viewed on computer that I perceive, and get excited by, the numerous other possible interpretations e.g. it might invoke some memory, conjure up an extraterrestrial scene, create the illusion of an idealised non-existent landscape - or the face of a human, animal or mythical creature. Of course I'm not alone in this, and in writing this piece have discovered that the common experience of seeing faces in the most unlikely locations has a neurological explanation and is known as Pareidolia. Even the great Leonardo da Vinci apparently described seeing characters in natural markings on stone walls. Of course, I am not by any means comparing myself with Da Vinci - rather, I am certain that this is a habit born in childhood, and is common to many - or even most of us.

The theme 'Illusion' plays into the main purpose or intention of this ongoing series of work and, whilst I have a number of other projects completed or in the pipeline, it is this particular strand of image-making that constitutes the core of my photographic practise and one, I hope, that will interest the viewer enough to prompt them to stop, look and create their own illusions.



Fuzzy Moments

By Justin Kington

'The joy is more in capturing the image and in a degree of randomness with experimentation.'

Fuzzy Moments is an ongoing project loosely themed around more abstract takes on urban scenes, in which I'm generally looking for something messy, often unfocused, blurry and in motion. I don't often have a clear aim when I start taking photos, and many of my initial shots don't work - but although it's not always easy to explain what works in those images I do keep, I usually get a sense pretty quickly when I look back at them.

I became more interested in motion after using slow shutter speeds to photograph London marathon runners. Over several years, I took black and white photos of the race in south east London, and found the blurred and distorted runners fascinating. Aside from this, I used to enjoy 'street photography' in and around the city, however, over time I've felt increasingly uncomfortable photographing recognisable people. This has furthered my drive towards abstraction, and I've now become rather hooked!

For me, it's more about the feeling and process rather than technical accuracy. I'm not fussed about precision, focus, megapixels, RAW images, SLRs and I don't do much computer post-processing. The joy is more in capturing the image and in a degree of randomness with experimentation. I'm often looking for some vague human forms in an urban scene, hopefully with some light around. I wander around the city, and I keep moving whilst pressing the shutter. It can be difficult to edit and select when choosing between multiple blurred, unfocused images that usually look like mistakes or 'mis-shots'! I tend to select the more unintentional shots that look more unusual or have interesting patterns. When they do



work it's the approximation to a painting or the feeling of mystery that I appreciate. The indistinct forms and fuzzy distortion give a feeling of illusion.

These photos were all taken in or around London, often in fairly busy public places. I like stations, parks and museums particularly; large places with a constant flux of people travelling at different speeds. I'm drawn to shadows, reflections, and silhouettes, and tend to experiment with de-focusing, deliberate camera movement and occasion superimposing.

What started as a project has become my default method of taking photos; it's been difficult to return to more focused and considered steady shots! I now live further out, and have less time to take photos, less time to wander, and much less time in the city. I've had to become better at finding even brief opportunities for photography, often in places where there are less people around. Now I'm looking more at rural scenes, commuter station platforms probably feature disproportionately in my photos! My smartphone has become my main camera, with the advantage of apps that simulate low shutter speed. I've also become more willing to do editing; being able to superimpose, add filters, and generally 'mess up' photos on the go has been quite a change for me.

At the moment I'm not sure where I will go next with this. I'm starting to combine images more, and to work more flexibly and directly with a smartphone. I'd like to produce images that are more like paintings, are more ambiguous and perhaps even more abstract. At some point the focus will switch from urban images to woods, fields and canals. I just need to find enough blurry people in the foreground! It's all still a bit of work in progress.



Me, Myself, I

By Ingrid Newton



'But it is Vivian Maier's inventive self portraits that have most inspired me to turn the camera on myself.'

Selfie or Self Portrait? There is no comparison in my book. I defiantly put these images in the self portrait category. *Me, Myself, I* is an ongoing series of self portraits taken with my iPhone – and not a selfie stick in sight!

There is nothing new about artists using themselves as model and there is a long tradition of imaginative self portraits by photographers going back as far as Nadar and beyond. You only have to think of the likes of Cindy Sherman in her many guises or Lee Friedlander photographing himself across America, his deadpan expression reflected in shop windows and car mirrors. But it is Vivian Maier's inventive self portraits that have most inspired me to turn the camera on myself. Unlike the current narcissistic selfie phenomenon, where self-image is carefully controlled, manipulated and shared on social media, Maier's work was never seen during her lifetime. Neither did she photograph herself in a documentary way. Her self-portraits are fragmentary, elusive and playful, yet reveal little. She rarely looks into the lens directly and expresses little emotion. Yet the images are strangely compelling and make us want to find out more about the unsmiling woman behind the camera.

I have been using my phone as my easy-to-carry street camera for a couple of years now but it is only recently that I have started to use myself as subject and it has become a bit of an obsession! I don't consider myself overly narcissistic but am I any different from the average selfie snapper, pouting and preening in front of their phones, posting their latest offerings on Instagram or Facebook? I do prefer to approach the whole subject of the self in a more oblique way. Like Maier, I use shadows and reflective surfaces – mirrors, pools, windows, to portray a fragmented, complex idea of the self in an illusory, surreal manner, often concealing the features rather than revealing them as in a conventional portrait.

The portrait often purports to say something about the person depicted. What, then, do these say about me? I like to think they reflect my mood, whatever it is – playful, melancholic, thoughtful... They record my presence as a solitary observer. They are a way of leaving my mark: I, the photographer was here. But ultimately they are an illusion, an enigma, a way of putting myself in the picture without revealing too much of myself. They seem to be constantly on the point of dissolving, deliberately ambiguous, layered and confusing. Just like me, perhaps!





Open to Persuasion

by Krystina Stimakovits

On his on-line blog David Company argues that every photograph is a factual enigma that offers suspense. He says 'They show but they don't tell. They describe but they don't explain'. To the Italian photographer Luigi Ghirri, the camera was a 'magical toy that succeeded in bringing together the large and the small, illusions and reality, our adult awareness and the fairy-tale world of childhood'.

When probing the world through my lens, I am immersed within that spirit.

Some days have no colour. I follow cobweb invitations into passageways and dusty corners. A breeze blows a bit of cloud apart and in the light something teases at my eye. I laugh at the absurd, the mockery of entangled forms and lines and only long after I press the shutter, I wonder why I have felt such an urge to 'frame' this particular bit of reality. If like music, photography is its own language, what is it that these images communicate – about my surroundings... about my life within it? Is taking a photograph a mere puzzle game of hitting

'I follow cobweb invitations into passageways and dusty corners.'

on hidden geometric or mathematical formulas, or can some truth be found in the chimera of all that glass around us, in those make-believe shapes on advertising boards, in the play of shadows on a wall? Is there a deeper meaning to the ghost of so much surface?

Should we insist on certainties, or is it good to be 'open to persuasion'?

All my photographic projects are an adventure of discovery, a personal exploration of perception which involves me interpreting bits of reality that, for some reason, have commanded my attention.

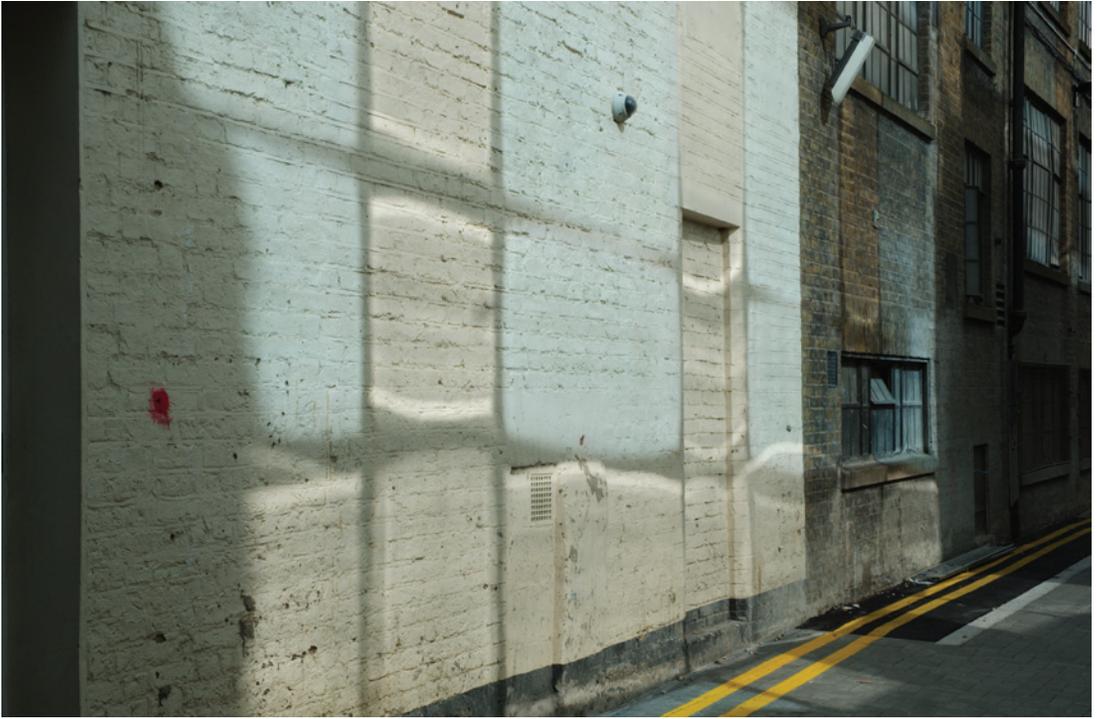
The images selected here are from series that concern my long-term pre-occupation with finding 'layers in the real' where the layers are not those found in Photoshop, but are those produced by shooting through glass, and in some instances, by man-made layers or natural light falling on flat surfaces/walls.

References:

¹ www.davidcompany.com/rich-and-strange/

² Ghirri, Luigi. *L'Opera Aperta*, 1984









Lies Dormant in the Night

By Priya Baxter

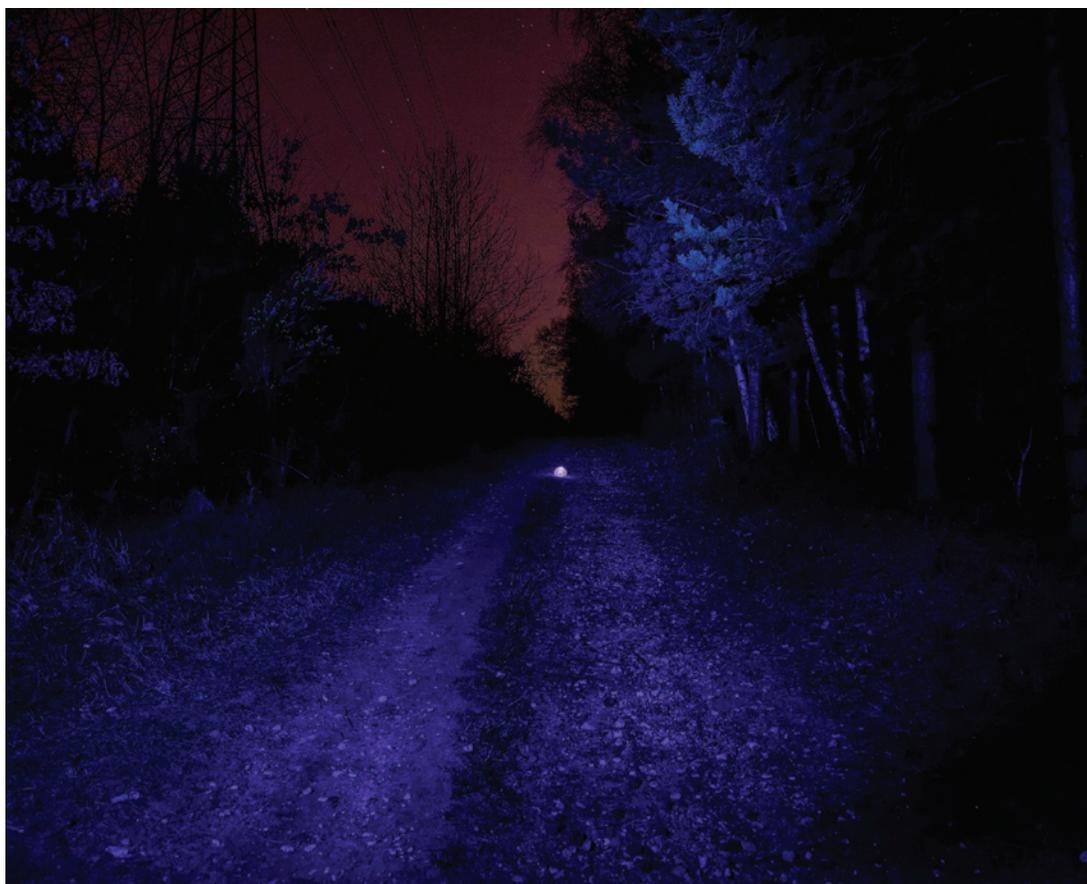
By exploring the concept of landscape in a nostalgic way inspired by 1950s sci-fi films, I create works in which the actual event still has to take place or has just ended: moments evocative of atmosphere and suspense that are not part of a narrative thread. Each image presented becomes a brief moment of quiet, as though the lights have come up in a theatre and the curtains have just opened. A setting for past and future human activity but in the moment of the image there is stillness, a mysterious potential. However it is still just an illusion.

I am captivated by the notion of an escape created within the landscape of art, an infinite journey within a mirrored consciousness where the viewer becomes a collaborator within the scope of the work. I use what I create to investigate the dynamics of landscape, including the manipulation of its effects and the limits of spectacle based on our assumptions of

what landscape means to us. Rather than presenting a factual reality, an illusion is fabricated to conjure the realms of our imagination. Here there is a secret world waiting in a familiar form, a world of objects transformed into a world of visions. As Franz Kafka said 'the possible seems true and the truth exists, but it has many faces'.

The link established between the landscape's reality and that imagined by its conceiver becomes 'the edge of two interconnected worlds: one an internal, imaginative or contemplative space and the other, an external, dynamic, magical world of nature'.

This project was initially an installation piece, focused around a series of temporary light sculptures made with everyday objects with the intention of creating wondrous 'moments' in woodland areas inspired by fairytales. However these creations had to be documented. As much of the rest of my art practice uses digital photography I of course turned



to that, however, whenever I tried to document my installations the wonder and alien nature of the work was not conveyed as I inevitably took too many shots from too many angles. After discussing this problem with others it was suggested that I tried shooting on film with a large format camera. I was incredibly apprehensive, as I'd never used a large format before and especially not at night. However it was exactly what I needed.

After a number of failed attempts I found that the limited shots, and weight of the camera meant that I had to consider my work in a whole new way. I was forced to slow down and reflect on how the objects were going to be translated into a 2D image. Suddenly the site-specific wood-bound installations became surreal images that almost seemed like documentation of alien life forms. The whole aim of the work transformed from installations to photography within the receipt of my first set of successful transparencies. This work was able to convey a sense of the othering of humanity from nature in a whole new way. I was able to reference a whole new genre of art and film that already considers similar themes, although with those it is the othering of Russia from the West.

The project started working under the name *Lies Dormant in the Night* which is taken from the

opening narration of a 1958 film *The Monolith Monsters*³, a film whose cinematography heavily inspired my work. This along with the illustrations by Jean-Claude Mézières in *Valérien and Laureline*⁴ established an atmosphere that I was keen to emulate. The use of a large format camera meant that I captured the light from the installations and other ambient sources to illuminate the scene creating the peculiar radiance that occurs in some of the images. In fact most the sky colouring is down to the light pollution of the area, and once a scene was set all I had to do was stand and wait for the exposure to finish. These everyday objects and locations, through the use of a camera, become illusions of extraordinary happenings of unknown origins.

This is an ongoing project that I am keen to take further by branching out into new and more alien locations.

References:

¹ *Kafka, Franz, Aphorisms. 1918*

² *Derges, Susan. Shadow Catchers: Camera-less Photography. London V&A, 2012*

³ *The Monolith Monsters (1957) (dir John Sherwood)*

⁴ *Christin, Pierre and Mézières, Jean-Claude. Valérien and Laureline (1967-present)*



'This work was able to convey a sense of the othering of humanity from nature in a whole new way. I was able to reference a whole new genre of art and film that already considers similar themes, although with those it is the othering of Russia from the West.'









In Focus: Yola Monakhov Stockton

Interview by Frank Orthbandt

'The images evidence the struggle between the wish to control the image, but having to allow for happenstance.'

Owls, hawks, sparrows, warblers! These are the unlikely subjects of Yola Monakhov Stockton's recent series *The Nature of Imitation*, consisting of arresting, hyperreal images of birds. Her detailed and colourful images reference the tradition of decorative drawings in natural history and evoke the delicate experience of holding a bird, contextualising landscapes, religious and artistic iconography of the creature, as well as modernist painting and sculpture. The work convinces, with the rich colours and textures, the strong lines and dynamic lighting all adding to an expression of tension between the photographer and her subject. The images are precise, using studio lighting techniques and props, but are not scientific. They evidence the struggle between the wish to control the image, but having to allow for happenstance as the result of working with an unpredictable creature, and creating something unique as the result of the process. The developed aesthetic challenges traditional bird photography, and channels and alters our longing and perception of nature. The work references Yola's background as a documentary photographer, where the need for presence and recording often clashes with artistic expression and visual aesthetic.

Yola (b 1974, Russia) has a unique background being born in the former Soviet Union and growing up in New York, where she studied languages, comparative literature, and fine art. She worked as a photojournalist in the early 2000s, reporting from many geopolitical conflict zones, including Iraq, Afghanistan and Kosovo, and she currently teaches as Harnish Visiting Artist at Smith College, Massachusetts.

With FLIP she spoke about the realisation of her project *The Nature of Imitation*, her experiences as a photojournalist, and the motivation and inspiration behind her unique work. >



< Good afternoon, Yola. Congratulations on a great project! I like the series very much. Perhaps you could tell me something about its background, and how you got the inspiration for it? I assume birds are not the easiest of animals to work with!

Oh, thank, you. I was embarrassed at the beginning, especially coming from a background of photojournalism, as I do – but then I got to know all

these people, who do this very serious research of birds, which I found intriguing.

Birdwatching and imaging can be a very serious subject, there are very strict rules...

Yes, but mostly the people who are interested in birds in that way are not at all interested in my work. I am very aware of the failings and inadequacies in





my own work on that score, in terms of how many birds I represented, the postures that they are in and so on. I was very much aware that I was failing them and their very strict aesthetic ideas.

But on the other hand there is also that one beautiful place that I worked with, a nature conservatory on the coast south of Boston who were running a bird programme. They really understood my mission and were very generous towards me. I worked with various organisations but with some it could quite often feel awkward; they must have thought I was not the nicest person, because I wanted the birds to do unnatural things, including some poses and situations which might have been uncomfortable. I felt that they might perceive me as a horrible person, who in the interest of obtaining my image, was putting a strain on the creature.

But I have to say to their credit, they ultimately understood why someone would be interested in birds, both in a very tangible way and in a very metaphorical way... thinking about the representation of birds, the bird in history of art and religion and allusions to the spirit and freedom. I was challenging the usual notion of photographing birds, which are traditionally captured from a distance, with long lenses, leaving the images feeling impersonal and forced. So here I am working very differently.

You did apply studio techniques and you tried to choreograph the scene as though you were in a photo studio. Photographers use the studio to have as much control of the process as they can, eliminating coincidence and chance. But I guess this element of control is removed when working with birds. The images show some evidence of the struggle and tension between you, as you try to choreograph the scene without the cooperation of the creature.

'The work references Yola's background as a documentary photographer.'

You are right, I think that tension is something I was interested in during the process and also in the final image. Even when I teach or speak about portraiture, I emphasise that a photograph of a person isn't interesting unless a kind of tension in the relationship is present, and expressed. Otherwise you end up having a publicity photograph, where the subject is completely in control. On the other hand, nor does a photographer want to fully dominate a subject either. >



<A good portrait is really telling us something about the give and take relationship between both sides.

Applying this to my project, failure was implicit in working with birds. They do not have facial expressions, so you do not receive a glimmer of their insights from looking at them compared to even many other animals - like dogs, obviously. They do not really interact with you and you get frustrated, because you want the subject to speak, to interact. As a photographer I want to know: 'Who are you? Tell me your story!' There was the desire to hear their voice and at the same time knowing that it is a foregone conclusion that you will never have the experience and you will never hear their story.

So what was the motivation behind the project? Your previous experience has been in photojournalism, including conflict situations, for many years. And your background is very diverse, straddling languages, literature and art.

Ok, coming back to the question 'Why birds?' In the moment I undertook the project I was straining against the descriptive factual properties of photography -- and the idea of place in photography, that photographs are always expressive of a place.

There's this great quote by Friedlander saying something like 'I made a photograph of Uncle Bernie

in front of his porch standing in his driveway, and I was thinking, I photograph him in his driveway, but the camera in its democracy and objectivity sees everything. So it sees the thousand pebbles and the driveway leading to the laundry'. So there's all this other detail that's not in the image intentionally and the camera simply recording what is in front of it, what's within the angle of you and what's within the angle of the exposure setting and the sensitivity of the film. So I just wanted to research this idea more.

I had also just come out of art school having studied interdisciplinary art and I was inspired by all kind of images: photography, painting, avant-garde, abstraction, expressionism, as well as various developments in other disciplines. And then from my time as photojournalist I had so many special experiences, and exciting stuff. But at the same time my work was like sand through my fingers. I thought that my previous work did not adequately collect and reflect these experiences.

You can easily see the influence of other art forms in the series, particularly paintings and abstraction. You mention your experience in photojournalism, and you also have exposure to art photography. Sometimes these two worlds are perceived as very distinct and separate. As someone who's been working with both genres, what are your views?



In all my work I am seeking to engage in world issues, such as justice, presence, awareness, ethics, self-determination, and this project does so in a very oblique way. So I think of these overarching themes as one of the main communalities between the genres, and I don't believe art excludes that in the least. Photographers have an interest in making things real, exploring the issues involved. Art photography may not so much be presenting a coherent narrative of an issue, which is more present in good photojournalism. An art book presents a smaller medium than that which is now available for photojournalism, but still you are really interested in all the same issues, politics and world history.

But then for me the personal context also influences the decision. I have two small children now...

'In all my work I am seeking to engage in world issues.'

...which puts a different perspective on things...

Yes, and with photojournalism being an incredibly insecure profession; you don't save, you don't have financial stability, you can't buy a home and can't drop the kids at school.

In addition everything has changed in photojournalism. Who needs you to fly around the world to report from crises and political affairs when all is instantly documented in social media?

And it actually did occur to me in 2003 whilst in Iraq, that the editor has more power in this field. He has access to all the feeds, which means being able to compare everyone's photograph of a scene or event, and then choose the best picture. Nowadays, many artists exploit this wide availability of images and search Google Street View, mining existing images. But if you are just the person trying to get an image of an explosion, and finding that someone's elbow is in your rib and you can't do it, you are not hugely powerful. You cannot shape the narrative around the event or get any meaningful inroads into the story.

It sometimes feels like everyone is living out the first Susan Sontag essay on photography where she says 'photographers photograph instead of having experiences', which by the way is so much more true today in the age of social media, than in the time she wrote that. So I came to think that the desire for experience is a secret motivation – or maybe not so secret – for photojournalists. They have all the interests such as political issues, women's issues, civil war, all these are topics I was interested in and people working in photojournalism are profoundly interested in. It's not that I am saying that everyone is out for an adventure, but I think that appetite for adventure is a big part of it.

Many thanks Yola. It's been fascinating talking to you. All the best for *The Nature of Imitation* and your new projects.

The Nature of Imitation is published by Schilt Publishing (2015). Yola is represented by Rick Wester Fine Art, NY (www.rickwesterfineart.com), where you can enquire about her work. Yola's website is at: www.yolamonakhov.com.

The photograph that inspired me

by Chris Turner

Boulevard du Temple 1838, Louis Daguerre

A scratched daguerreotype depicting a Parisian street, one hazy day in 1838, captured by a live thinking-feeling man born in Mozart's century, working like an alchemist in silver and mercury. The precinct is architecturally nondescript – one could say rundown, seedy. The air thick from porcupine chimneys pricking an un-special sky. What else? The windows of the big white apartment block in the foreground are spaced in a way we inhabitants of this present recognise as natural to human habitation. We're looking at our world, aren't we? One thing it teaches us is that we supported saplings then as we do now. *We?*

The streets are bare, it is an empty world, save the sufficiently immobile figures of a bootblack and his customer, the first *homo sapiens* caught by a magical lens of their own creation. Some say a Daguerre set-up, these two – why would a shoe-shine take the static fifteen minutes necessary for exposure? But who cares? Whatever the case, we're Marty McFly – we're looking at the face of God. It's a ringside view of an embryonic day when Charles Baudelaire was seventeen and sane, somewhere over the photographer's horizon.

On a good day the scratches upon the plate could be said to be reminiscent of Van Gogh's swirling skies – or *just scratches* (akin to twentieth century German-Californian poet Charles Bukowski musing upon a pair of once-exciting lover's heels in a closet – just shoes in a closet, after all). The photo is an elementary exercise in the potential of, well, everything past the day depicted, and a summing up of all we haphazardly imagined we might do before that. History ticks from Daguerre's lightning strike. We hold reality in our hands, it is outside of our heads, deconstructed and objective-feeling, begging urgent enquiry. Einstein's relativity is waiting. It is a fact that the bootblack and his customer, whether skills or not, have unwittingly posted to Facebook. Their portraits

might one day sit in a picture frame on a wall of a semi-detached on Mars.

The term or taxonomy *homo sapiens* was coined by Swedish zoologist Carl Linnaeus in 1758, twenty-nine years before Louis-Jacques-Mandé Daguerre was born. Vincent Van Gogh (is there a more primary source of what it might mean to exist?) perceived his first hue fifteen years after the sun set on what must have seemed to Daguerre a fully-formed Parisian street. Fancy waking each morning, living and breathing, thinking yourself whole, without your mind somewhere containing the vivid truths of a starry, starry night? How about having not a clue about World War One, and Two? Hitler, Stalin? Hiroshima? JFK? Elvis? 9/11? What does it mean? How do we relate to this street, and Daguerre? What does an image, one of the first, more unencumbered by stylistic influence than we can imagine, tell us?

It is a record of a day and a street, a city and a world, from which not a single human being survives. Daguerre's *Boulevard du Temple* is both a joyous union and a regretful divorce. On that street, no matter whom, however young, they are dead. Every thinking-feeling person alive, or in the womb, all over the world on that day, dead. Gone. Over. Each and every one of the fears of any of the conscious inhabitants of the earth (as God clung on - Nietzsche born six years after this wilful act of progress) are played out and run to press. The worst really has come to pass. All worries are delivered. All neuroses upheld. Krakatoa sleeping, but sure.

This photograph is perfect. Just as you wish you could wake up a year before Paul McCartney with *Yesterday* gifted to you in a dream, it is done, it is there, and impossible to uninvent. Daguerre's photo should be pinned to the cell wall of every solipsist.

A link to the photograph: <http://tinyurl.com/nbrg9sn>

The image is a composite. The background is a bright, slightly blurred scene showing the dark silhouette of a person standing and looking to the right. The foreground is dominated by a close-up of a begonia leaf, which is green with numerous small white spots and has a reddish-orange tint at its edges. The text is centered in the upper half of the image.

**how we see
illusion**



< Theme Cover - Edward Bowman

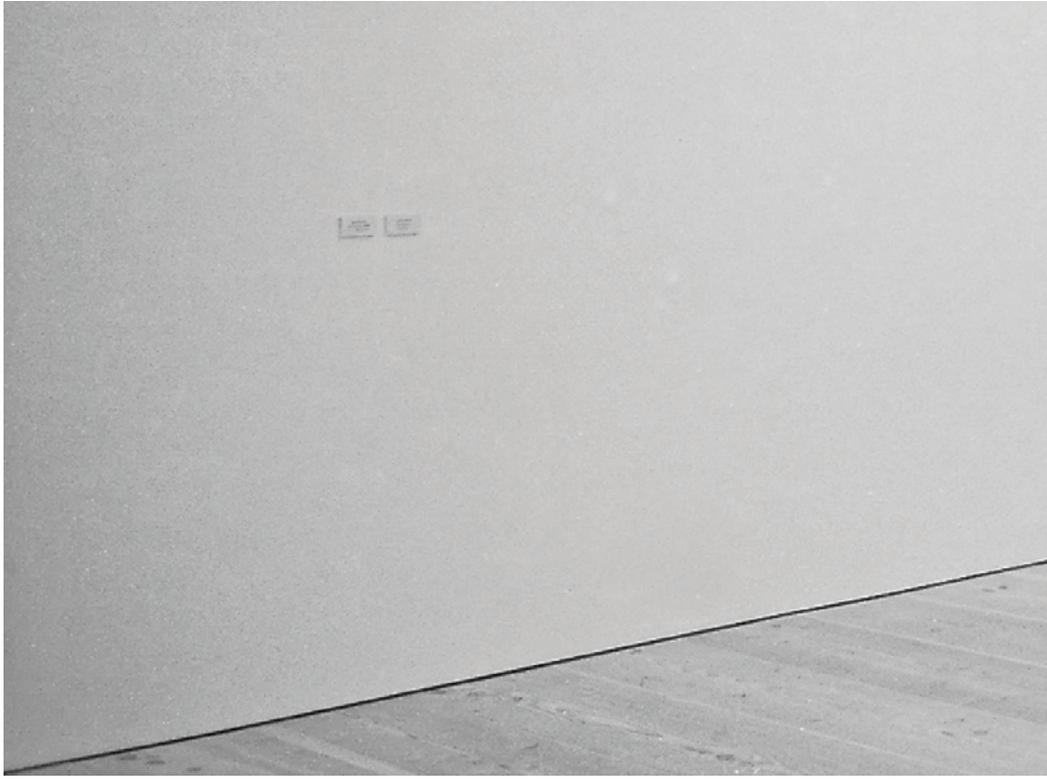


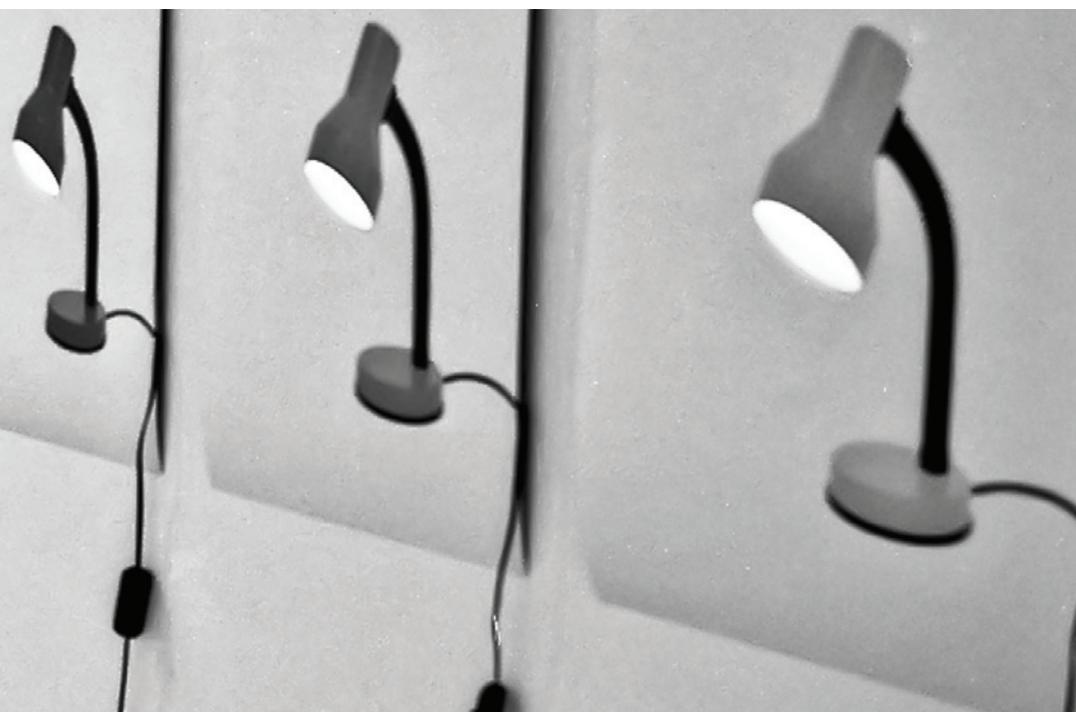
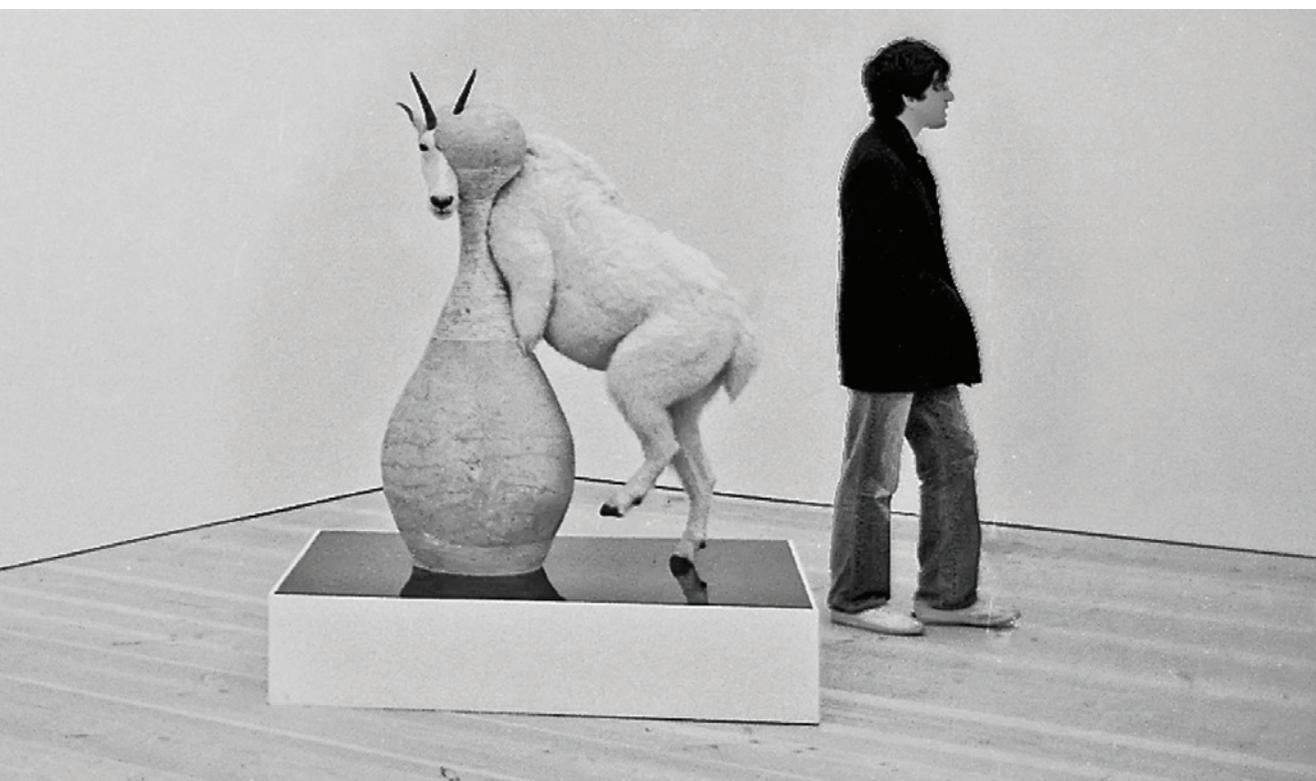
I - Anita Chandra





2 - 6 Judie Waldman



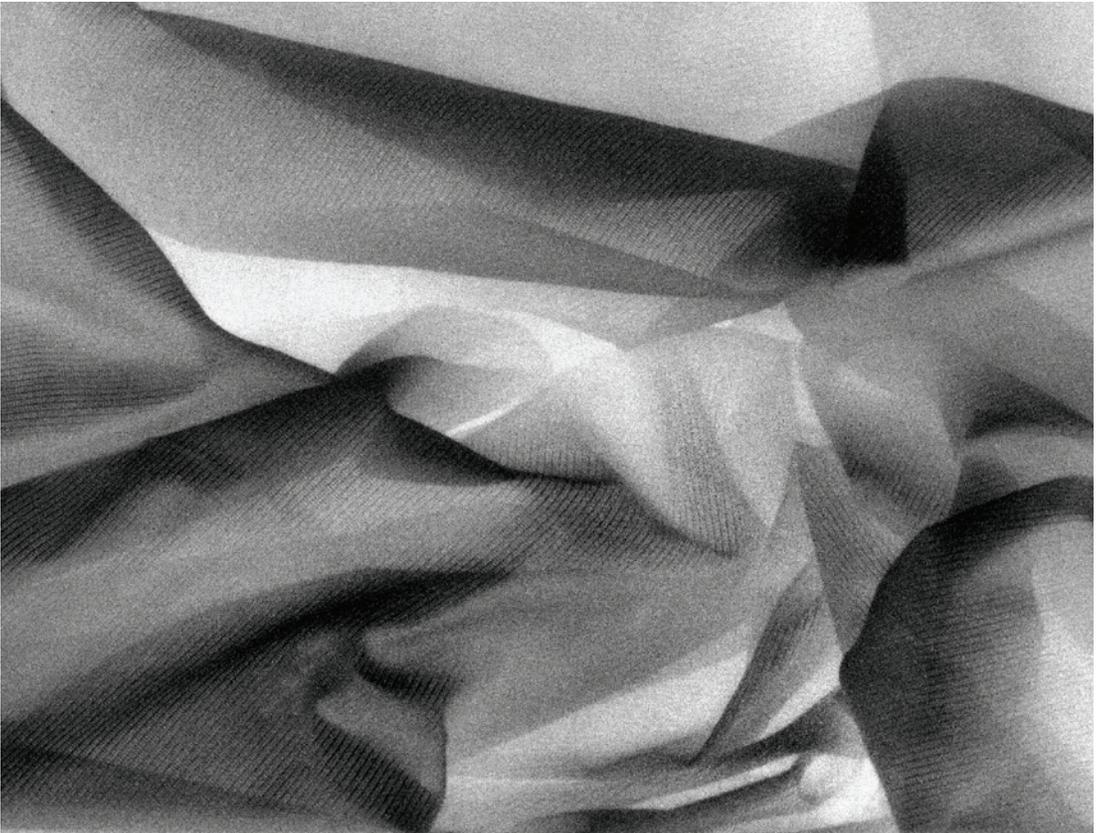
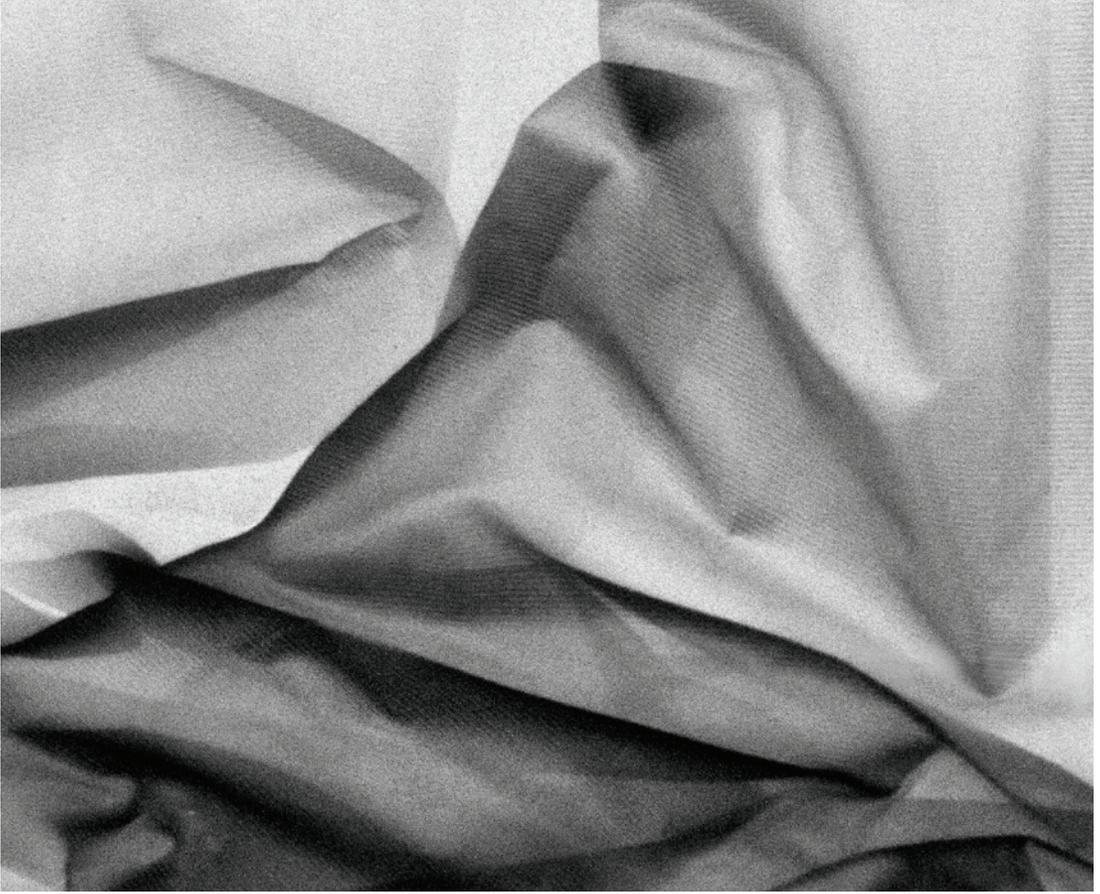


7 - 8 Stefan Lubomirski de Vaux









< 12 - Duncan Unsworth

13 - 14 John Briggs



>17 - Anne Crabbe

15 - Carlos Gonzales Perez
16 - Angela Ford







18 - Clare Park

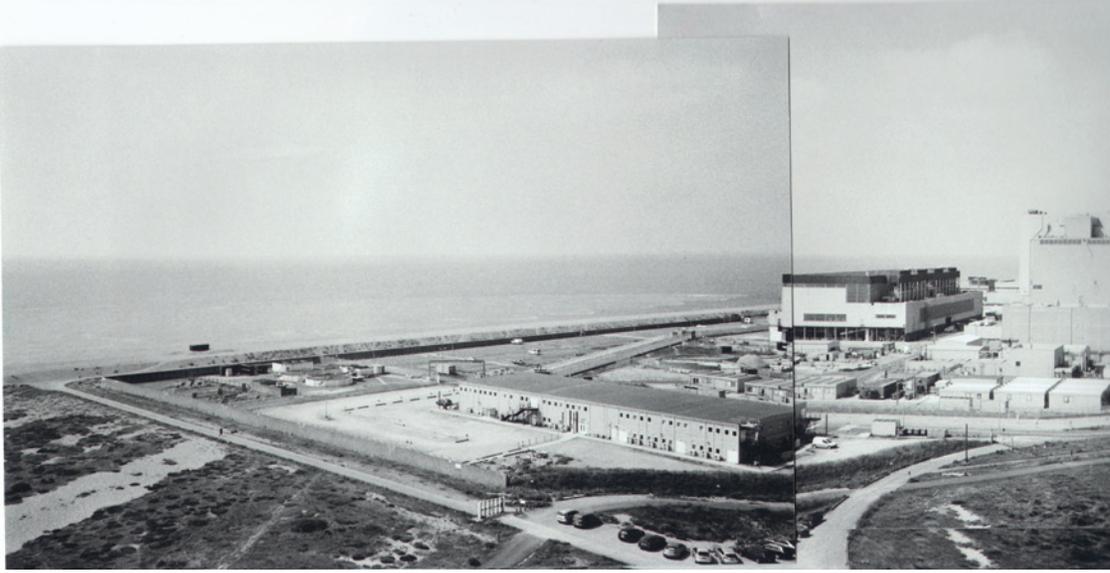


19 - Daniel Keys

20 - 21 Kerstin Hehmann >



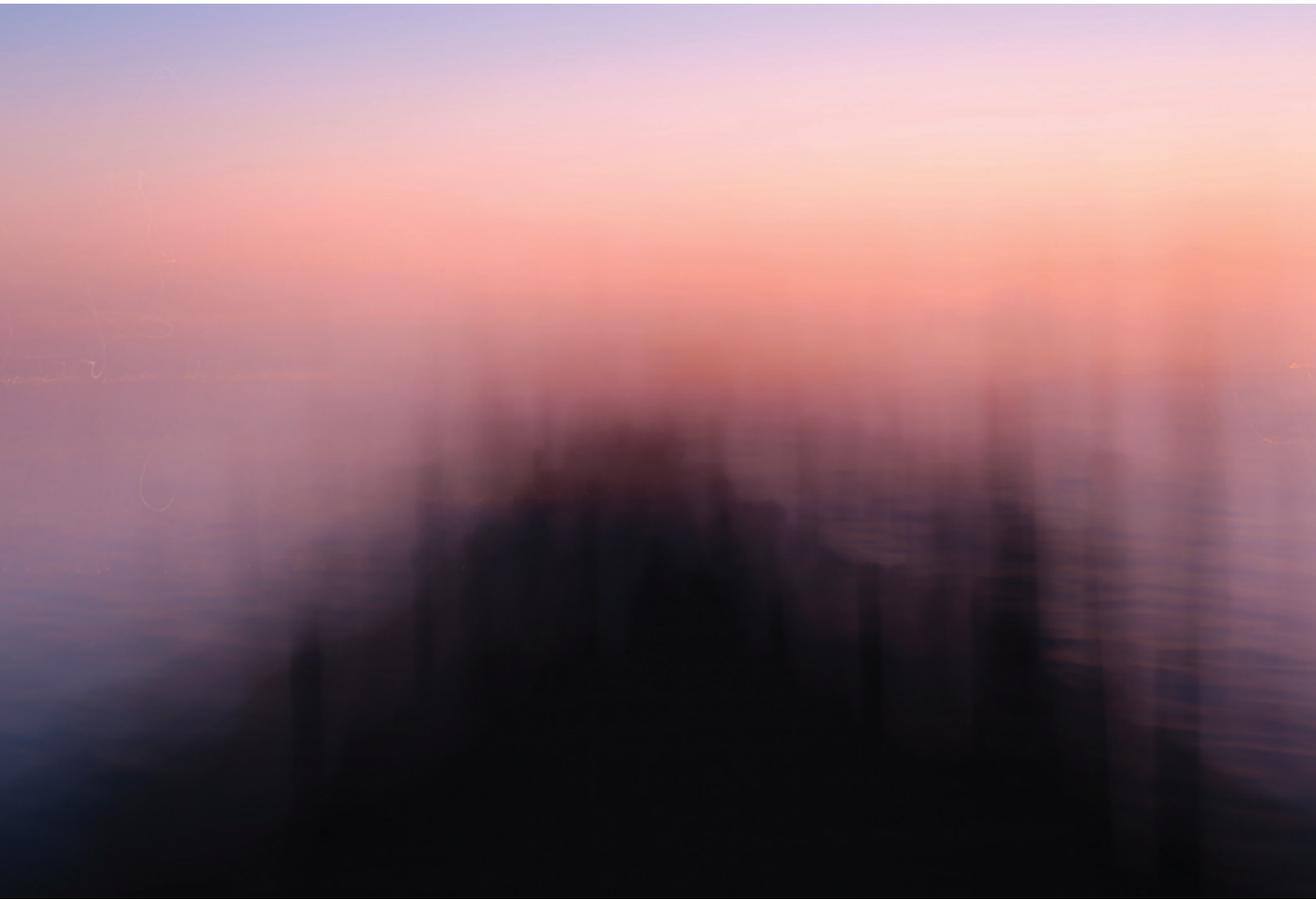




22 - Pessons Vest







25 - Benjamin Szabo



26 - Chris Moxey

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Theme Cover – Edward Bowman From the series *Illusion*.

1 Anita Chandra *The Temple, Burning Man* 2015. From the series *Carnival of Mirrors - Illusion in the Dust*. This September I went to Burning Man festival, a fictional city in the Nevada desert called Black Rock City. It is built from scratch each year with around 70,000 attending. For one week, everyone has the freedom to express their artistic creativity, lose their inhibitions and behave exactly as they feel.

Each year there is a specific theme, this year, Carnival of Mirrors was about illusion: mirrors and masks, asking who we really are within our environment. This disruptive theme broke down the barriers between the showman and the audience. We are continuously seeking answers about ourselves through reflections in a mirror, or now most likely via a selfie or social media. At Burning Man this year, through interaction with the festival's buildings, artwork and activities, you could be the observer, showman and participant in order to see your true self, something which is hidden behind a mask of normality in the everyday life outside this fictional city of dreams. The temple is the most poignant offering of the festival, people go there to seek solace, pay respects to loved ones who have passed away. This temporary building is ceremoniously burnt at the end of the festival.

2-6 Judie Waldman From the series *Narrative, 2015*. All images were a response to Judie's poem entitled '...within reach.'. Written in recognition of the individual who feels 'out of reach' and needs to create his/her own 'certainties'.

7 & 8 Stefan Lubomirski de Vaux *Don't Look Back, Flat Light*. Taken with a Leica M6 on Ilford XP2 at the Saatchi Gallery.

9, 10 & 11 Nicola Davison Reed From the series *She Lost her Illusions in the Collapse of her Sympathies*.

12 Duncan Unsworth From the series *Glass*.

13 & 14 John Briggs *Old Admiralty Curtain 1.1 & 1.6*. From the series *The 'Real' Illusions of Curtains*.

15 Carlos Gonzalez Perez *Spirit of the Past*.

17 Anne Crabbe *Susannah Flying*.

18 Clare Park *Messenger Landing: Betwixt and Between*. Part of a collaborative series with Debbie Green following the death of her husband.

19 Daniel Keys *Tension 1 – Abstraction*. This image is half of the first in a series of diptychs dealing with suburban angst, societal anxiety and scenes of a domestic nature; humanising female vulnerability whilst utilising photographic methods usually related with objectification and exploitation. (paired with *Tension 1 – Lynda*). Balloons link the first diptych in this set. Commonly associated with celebrations and childhood the balloon is a loaded symbol that can represent innocence and loss in equal measure. By subverting the two scenes with lighting I hope to have created a visually unsettling image by breaking the illusion of security and safety that is usually affiliated with childhood parties..

20-21 Kerstin Hehmann From the series *Cinema*.

22 Pessons Vest *Fragmented Panorama of Dungeness Power Station B*. A nuclear facility at the tip of Dungeness, a fully un-English peninsular drosscape arcadia, part of the series *Dangerous Nose*.

16, 23-24 Angela Ford *Summer Illusions*. I attended two magical and unusual concerts in France over the summer; Les Accords and Rencontres Musicales. Les Accords is an unusual musical gathering with musicians coming from all over to improvise together during three days of concerts. The main essence of this musical feast is always 'imprevisible et inattendu'... unpredictable and unexpected. Rencontres Musicales is a more formal affair of Baroque music but in an unusual setting of different areas in a beautiful garden. This is impromptu in its way, groups of musicians play for fifteen minutes in each part of the garden. Due to their venues and albeit different styles of music, these events evoke an unusual atmosphere. With this in mind I decided to record both experiences using infrared to create an enigmatic and impressionistic feeling.

25 Benjamin Szabo *Sunset*.

26 Chris Moxey *Untitled*.

The theme for the next issue is **LOST/FOUND**
www.londonphotography.org.uk/magazine/submit



back FLIP

**EXPOSURE
EVENTS
EXHIBITIONS
BOOK REVIEWS
TURNING POINT**

Patricia Zlot



Bill, Sandusky, Ohio, from *Songbook*, 2014 © Alec Soth

Searching for the American Soul Alec Soth exhibits in London

By Frank Orthbandt

Gathered Leaves Leaves is the first major UK exhibition of American photographer Alec Soth and it turns out to be a mini-retrospective. It is structured chronologically around four of his projects, *Sleeping By the Mississippi* (2004), *Niagara* (2006), *Broken Manual* (2010) and *Songbook* (2015), focusing on a decade in which Soth has been exploring modern American topography, its

communities, landscapes on his search for its soul.

At the centre of each project is Soth's restless journey, as he traverses through the American landscape in search of his imagery. A chronicle of bittersweet triumph in ordinary settings, his photography is characterised by a longing for connection and intimacy, yet often ends up a metaphor for loss and isolation.

Soth describes photography as 'a medium of separation' and his images expose the eccentricities of

seemingly ordinary lives with an assured visual language. A prolific bookmaker, all these projects have previously been published in book form so we see also a study of the photobook as distinct art form, and its presentation in the context of a gallery. A particularly interesting aspect of the exhibition is that it gives us an insight in Soth's creative thought process, illustrating the editing and publishing process he employs to arrive at the final work.

Sleeping by the Mississippi is the



Misty, from *Niagara*, 2005 © Alec Soth

first and oldest of the four exhibited projects and follows the traditional American road trip taken by Soth along the Mississippi, the dominant river close to his hometown of Minneapolis. *Niagara* explores the hopes and desires attributed to this place, defined by majestic natural beauty, contrasted with its reputation for affordable, if slightly tacky, weddings. *Broken Manual* is a study on isolation and civilisation in contemporary America, while the latest series, *Songbook*, released only in 2015, focuses on classic black and white tableaux that comment on small-town American communities. Soth is obsessed with themes of belonging, isolation and the state of American society. Through his images we sense him as a curious, slightly distant investigator. In

Broken Manual he has tested his approach to the extreme, actively searching for drop-outs from society, hermits blending in with nature and their surroundings... however, Soth's images here are more evasive, more tentative and less assured than in his other studies of the American surface and soul. The approach is also different, and in using long lenses he is more an intruder than a collaborator. The portraits and landscape merge, and reflect an aesthetic of modern surveillance cameras. His work is firmly rooted in and references the classic American tradition, straddling genres such as photography, literature and music. His landscapes acknowledge Shore and Sternfeld, his



Dave and Trish, Denver, Colorado, from *Songbook*, 2014 © Alec Soth

still Eggleston, and his portraits Arbus. His visit to the Mississippi blends the great American road trip with a visual reference to the poetic language of Mark Twain; the title of the exhibition *Gathered Leaves*, quotes Walt Whitman; and *Songbook* references the great American musical standards.

There is much more to Soth than we see in this current exhibition: there's his role as educator, as he drives through communities in a Winnebago teaching photography; there's the avid user of social media who continues his comments on modern American society using and referencing the Instagram visual language for his series of 'unselfies'; there is the blogger; and there is the self-publisher, via his 'Little Brown Mushroom' imprint - but the exhibition as a whole serves as a great introduction to one of the most influential photographers working today.

The issues may be different, but the approach always puts control in the hands of communities to ensure that they are able to use the photograph to tell their story. Through this, and through working in partnership, we know that photography can change lives.

Gathered Leaves is at the Media Space in the Science Museum, London SW7 2DD, until March 28, 2016.



Lee Miller - FFI, Paris, France 1944 © Lee Miller Archives, England

Lee Miller: A Woman's War

By Gwen and Roseann Campbell

It is now 70 years since the Second World War broke out in 1939 and this major exhibition of 150 photographs by Lee Miller documents the experience of women living through that time. In the midst of the horror and the gritty realities of war, were the beginnings of a process of change and adaptation for women. For some, like Lee Miller, this brought for a short time a small amount of freedom.

The exhibition comprises four sections. *Women before the Second*

World War shows Miller's work leading up to the war and reflects on her early experiences and influences, including an alliance with Man Ray and her involvement in the Surrealist art movement. *Women in Wartime Britain* documents the gradual transformation of women's lives in wartime Britain and shows how the suffering of war was offset, in some cases by expanding opportunities outside the home. *Women in Wartime Europe* considers the emotional and physical toll of war on women, and indeed on Miller herself, and shows the temporary dissolution of divisions between the sexes, at the front line of the war. *Women after the Second World War* shows images of women in Denmark, Austria, Hungary and Romania, whilst contemplating the lasting legacy of war, the difficult recovery from wartime experiences and adjustment to post-war changes.

'As a female photographer in Britain and Europe at this time, Miller shows her unique insight.'

As a female photographer in Britain and Europe at this time, Miller shows her unique insight. This is a chance to see some beautiful analogue prints, including many that have not been exhibited before.

Until 24 Apr 2016 at the Imperial War Museum, Lambeth Rd, London SE1 6HZ.

Lip Annual Exhibition 2015

By Chris Moxey



Lip Annual 2015 © Jonathan Goldberg

It felt good to be back at the Embassy Tea Gallery for the private view of the 27th Lip Annual Exhibition. Once again, the event attracted an excellent turnout, and there was a real buzz in the air as folk wandered around perusing and discussing the work on show. The evening confirmed my impression that this gallery is a cracking venue; perhaps not as central as some previous locations, but it has a huge amount of space and good lighting.

The exhibition was well-attended during its run. I had a stint invigilating at the gallery on a weekday morning and was encouraged by the number of visitors we had; some of the passers-by who dropped in

were surprised that they'd not heard of LIP before. Many were positive about the work and some expressed interest in swelling our numbers. We had a couple of large groups in, including curator Christine Santa Ana and her students, who purchased old issues of fLIP at bargain prices – and there was a sighting of Gok Wan having lunch in the Jerwood café next door! Could he have been buoying himself up for a visit to us in the afternoon? For the high standard of work on show, thanks must go to the three selectors: Laura Pannack, Greg Lucas and Mike Poloway, who had the tough job of selecting 119 images from the 660 submitted. In the final cut 71 photographers were represented. Further thanks should go to our curator Christine Santa

Ana, Lucy Bainbridge and the technicians at the gallery, the exhibition team headed by Eva Turrell – and to all those members who helped out in so many ways. These include (alphabetically) Chris Brock, Lizzie Brown, Anita Chandra, Kathryn Geels, Tiffany Jones, Yoke Matze, Asia Mscichowska, Ingrid Newton, Jean Penders, Benjamin Szabo, Sabes Sugunasabesen, Shanne Ong, those who helped with hanging and unhangings, the pool of invigilators who 'babysat' the exhibition – and to all those who helped out on the preview evening! So many people gave generously of their time! And last, but not least, a big thanks to all those who submitted their work, without whom there would be no show at all!

EXHIBITION HIGHLIGHTS

Edgeland. Curated by Ben Rivers, this group show examines the overlooked fringes of the urban landscape. Artists include Keith Arnatt, J.G. Ballard, Jeremy Butler, Prunella Clough, Max Ernst, Helen Levitt, Ralph Eugene Meatyard, Stuart Middleton, Catherine Opie and Robert Smithson. *Until 29 November at Camden Arts Centre, Arkwright Road, London NW3 6DG*



Ben Rivers, Camden Arts Centre © Valerie Bennett

Taylor Wessing Photographic Portrait Prize.

This international competition celebrates and promotes the very best in contemporary portrait photography from around the world. The selected images, many of which will be on display for the first time, explore both traditional and contemporary approaches to the photographic portrait whilst capturing a range of characters, moods and locations. *Until 21 Feb 2016 at The National Portrait Gallery, St Martin's Place, London WC2H 0HE*

Wildlife Photographer of the Year.

A stunning showcase of the very best nature photography, revealing the beauty and diversity of life on Earth. *Until 10 Apr 2016 at the Natural History Museum, Cromwell Road, London SW7 5BD*

BP Spotlight: Jo Spence. Jo Spence (1934–92) was a pioneer of British photographic discourse and the critique of representation. Her work waived between the personal, particularly the examination of her experience with cancer; the political – and the autobiographical. *Until Autumn 2016 at Tate Britain, Millbank, London SW1P 4RG*

Voces: Latin American Photography 1980-2015.

The artists represented in Voces and whose creative expression explores the use of the photographic image, come from Chile, Argentina, Brazil and Mexico. Although photography figures prominently in their artistic practice, few rely solely on the medium's specificity as a self-evident reproduction of the 'real'. Instead, they take their own culture and heritage as primary sources of inspiration. *Until 9 Jan 2016 at Michael Hoppen Gallery, 3 Jubilee Place, London SW3 3TD*



Jo Spence - Remodelling Photo History Colonization 1981-2. Tate Patrons 2014 © Jo Spence Memorial Archive

Julia Margaret Cameron. To mark the bicentenary of the birth of Julia Margaret Cameron, one of the most important and innovative photographers of the 19th century, the V&A will showcase more than 100 of her photographs from the museum's collection. *28 Nov 2015 – 21 Feb 2016 at V&A Museum (Room 100), Cromwell Road, London SW7 2RL*

Shigeo Anzai Index I. This exhibition will focus on Anzai's role as a witness to the landmark exhibitions, events and happenings of the avant-garde in Japan 1970–6, with particular emphasis on the 10th Tokyo Biennale, 1970. *25 Nov 2015 – 23 Jan 2016 at White Rainbow Gallery, 47 Mortimer Street, London W1W 8HJ*

Emily Jacir: Europa. This first UK survey of artist Emily Jacir focuses on her dialogue with Europe, Italy and the Mediterranean in particular. Known for her poignant works of art that are as poetic as they are political and biographical, Jacir explores histories of migration, resistance and exchange. *Until 3 Jan 2016 at Whitechapel Gallery, 77-82 Whitechapel High St, London E1 7QX*



Bar El Cabildo, Santiago, Chile, 1979 2009 © Leonora Vicuña. Courtesy of the artist, Leonora Vicuña

Cy Twombly: Photographs. From his days as a student at Black Mountain College during the early 1950s until his death in 2011 at the age of 83, Twombly captured his daily life in photographs. He recorded the verdant landscapes of Virginia and the coasts of Italy; close-up details of ancient buildings and sculptures; studio interiors; and still lifes of objects and flowers. *Until 12 Dec at Gagolian Gallery, 17-19 Davies Street, London W1K 3DE*

Noémie Goudal: Southern Light Stations.

This exhibition, consisting of entirely new and previously unseen works, continues Goudal's interest in man-made interventions into the natural world, through photographs which portray complex and ambiguous constructions created by the artist within the landscape. *Until 10 Jan 2016 at The Photographers' Gallery, 16-18 Ramillies St, London W1F 7LW*

Evgenia Arbugaeva: Arctic Stories.

The Print Sales Gallery hosts a solo show of this award-winning Russian artist, which will include two bodies of work *Weather Man* (2013) and *Tiksi* (2009-12). *Until 16 Jan 2016 at the Photographers' Gallery, 16-18 Ramillies Street, London W1F 7LW*



Evgenia Arbugaeva, from the *Weather Man*, 2014 © Evgenia Arbugaeva Courtesy The Photographers' Gallery

Light Works: The Art of the Photogram.

Including work by Man Ray, Berenice Abbott, William Klein, and Erwin Blumenfeld amongst others - this exhibition brings together artists united by their creative use of the photogram. *27 Nov – 30 Jan 2016 at Atlas Gallery, 49 Dorset St, London W1U 7NF*

Susan Derges: Under the Moon.

Susan Derges is best known for her pioneering technique of capturing the continuous movement of water by immersing photographic paper directly into rivers or shorelines. *20 Nov – 22 Dec at Purdy Hicks, 65 Hopton Street, Bankside, London SE1 9GZ*

MEMBERS EXHIBITIONS



Susan Derges Tide Pool 39 © Susan Derge

Thomas Demand: Latent Forms.

This new series of large-scale, close-up photographs of architects' models focuses on details; lines, curves and portals are fore-grounded, intensifying their abstract potential. Through the use of crops, shadows and sharp angles, Demand's photographs transform architectural concepts into a distinct pictorial realm. *Until 19 Dec at Sprüth Magers, 7A Grafton Street, London W1S 4EJ*

David Hurn. This first exhibition to focus on David Hurn's photographs from the 1960s will reflect the range of his very diverse output over just one decade; from celebrity portraits to the British at the seaside – and from the anti-Vietnam war London protests of 1968 to street scenes of Manhattan. *From 18 Nov – 31 Jan 2016 Magnum Print Space, 63 Gee St, London EC1V 3RS*



The Beach, 1964, St Tropez, France © David Hurn and Magnum Photo

Syd Shelton: Rock against Racism.

In 1976 Syd Shelton became involved with Rock Against Racism, a collective of political activists and musicians that organised concerts across the country with an anti-racist message. He documented the organisation's efforts as their official photographer. *Until 5 Dec at Autograph ABP, Rivington Place, London EC2A 3BA*



Bagga, vocalist with Matumbi, Hackney, London, 1978 © Syd Shelton

Camera Work Exhibition.

LIP member Wendy Lee-Warne is one of ten photographers who recently graduated from London College of Communication. Their exhibition features a range of photographic work from documentary to fine art. *From 1–5 Dec at the Leyden Gallery, 919a Leyden Street, London E1 7LE*

London College of Communication: 2015 PGDip Photography Exhibition.

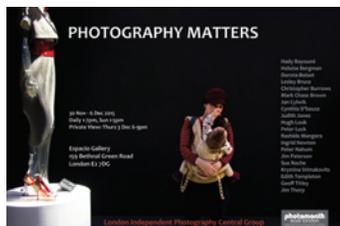
Wendy's work also features in this exhibition. *Until 24 Nov at London College of Communication, Elephant & Castle, London SE1 6SB*



© Wendy Lee Warne

LIP Central Satellite Group:

Photography Matters. In this exhibition, which is part of Photomonth 2015, twenty of our members offer their answers to the question 'why photography matters'. Some focus on philosophical matters, others on political ones; some make public observations, others reveal private glimpses – but each explores the ways in which photography matters to her or him. Shown together at the intimate Espacio Gallery, the photographs enter into a visual dialogue with one another. We invite you to enter, walk around, engage in the conversation and explore why photography matters to you, too. *From 30 Nov – 6 Dec at Espacio Gallery, 159 Bethnal Green Road, London E2 7DG*

**Ealing London Independent**

Photography at Artisan. This new exhibition is hosted by local coffee emporium Artisan; 14 members split into three small groups, each showing for a month. And of course, there are wonderful coffees and cakes to be had! *Until Jan 17 at Artisan, 32 New Broadway, Ealing, London W5 2XA*



© Richard Moseley

The Edge is a group of photographers attached to The Bleeding London Project, and this exhibition is a representation of their detour of the outside edge of London. Includes work by LIP members Gordana Johnson and Dorota Boisot. *Until 28 Nov at Greenwich Heritage Centre, Artillery Square, Woolwich, London SE18 4DX*

Christopher Roche: Devotion.

Photographs exploring both the intimate and epic traditions of faith across Ethiopia, Tibet and India. *Until 20 Dec at Book and Kitchen, 31 All Saints Road, London W11 1HE*

EVENTS

ALIXANDRA FAZZINA: Visualising Migration

2015 Janet Hall Memorial Lecture



© Alexandra Fazzina

Each year we invite LIP members and the public to a unique lecture and conversation with a highly celebrated photographer. This year guests will hear a talk by Alexandra Fazzina, followed by a Q&A and book signing. *Weds 25 Nov, 7-8.30 pm. Registration from 6.30pm. At Sir John Cass Faculty of Art, Architecture and Design, Central House, London Metropolitan University, 59-63 Whitechapel High Street, London E1 7PF*

Tickets: £12 Advance (online at tinyurl.com/pkgxq7r) – or £15 at door

Simple Structures for Handmade Photobooks and Multi-Section Stitched Books

By Ingrid Newton

LIP workshops are always a great opportunity to learn new creative skills in an encouraging and friendly atmosphere.

When Clare Bryan's book-making workshops were held last year they were very popular and I was too late to sign up, so when I saw they were to be repeated this year I quickly applied for a place on both. Clare has a wealth of experience in the subject and I was keen to find out more.

The first workshop promised to introduce us to the making of simple book structures suitable for the photographic image – from folded forms to three-hole stitched books and stab bindings. After an introduction during which Clare emphasised the importance of the grain direction on paper (something I'd never given any thought to with my previous attempts at book-making!) and a quick run through of the tools required – craft knife, steel ruler, bone folder, bradawl, needles etc – we were ready to try our hand at some simple folded structures that didn't involve any stitching. These could be either simple concertina shapes, or more complicated structures capable of being displayed as a sculptural object and offering great

possibilities for creativity. We soon found that simple doesn't necessarily mean easy, as complete accuracy is required if you want your folds all to be equal and neat! After a short while everyone became totally engaged in the task at hand, and chatter subsided as concentration levels increased.

Next on the menu were three-hole stitched books. This time we used a template to mark holes on the paper for stitching the pages together. We had soon produced an array of small books with black covers; a useful collection of templates to take home and use as models for future book projects. We also made a more complicated Japanese stab binding book, where the binding is a visible feature of the cover.

The second workshop two weeks later took us further on our book-making journey as we learnt to make a multi-sectioned book with board covers using a much more complicated Coptic binding. This was not for the clumsy-fingered. The covers were decorated using inkpads and objects made into stamps – an opportunity to release our inner child! Later in the day we made our final book, which involved sections sewn together and then assembled with decorative tapes. Throughout the two days Clare guided us

through the intricacies of folding and stitching with infinite patience and provided us with plenty of handouts so we could carry on at home.

To inspire us further Clare brought in a selection of artists' books – both her own and those of colleagues and past students. These ranged from simple but beautiful bespoke printed artefacts to the most stunning structures involving complicated paper cutting. Seeing these made me appreciate the level of craftsmanship and creativity involved as well as the true meaning of the term 'bookarts' – inspiring indeed.

At the end of the two workshops I felt I had gained enough knowledge and confidence to be able to produce my own books, which is after all the purpose of the workshop. I have already used one of the books as a dummy to lay out a project I am working on and I plan to make my own photobook with the images printed on double-sided inkjet paper. Online book publishing, although ubiquitous and convenient, cannot hold a candle to the beauty and unique quality of the handmade artist's photobook. If the opportunity comes around again I would urge anyone interested in this art form to sign up and have a go.



© Ingrid Newton



© Ingrid Newton

Mantlepieces

By Anne Crabbe

Self-published, Apple Imaging Platform

Once upon a time, the fireplace was the centre of the house... a place offering warmth, and a dominating presence in the room. Back then, the mantelpiece served its purpose, but today it is often used as decoration; a period feature that still makes the room cosy and serves as its centrepiece. But it also offers a stage, and gives a room individuality. It's a place where Christmas and Birthday cards are displayed - and flower vases or sculptures are presented. The mantelpiece therefore becomes a piece of personal expression. In this series, Anne Crabbe has developed a strict and unified approach to portray the different styles of mantelpiece, showing how each one is decorated individually. Recording all, she presents us with little pastiches, little glimpses into the mind of the decorator, reflecting on their personality and how they would like to be perceived through their decoration. The work is well-executed and uses a clear and conscious visual language. The book was printed using the Apple imaging and bookmaking offer, which offers a good quality, though perhaps not 'best-in-class' results compared when to some of the alternative self-publishing platforms.

'Recording all, she presents us with little pastiches,



© Anne Crabbe



© Anne Crabbe



© Anne Crabbe

The Privilege of Freedom

by Dario Carere



© Tommaso Tannini, Discipula

'The culture of fear created by the Socialist Party is depicted clearly in Tannini's narrow framings and dull colours.'

H. Said He Loved Us Tommaso Tannini

Discipula Editions
£30 paperback

H *said he loved us*, is a story that looks back at personal lives in the late 20th century East German totalitarian state but could also heed as a warning about privilege of freedom, a topic that feels more acute in the current geopolitical situation. The book has won numerous prizes, including Prix du Livre 2015 Arles, and is another successful example of the increasingly dynamic self-publishing movement that is driving photography today. With this work, Italian photographer Tommaso Tannini has attempted the difficult task of illustrating the suffocating atmosphere created by a totalitarian government. He tells us about the age of the German Democratic Republic and its secret police, the Ministry for State Security (Stasi), and his

black and white images of some of the gloomy buildings of those years, as well as interiors once inhabited by victims of the Stasi, suggest the awful conditions of suspicion and anguish in which people lived during that time.

Like the beautiful movie *The Lives of Others*¹ Tannini's work is focused on the basic activity of the Socialist Party during the years preceding the fall of the wall, keeping everything and everyone under control. But, in addition to that, he analyzes real stories of real individuals, showing just a segment of their tragedy. Even a little room, a photographic piece of evidence or a detail captured from a landscape can be valid as a scenario of a spying activity.

Inspired by Corrado Alvaro's book *L'uomo è forte (Man is strong)*², Tannini recalls the effect of a dictatorship not just on social development, but on personal relationships as well. After the fall of the wall, many victims of the Stasi who had access to the documents of the secret police discovered that friends or relatives had denounced them to the Ministry. The culture of fear

created by the Socialist Party is depicted clearly in Tannini's narrow framings and dull colours, revealing the huge talent of this artist and his deep intent to express recent history, one that perhaps warns us about the privilege of freedom.

As a result of several years of interviews, research and study of the German urban landscapes, and thanks to autobiographical notes, letters, physical details etc, Tannini has been able to give countenance to some amongst many anonymous stories. From an aesthetic point of view, he did not dare too much; his aim lies specifically in the truth of facts and told experiences. Sometimes, by the use of black and white images, he makes us more confident with the suspicious activity of the Stasi, but, especially, he offers us a fresco of one of the most lifeless, dull periods in recent history.

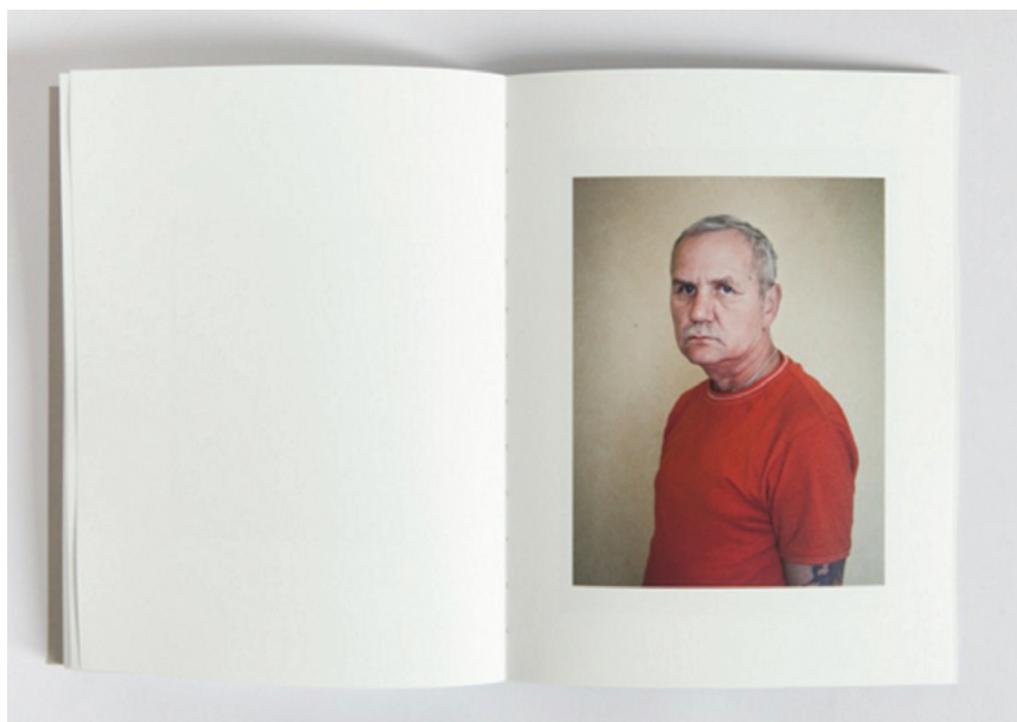
References:

¹ *The Lives of Others (2006) (dir Henckel von Donnersmarck)*

² *Alvaro, Corrado L'uomo è forte, 1938*



© Tommaso Tannini, Discipula



© Tommaso Tannini, Discipula

BOOK RECOMMENDATIONS *by Laura Noble***A Story to Share**

Roberto Rubalcava

Edited by Rebecca Rijdsdijk

Printed by De Resolutie

Hand bound by De Boekenlegger

Limited edition of 250 £12.50

This beautiful little gem of a book by Roberto Rubalcava enters into a dreamy world of quiet contemplation. As the title suggests there is a story, with a narrative to share with the viewer, left open to interpretation through a series of seemingly unconnected images. Light and water pervade through the meanderings of different women who pass across Rubalcava's lens, like modern day Ophelias. This assemblage of photographs gives the illusion of a story, but in fact is a carefully curated construct made to enable the viewer to have free reign through the pages. Flowers and tree branches thread through the images, sometimes growing wild or in vases in domestic spaces. *A Story to Share* pivots between the physical and sensory exploits of his sitters. Interior thoughts and nature encroach through the external backdrop of woods, swans and shadows. His work is a contemporary tale in the traditions of ancient folklore where his camera is his quill.

Paper Planes

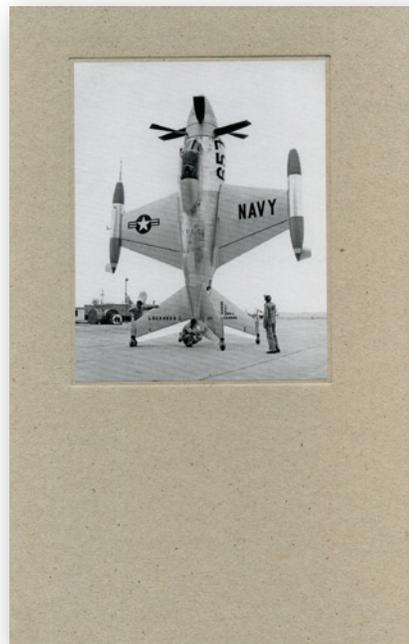
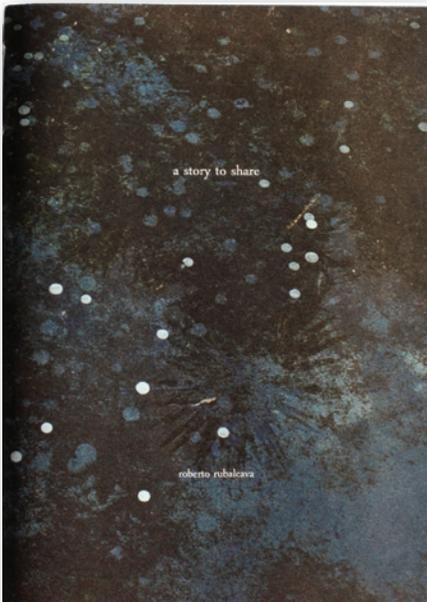
Sjoerd Knibbeler

FW Books

£20 hardcover

Before even looking inside this book you are aware of how special it is, due to the handsome way in which it is made. In keeping with its theme the pages are carefully folded to open out into an array of paper planes which never made it into use. Only one on the cover of the book was ever made, yet never took off or landed vertically as the engineers intended. Knibbeler's planes take on a life of their own, as if the design and history of these forgotten aircraft have somehow been willed into existence to live on the pages of this book. It is near impossible to look at these without imagining them in flight. The scale, material and visible suspension in space are only partially illusory, yet the cover image alongside the statistics and history of every craft reinforces our willingness to believe in their potential existence.

Each role, country and date of commission brings the frightening possibilities of these planes to the fore, had they become a reality. From stealth, medium and reconnaissance bombers to jet fighters and assault drones, each folded piece of white paper becomes a reminder of the deadly intentions connected to them. They are photographed with simplicity and elegance. As a plane geek with a penchant for origami however, I am glad that the only danger this book may have presented to its author are a few paper cuts.



The Longest Way Round

By Chris Dorley-Brown



'The work addresses the subjects of family experience, personal identity and memory.'

Published by Overlapse
168pp
£35 softcover

In this project, Chris Dorley-Brown presents a visual investigation of his remarkable family history through a construct of historical images woven together with new photographs made since the death of his parents. Uncovering a treasure trove of family archive not intended for the family album, Dorley-Brown has combined his own images with his father's photographs to create an alternative narrative for the course of events that shaped the late 20th century. The intimate storyline offers a unique treatment of the subject of WWII and its rippling after-effects on a British family in the intervening 70 years. The work addresses

the subjects of family experience, personal identity and memory. During WWII Dorley-Brown's parents Peter and Brenda were not yet married, but had known each other as childhood friends. At age 19 Peter volunteered as a heavy artillery sergeant and survived the Battle of Crete, four years as a prisoner of war in German stalag camps, and a 'death march' of more than 500 miles in extreme weather near the end of the war. His photographs that were confiscated while a POW appear in this book.

After experience of war, loss and failed individual relationships, Peter and Brenda were coming to terms with the trauma of their own experiences, and on a path to piecing together a new life of normality. Along with historical images from the European

theatre of war, *The Longest Way Round* features a series of wartime letters that reveal what life was like on the home front in Britain for Peter's family while he was missing in action, later to be found as a POW. Dorley-Brown's contemporary images retrace the post-war journey of his parents, and resonate the effect of his family history on his own outlook decades later. The resulting book highlights wartime hardship, a love story in the aftermath, the following modernist reconstruction and, finally, a sense of closure.

This epic story is launching the Overlapse publishing project by LIP member Tiffany Jones, which focuses on the creative process of developing a photobook in collaboration between artist and publisher.



'My explorations with a large format camera have strongly conditioned my approach to portraiture and human geography.'

Turning Point

A Series of Incidents and Opportunities

'Rita' by Jesus Madriñán

PAs part of my trajectory as a fine artist, and in the engagement with my narrative lines and visual language, photography has always been my preferred medium - however, I was never interested in the process before; it was the outcome, in terms of narrative success, that attracted me the most. When I was doing my MA, I came across analogue processes and discovered the beauty of large format photography, and it was not until then that I had time to think about my methodology. I will not say that my whole conceptual approach relies on the development of my skills as a photographer, but it's true that my explorations with a large format camera have strongly conditioned my approach to portraiture and human geography.

I must say that my first trials were a complete failure. Concepts such as light meter, depth of field, or shutter speed were unknown to me as a student, so I decided to start some experiments using my everyday life as a source of inspiration. My first approaches to portraiture, using my friends and family as subjects, were treated as nothing more than experiments, as I tried to deal with my technical difficulties. Thus, 'Rita' was the very first portrait that I took with my large format

camera. She was a Portuguese student from my school, Central Saint Martins, and after a night out, I invited her to come to my house to be photographed. Obviously, it is not the best portrait in the world, but as the first one it means a lot to me, and is now one of my favourites because it meant the beginning, and the first step, for my series *Good Night London* and *Boas Noites*.

Jesus Madriñán (Santiago de Compostela, 1984) studied Fine Arts at the University of Barcelona and completed a Masters Degree in Photography at Central Saint Martins School of Art, London.

Besides commercial work, his personal projects focus on portraiture, many of these depicting his contemporaries across the various places he lives. His work has been exhibited at numerous festivals and art fairs including PhotoEspaña, Paris Photo, ARCO and the International Photography Awards in New York. His latest series Boas Noites was published in book form by Fabulatorio in 2015 and focuses on the youth and nightlife in remote villages of his native Galicia. www.jesumadrinan.com

Contributors

Priya Baxter graduated from Goldsmiths with a BA (Hons) in Fine Art and History of Art in June 2015, and is now working in Wokingham. She has taken part in a number of exhibitions since graduating and was published in a collection for the Exposure Award and displayed at its opening in the Louvre. www.priyabaxter.tumblr.com

Edward Bowman has an MA Photography from Derby, and an MA Design and Media Art from Westminster. He has had one-person shows at the Barbican, Media Museum Bradford and the Royal Photographic Society – and has also shown work in the Royal Academy and Royal West of England Summer Exhibitions. Edward is profoundly honoured to have a print published in fLIP.

John Briggs is a retired professor of aesthetics, and author of books on creativity, fractals and chaos. He photographs to understand that nothing is ever what it seems. His book, *Curtains, Windows on the Unreality We Live In* was published by Between Lines Books and Arts in 2015. www.jpbriggs.com

Anita Chandra is a London based photographer and creative director. Her personal photography work has been exhibited in exhibitions in various galleries throughout London and also in Nevada, USA. Anita is a creative director in the design industry with over 20 years experience working in various roles: graphic, web, print and user experience design. www.anitac.co.uk

Anne Crabbe www.annecrabbe.co.uk

Angela Ford is a photographer with wide-ranging interests. She is keen to evoke impressions of people and places through colour and monochrome images. Recently she's been concentrating more on project work, conveying a storyline that captures the mood and perceptions of an event. www.angelaforimages.co.uk

Ben Foster is a London-based photographer who predominately photographs London for display on his online blog. When not shooting in London, he is always trying new creative techniques to capture unique and interesting images of a variety of different subjects. www.londonthroughthelens.com

Didi S. Gilson is a photographer based in Australia. www.didi-s-gilson.com

Kerstin Hehmann was born and lives in Osnabrueck, Germany. She works as a freelance photographer and for an interest group of filmmakers, has a degree in artpedagogic and literature and has taken project courses at Ostkreuz School of Photography, Berlin, with Linn Schröder and others. An artistsbook will be self-published in April 2016. www.kerstin-hehmann.de

Daniel Keys is a British fine art photographer specializing in analogue photography. His work often depicts the emotional rather than the literal. A lot of his work contains slowly disturbing domestic imagery, which runs alongside a conceptual element that informs the works socio-political viewpoint. www.daniel-keys.co.uk

Christine Kirkpatrick is a London-based artist who has exhibited her work, both photography and paintings, over a number of years. She also enjoys the challenge posed by arranging group exhibitions. www.christinekirkpatrick.net

Justin Kington enjoys wanders with his camera. www.justbigfeet.net

Stefan Lubomirski de Vaux www.stefanlubo.com

Jesús Madriñán www.jesusmadrian.com

Luca Marziale was born in Lugano, Switzerland and graduated with a BFA from the School of Visual Arts in New York City. He is a medium format landscape photographer who captures the relentless shaping of the natural world. See more of his photographic series at www.lucamarziale.com.

Chris Moxey is a London-based street photographer, who also photographs houses with faces – and abandoned places. www.chrismoxey.net

Ingrid Newton is a photographer based in Oxfordshire and London. She uses her iPhone on a daily basis to record her passage through the world and is also currently experimenting with the combination of digital technology and the traditional photographic process of salt printing. She is a graduate of the MA Photography course, de Montfort University. www.ingridnewton.co.uk

Clare Park MA RCA explores self-image through the use of symbol and metaphor, having begun developing this work through personal narratives of her early life journey as a ballet dancer. The body, movement and the collaborative process form the foundation to Clare's work, whether it is for a commissioned or personal project. www.clarepark.com

Carlos Gonzalez Perez no digital manipulation, no distortion lenses or double exposure in my photographs. www.carlosphotography.com

Nicola Davison Reed is a photographer who works from her small messy studio in a village in the Midlands. Her photography is a combination of personal work that she has to take, like a drug, whilst she continue to pay the bills with portraiture and occasional wedding photography. www.nicoladavisonreed.com

Astrid Schulz is primarily working as a portrait photographer. Most of her personal work is influenced by art and design due to her background as a costume designer and stylist for film & TV. However, her other passion is documentary photography for editorial, and book publishing. www.astridschulz.com

Krystina Stimakovits is a London-based photographer with a background in fine art, international development and independent film. www.stima-images.com

Benjamin Szabo is a Hungarian born British photographer specialising in portrait and fashion photography. Based in London, he has exhibited and published since 2014. He works for fashion websites and on self-initiated projects. www.benjaminiszabophotography.com

Chris Turner, originally from Middlesbrough and now living a stone's throw from Bluewater Shopping Centre, is a writer and the founding editor of *Aubade Magazine*, principally a photography periodical claiming to explore 'Art and the Work-a-Day Sublime'. Chris is self-publishing a novel, *The Dig Street Festival* in 2016. *Aubade Magazine* is at: www.magcloud.com/browse/magazine/142958.

Duncan Unsworth is a freelance TV camera person and photographer. www.duncanunsworth.com

Pessons Vest is a photographer based in Brighton. thebillboardknockwristwasanember.tumblr.com

Judie Waldmann is a photographic community artist. She works with a variety of individuals who may feel isolated and helps them to express themselves through photography. She also documents the work of dance, theatre and music groups. 'Perception of a reality' is a recurring theme in her personal work. www.judiewaldmann.co.uk

Patricia Ziad completed her MA in October 2015, at the University of South Wales (Newport). Her practice is twofold; social documentary and abstract, the abstract often reflecting and responding to her documentary work. patricia-ziad@hotmail.co.uk



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