

for LONDON INDEPENDENT PHOTOGRAPHY

# FLIP



Published by

## London Independent Photography



#34 ADVENTURE, SUMMER 2016

Cover image & Back Image: Erika Anna Schumacher

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](http://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 **ON THE STREETS**  
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### Editor

Frank Orthbandt  
[editors@londonphotography.org.uk](mailto:editors@londonphotography.org.uk)

### Assistant Editor

Chris Moxey

### Contributing Editor

Ingrid Newton

### Artwork and Layout

Frank Orthbandt

### Satellite Groups

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

Contact an organiser for more details about a specific group:

### Central London

Hugh Look - [hl@futureglance.com](mailto:hl@futureglance.com)

### Crossing Lines

John Levett - [john.levett1@gmail.com](mailto:john.levett1@gmail.com)

### Crouch End

Eva Turrell - [turrell.eva@gmail.com](mailto:turrell.eva@gmail.com)

### Dulwich/Sydenham

Yoke Matze - [yoke@yokematzephotography.com](mailto:yoke@yokematzephotography.com)

### Ealing

Robin Segulem - [segulem@tiscali.co.uk](mailto:segulem@tiscali.co.uk)

### Greenwich

John Levett - [john.levett1@gmail.com](mailto:john.levett1@gmail.com)

### Kingston upon Thames

Matthew Green - [matthew.thomasgreen@yahoo.com](mailto:matthew.thomasgreen@yahoo.com)

### Putney

Andrew Wilson - [aw@unity-publishing.co.uk](mailto:aw@unity-publishing.co.uk)

### Queens Park

Simon Butcher - [simon@zebu.co.uk](mailto:simon@zebu.co.uk)

### Ruislip Metroland

Robert Davies - [robertd299@yahoo.co.uk](mailto:robertd299@yahoo.co.uk)

### Shoreditch

Roland Ramanan - [roland.ramanan@hotmail.com](mailto:roland.ramanan@hotmail.com)

### West Wickham

Sam Tanner - [tanner@tannerb57.fsnet.co.uk](mailto:tanner@tannerb57.fsnet.co.uk)

### Contact Details

[editors@londonphotography.org.uk](mailto:editors@londonphotography.org.uk)

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Printed in the UK by THE MAGAZINE PRINTING COMPANY plc. [www.magprint.co.uk](http://www.magprint.co.uk)



8



22



51

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# FLIP

Editor's Note **4**

Letter from... the Mauritanian Sahara A N Khan **4**

## MY WAY

The NorthCirc. Steve Ferrier **6**

Chaos Rule Us Susu Laroche **8**

Southbound Caroline Fraser **10**

## FEATURES

The Devil Won't Take Me That Way Daniel Loveday **12**

Last Walk to the Beach Sabes Sugunasabesan **16**

In Focus: Mustafah Abdulaziz **22**

The photograph that inspired me Andrew Newson **32**

## THEME

How we see: ADVENTURE **33**

## BACKFLIP

Exposure **58**

The Photobooks Market Tiffany Jones **58**

Events **61**

Exhibition Highlights **62**

Members' Books **64**

Turning Point Yurian Quintanas Nobel **66**

Contributors **67**

## Editor's Note

Welcome to the summer issue of fLIP, with its theme of ADVENTURE.

As usual, we've received many intriguing submissions and have enjoyed the individual interpretations of how you see adventure – ranging from your faraway travel projects – to more personal explorations. The result, we hope, is a diverse and inspiring mix of images and stories, which we are now sharing with you.

We hope you'll enjoy the issue and perhaps feel encouraged to put your thinking caps on for our next theme ON THE STREETS!

Best wishes,

Frank Orthbandt

editors@londonphotography.org.uk

## Letter from... the Mauritanian Sahara

By Alexander Nicholas Khan

I've always been stunned and intrigued by the beauty of the Sahara in movies and pictures. So, this year I wanted to get as up close and personal with the Sahara as possible. I travelled by bus from Barcelona down to Mauritania and simply jumped onto one of the longest mining trains in the world.

The train is two and a half kilometres long and carries about two hundred wagons. It departs from the port city of Nouadhibou and rides across the Sahara Desert for sixteen hours at forty kilometres per hour before arriving to the Zouirat mines to collect iron ore and return to the port city with the wagons fully loaded for export.

The British government advises against all travel to northern Mauritania due to threats from Al Qaeda, therefore nobody wanted to join me on my adventure. I'm travelling alone. I feel anxious and I also feel ecstatic with joy at the rarity and the adventure of crossing such an incredible Mars-like environment.

There truly is nothing out here. I think that by travelling on this train I can really appreciate the Sahara's true nature, its vastness, its barrenness and its mercilessness. The sun's rays are so intense that without my headscarf I would certainly get sunstroke. And as if the heat, the sun and the drought weren't enough, the winds in the desert are relentless. All those elements have reduced this environment to sheer dust, even smaller than sand. The winds gush the dust absolutely everywhere. My headscarf acts as a filter to stop the dust from infecting my lungs and the swimming goggles that I purposely brought keep the dust out of my eyes.

When the sun goes down the heat disappears, the winds start blowing even harder and the temperatures drop. But at midnight the winds calm down and so does the dust in the air, making the desert one of the best places for stargazing.

The train's wagons are designed to carry stones not people but many Mauritanian, Saharawi and Berber Bedouins jump on these trains every day for free travel to isolated camps and villages in the desert on the way to the mines. The locals are quite surprised to meet a lone 21-year-old Brit riding with them on this intrepid journey solely for his own entertainment. They receive me with open arms and share their tea and food, expecting nothing in return. There is not much else



'I am constantly amazed by the adaptability of the locals. They are able to live in such an inhospitable environment.'

to do but drink tea, munch on some peanuts, listen to the sound of the rattling wagons, talk and stare into the endless desert. I feel a bit frustrated that I can't engage in a deeper conversation with the Bedouins as I don't speak any Arabic, French or Berber. But by using sign language we get by just fine.

I am constantly amazed by the adaptability of the locals and that they are able to live in such an inhospitable environment. Many are merchants taking their goats that were bred in the desert to be sold in the port city. Yes, people put their goats on top of the iron ore in the wagons. That explains all the goat skeletons on the side of the rails. The train passes through many

tiny villages and stops regularly. People jump on and off constantly during the whole trip, sometimes in the middle of nowhere. It feels so bizarre and amazing.

The Mauritanian iron ore train is the lifeline of these people and Mauritania as a country. There are many dangerous and scary journeys out there but this is not one of them. Being arrested by Kurdish militiamen in Iraqi Kurdistan for being an ISIS suspect was a lot scarier, trust me. The thirty-two hours on the iron ore train were an insight into Mauritania and its people and a magical experience of the harsh and majestic Sahara.



# The NorthCirc.

By Steve Ferrier



‘These structures are on a different level, they have a soul, and they look like they may even have a purpose.’

I’m photographing the social landscape of the North Circular, and have been doing so, on and off, for about five years now. It’s a local adventure, of sorts, which I have built into a series called *NorthCirc*. From the Chiswick Roundabout to the Woolwich Ferry and all points in between: the busted furniture warehouses at Wembley, the diesel-stained safe houses of Neasden, the concrete of Brent Cross, the Cambridge Roundabout and Redbridge, all the way round till you hit the heavy brown mass of water at Woolwich.

It was the StorGuard guard that got me first, the squat weathered-looking inflatable grenadier at Staples Corner, held down with ropes but still swaying about protecting all that archived office documentation beneath his feet. And from there I just kept walking. Some parts are not that accessible. Driving eastbound from Silver Street, the upward sweep of the flyover at Edmonton that looks such a great image from behind the wheel is impossible to photograph on foot. But other smaller scenes that are not so visible, or are a street or two back from the main drag, appear all the time. A short picket fence with wallflower in Bounds Green, semi-retired German shepherds on weekend sentry duty and cars, always cars: dusty American sedans, semi-tarpaulined euro-campers, shagged-out limos and stickered-up hatchbacks.

This set of photographs was shot close to a section of the NorthCirc. that’s quite local to me; between the Victorian cemeteries and crematoria of East Finchley to the east and Pinkham Way to the west. It’s a small

pocket of ancient woodland, quiet, not as popular as Highgate or Queens Wood, dog-walking territory for those that know – and it’s also home to what I call the North London Frontier Folk. I don’t know who they are, and I’m pretty sure they don’t call themselves the North London Frontier Folk, but they’re building stuff in the woods. I thought it was kids at first, building dens, trashing dens, building more dens... but these are on a different level, these have a soul, and they look like they may even have a purpose.

Their number and shared style of construction lends themselves well to a typological photographic approach - not quite Bernd and Hilla Becher, too primal, but the dense canopy of branches that cover the whole wood does give a consistent, if gloomy, level of light. In colour, the super-bright leaf greens and earthy browns dominate the scene and dictate the image but in black-and-white all elements are pared down, shape and texture matter more, and the grey patina of background trees place each construction in its own setting.

I’ve been back to this wood twice since making these photographs, and on the last visit all the structures had been destroyed. Some materials had been left scattered across the woodland floor, whilst others had been neatly stacked into piles ready to go again. A heavy shower of rain had just passed and the air was damp with the random fat drip of water falling from high trees. In the distance was the constant swoosh and swash of wet traffic on the NorthCirc.



# Chaos Rule Us

By Susu Laroche

'I believe in making the production of my work as enjoyable as possible...'



Ten years in the darkroom, chemicals unchanged since 2012 (ongoing). Crystals forming on the surfaces. Counting in my head whilst trying to sing along to Chic cos I don't have a working timer. Hand developed 16mm + 35mm. The circle of hell reserved for untangling celluloid and the pangs of fear before opening the developing tank, every time. Kodak ex-military surveillance 16mm, manufacture apparently denied, acquired in cash in hand transactions.

Excess of emotion as affirmation of life. Never too much. Cinema is fury at 24 times a second. Blink and you'll miss it. You haven't seen anything yet. This is all going to end in tears.

My last film was funded by a guardian angel with a case of mistaken identity and a \$100 bill. A 10am start for Whipps Cross ending in a brawl at the Grotto.

Productivity fuelled by restless desire for adventure. Double agents and off-duty warlords engage in guerrilla warfare in the gravel pits of Hythe End. The temple walls of Peacehaven (and the bus driver that tried to kidnap us). Lightning in Aldeburgh. A tectonic plate in Fishguard. My former attic studio in Peckham, which in itself was a shrine to Bacchus, is much missed. Memphis in Seaford (heaven on earth).

Angelo the horse in Billingshurst - so camera shy that he ran wild, causing Rose to throw herself off him. A rogue electrician encounters the navel of the world in Camber Sands. Multiple terrible situations staged in South Bermondsey. The award-winning beach of Leigh-on-Sea, and the barwoman whose curiosity was spiked by the shovels in my suitcase. Driving to The Broomway crammed in a Volkswagen convertible, at the car park a man plays saxophone into his open car boot and Madonna's *La Isla Bonita* fills out the mood. Being thrown around the back of a pick-up truck in North Yorkshire while we film Stenberg riding his motorbike into the beyond. Trying to walk towards the moonbeam in Dungeness, finding the root of all evil in the sand on the way. I like to be near water, various London haunts contain a personal notoriety. I believe in making the production of my work as enjoyable as possible.

Simulation gives way to a real mania, everything's for real. Reality and fiction blur into a delusional non-time. Use of Instinct. Tyrants on the ash heap of history. On the warpath, lie down and be counted. A pavilion of predators, a species of terror, nostalgic for the dark ages.



'Excess of emotion as affirmation of life. Never too much. Cinema is fury at 24 times a second. Blink and you'll miss it. You haven't seen anything yet. This is all going to end in tears.'



# Southbound: A Photographic Journey

By Caroline Fraser

**I**n 2011, I went with my other half on a hiking holiday to New Zealand's South Island. I fell in love with its mountains, glacial lakes, forests and wide open spaces

On returning home it became my ambition to spend more time there, with a view to exploring the countryside further and making photographs in a more measured way. The logical way to achieve this was to work there. At that time I was working as a partner in a GP practice in south London. As a GP I was in the fortunate position of being able to return there on a skills shortage visa

For two years my mantra became 'when the dog dies I am going to go and work in New Zealand.' At that time the dog was not very old but I held onto my dream. I also had to persuade my other half that this was for real, and that I needed to realise my ambition.

Two years later the dog died prematurely, and within a few months I'd resigned from my job, and made contact with a GP practice in a small town called Gore, in the very south of South Island, New Zealand. In 2014 I made my first trip there, spending three months working as a GP. Gore is a small, remote town with a very strong sense of community in farming country. Most of my patients worked on sheep and dairy farms.

Every weekend I travelled the countryside, walking and exploring. I took many photographs and made a lot of abstract landscapes using multiple exposure and in-camera movement. These images were about light and colour. Returning home I felt frustrated with the lack of cohesion and purpose in my images. I knew that I would have to return.

I was fortunate during my first visit to Gore to be taken on as an apprentice of the Arcanum in the cohort of Jackie Ranken, award winning New Zealand landscape photographer. The Arcanum is a web-based, very supportive system of photographic mentorship, comprising small cohorts who meet weekly online to support

'I had a sense of the places that I wished to revisit, and a determination to make a body of work that would express my experience there.'

each other and learn from one another by giving constructive feedback. Within the group I have been encouraged to experiment and make new bodies of work.

When I returned to Gore in December 2015 for a further three months I had a sense of the places that I wished to revisit, and a determination to make a body of work that would express my experience there. One of the joys of travelling alone as a photographer is the ability to stop wherever and whenever one wants. My images became increasingly about the journey and my feeling of immersion in the landscape. I travelled miles on gravel roads through farming countryside, travelling at random and exploring backroads, way off the beaten track. I was inspired by the work of the artist Grahame Sydney, whose paintings of Central Otago capture the wide open space and skies of an iconic landscape.

Southbound is the result of my journey. I felt bound to the country both physically and emotionally. My use of double exposure was an attempt to express this; showing the earth and textures beneath my feet as well as the wider view.





*'The Devil Won't Take Me That Way* is a body of work documenting the life of a man suffering from the mental illness Schizophrenia.'

## The Devil Won't Take Me That Way

By Daniel Loveday

David lives alone, surrounded by a hoard of music on vinyl, instruments and memorabilia, as well as the mounds of paintings and poems he has created over the years. Other than the accumulation of these items which he encloses himself with, nothing has changed in the house since his mother died over 30 years ago. He leads a life where every day repeats itself. Yet, his illness is something he has unknowingly put to creative advantage throughout his life.

This series is my attempt to discover the artist behind this illness, or perhaps the illness behind the artist.

David and I have been acquainted for the majority of my life. He was a family friend, a real character - and he was someone that strangely, I'd looked up to as a young boy. His tales of faraway lands and how he'd toured the world with his rock 'n' roll band, always

kept me on the edge of my seat. As I grew up and began to learn more about life, I became aware that David suffered from Schizophrenia, and in fact had done so the entire time that I'd known him. Perhaps this was an explanation for why some of his rather extravagant stories didn't fit the lifestyle I knew him to lead.

It all started when David asked me to come to his house and photograph him with his collection of guitars. Nothing more came from this shoot until a few months later when I went to visit and take some of the prints I had made for him. Having brought my camera along with me, I decided to take some more photos, but this time concentrating more on his environment and himself. In between me taking the photos we chatted and he showed me the collection of paintings and poems that he'd created... there were endless piles of both. Sadly, they were slowly disintegrating as time took its toll on them. So for a period during 2015 I decided I would visit David frequently and whilst

listening to his memories, fears, dreams and frustrations I documented his daily routine.

When I started my project with David there were many things I needed to ask myself. Am I taking advantage of his illness? Am I exploiting him? With David being a long-term friend, I knew I wouldn't be able to do this if I had those feelings. So I thought it would be good to involve him more in the work. We would develop a book together; I would photograph and he would pick poems and paintings he thought suited the book. The last double page included a poem written by David named *The Devil Won't Take Me That Way* and alongside this an image of a noose hanging in David's house, which works as a visual study of the poem. And that is where the title of the collection comes from.

The motivation behind a lot of my work has been the passing of my father a few years ago. Something inside spurred me on to document the people he knew

- each one an eccentric in their own way. I've also been looking at the work of other photographers; in particular Richard Billingham, J A Mortram and Julia Cybularz, have each been a source of inspiration for me.





‘David lives alone, surrounded by a hoard of music on vinyl, instruments and memorabilia, as well as the mounds of paintings and poems he has created over the years.’





# The Last Walk to the Beach

By Sabes Sugunasabesan







**M**y travels in India and Sri Lanka have been to connect with people, places and the thirty-year war that ended in 2009. In my plan these things were linked together as if on a piece of string.

I left the country over forty years ago, returning infrequently - partly due to my family moving away, leaving me with very few personal connections - and partly due to the war. Yet the country, its people and its events have remained in my mind.

Several of my photographic projects have been about my old home, my memories and the war, but because of the distance in time and space, my source materials were always holiday snaps, photographs found online and Google Earth images of the eastern beach where the war finally ended.

Mullivaikaal, where the last and final war ended, is in the Vanni region of Northern Province. It is a land of red earth, ponds and green fields. I wanted to walk along the A35 to the beach, which is the route the people took, moving as floods from Mannar, Madu and the western villages. In the 6 months leading up to May 18th they moved several times and they lost everything along the way. I saw this in the media. In preparation for my visit I read some fiction and some first-hand accounts about

the war and made notes of the village names from these books.

Along the way I met many people who were part of the mass exodus. They lost homes, family members and their limbs. They also lost thirty years of their lives. Dhakshan, the son of Kumar the three-wheeler driver, who had been aged four at that time had a shell enter the side of his head. He survived. Now at 11, he has recently started speaking but is paralysed below the hip. This causes complications. Kumar is still hopeful that Dhakshan will walk again and is taking him to various doc-tors to discuss treatment. The child has no hair on either side of his head.

Karuna, who took me along part of the route on his motorbike, had been part of the same exodus seven years earlier. People set up tents along the way but when it rained the land flooded. While they queued for food, bombs showered down. They left everything and moved further to the east. All along the way there was the same plight and the same movement of people.

I met the teacher of Balachandran, the 10-year-old son of the leader of the liberation group. There are photographs of Balachandran eating and then lying with a bullet mark to his chest. I have read about his death in the news and books.

'I left the country over forty years ago, returning infrequently - partly due to my family moving away, leaving me with very few personal connections - and partly due to the war. Yet the country, its people and its events have remained in my mind.'



I have seen videos of children caught in war.

The carpet road is smooth, pristine and calm and shows no signs of the war. But army camps and craters created by bombs on the earth can be seen.

This was the last walk to the beach for many.

I would not photograph the victorious statue of the soldier nor visit the war museum. I have no heart to face it. These do not bring peace after a people are defeated.

I went to the lagoon area of Nanthikadal, where the leader of the liberation movement is said to have been captured and killed. I looked on the ground and through the trees and under the calm water of the lagoon, not for any evidence, but to see what I could see - or perhaps to construct something in my mind's eye.

Mullivaikaal beach is now clean and serene. Away from the shore I examined a cracked and rusty metal cup.

At Mullivaikaal I spoke to a young fisherman waiting for work. He also came to Mullivaikaal before and was sent for 'political rehabilitation' because for the last few days of the war he had been a member of Liberation Tigers of Tamil Eelam (LTTE).

The sand is soft and white. If you don't know its history you would want to have a swim. Very different from the Google Earth image from May 2009.

My friend Menika phoned me and asked how it was and how I felt. I said that I am glad that I came and now I feel like I know what happened, and how it all happened my mind is at ease. She suggested that is closure. I had not thought about closure and I did not consciously search for it but I guess that sums it up.







'Along the way I met many people who were part of the mass exodus. They lost homes, family members and their limbs. They also lost thirty years of their lives.'







## In Focus: Mustafah Abdulaziz

*Interview by Frank Orthbandt*

### 'Water'

**A**s world population grows, and waste production increases, water becomes an increasingly scarce resource that determines not only the quality of life, but the fate of whole regions' socio-economic development. Water is not only the source of life and nature, but also of disease and humanitarian crisis if polluted or scarce.

American photographer Mustafah Abdulaziz (b.1986) travels around the globe researching our relationship with water. He looks at how different cultures perceive and value the resource, and the challenges we all face to preserve it. His images span a wide range of genres, portraits, landscape and social commentary, but convince with an overarching texture and palette that bond the images together and develop the very individual narrative.

Starting in 2012, he anticipates this to be at least a 15 year-long project, during which time he will travel where his research takes him, exploring the different geographies and cultures and how they perceive and interact with the vital resource.

So far he has published selective chapters of this work, which have been recognised with the *Syngenta Photography Award* and which continue to be exhibited in the US and Europe. We had the opportunity to see this work in London earlier in the year.

Mustafah spoke to FLIP about the motivation and inspiration behind this long-term project, his challenges in communicating the issues, and the practical aspects of embarking on such a long-term, complex project. You can see more of this work at [www.mustafahabdulaziz.com](http://www.mustafahabdulaziz.com). >





Good afternoon Mustafah. Many thanks for talking to us. We were very impressed with your recent installation here in London presenting your *Water* project. Could you please tell us a little about this?

*Water* is a photographic documentation of the single most important resource for life on our planet and its purpose is to create a common ground between some very complex and disparate issues. This is why the work is global in nature, because the places and the ways in which water and humanity coalesce go beyond the norm and reflect larger ideas of how civilization is growing and moving towards a difficult future - in fact, the topic itself is going to affect our future existence on this Earth, so this carries a very stark undertone of reality. Personally, water represents something ephemeral and eternal. The nature of water is one of perpetual change and renewal, which makes for some rather fascinating metaphors in photographs.

This is a long-term project which you started in 2011 and you have given yourself a 15-year timeframe to complete it. What was the trigger for the project, and where did you get the ideas and motivation to spend such a long time working on

it? What attracted you to approach this topic in particular, to tell the story visually?

The timeframe exists in order to address the many strands of what is an overwhelmingly large topic. There are many challenges, but it's important to understand that any body of work on such an expansive topic should take a long time, and a lot of careful planning, and it should be difficult to make. These are factors I believe to be appropriate in making thoughtful commentary on a global subject.

Although the timeframe feels appropriate now, it might extend past the fifteen years. There are areas of the subject where I feel I need further training in order to document them, such as underneath the ocean. There are also parts of me, as a photographer, that must grow in order to create a final, powerful and dynamic work of commentary, therefore time and consideration must be taken. As to how the project started... it was the direct result of a desire to connect with what feels like photography's greatest gift: the personal engagement with life - and the opportunity it allows to understand, evolve and create. It was these feelings that attracted me to the idea.

I was living in Berlin at the time, and already nearing the end of my first year of research into water. I was mapping the project's finance and conceptual structure, and attempting to wrap my mind around it all, when my hometown of New York City was struck by Hurricane Sandy. This was a very personal moment. What was abstract in my planning was now visible in a place I knew and cared about. New York City has always felt invincible, but now I was seeing on the news from thousands of miles away how it had been devastated and humbled by something so elemental and overwhelmingly powerful. This was the time when *Water* became an idea rather than paper and ink. Thought was crystallized into action and I began my first steps into a larger world.

**How many countries have you visited so far? And how much time did you spend abroad for each visit? Did you do a lot of research beforehand and how do you approach locals and explain your work and intentions?**

I have visited 12 countries for this work, spending between one and two months in each place, depending on the type of trip I'm making. This could be an extended journey down a river, a specific aspect of water crisis or a broader documentation

of a condition or interaction with water. Research has always been a fundamental building block in the project from the beginning, and regardless of the places or cultures I'm visiting I try to apply as much energy as possible to grasping the nuances of wherever I'm going. For the recent work I've made in China and California, I've been reading unrelated literature from or about the locations I'm photographing. Broadening my mindset in this way lets me personalize the work beyond what I can read in scientific reports, water research or news articles.

As for explaining what I'm doing, that's harder to describe. I try to focus on the simplicity of the connection between others and myself - not as photographer and subject, but simply as two human beings trying to get a read on each other. I want the people I spend time with, whether in my photographs or not, to know how I conduct myself as a person. The scope of my project is global and there has to be a thread that carries through from issue to issue, and place to place. My goal is basically to learn, to understand and to make commentary I feel is important. From here, I think there's the possibility of any interaction being more than about photography. I believe in embodying conscientiousness, honesty and humility with the people I'm sharing time with. >



< Do you think the growing importance of water as a critical resource in a time of a growing and developing world population is already fully understood? We consider it as a commodity in the developed world and do not think much about it, but in the developing world it is a crucial factor affecting not only personal quality of life, but also economic and social development of regions. If illnesses are spread as a result of contaminated water, the social and economic outlook is gravely altered. How has your personal relationship with water changed as a result of working on the project?

There are a number of statements within your questions that I'd like to talk about. Water has always been important. What's growing is our world - or rather, our needs, in an increasingly connected world. We live more in cities than outside them, our technology is allowing us to make incredible leaps forward across all sectors of industry, and our demands for resources are only increasing. This is creating a long-lasting impact on our habitat.

Now the unfortunate by-product of this time in human development isn't a deep desire to understand and appreciate. In my view, we are utilising the environment. We are not behaving as a component that is, while definitive, existing in symbiosis with it. There isn't a deep respect for nature, or an appreciation that would put its value above our own. This leads me to think our concerns are more attentive to ourselves, our own growth and our own advantage. This is an observation that should not be taken to disregard the important work being done by very good people across the world to make changes in issues of energy, consumption and climate change. What I am saying is that the developed world's understanding of water as a critical resource is not a metric of success to me. This segment of the world uses water and nearly all its resources in a system of perpetual consumption, massive supply chains and short-sighted self-concern. These systems are at odds with my ideas of respect and appreciation for life. The connection between awareness in one place and improvement in another is a concept I take issue with.

What I am attempting to do, very carefully, is to step back from the immediacy of the topic, to move away from the news cycle, which to me represents one end of a spectrum and on the other end the esoteric academic photographer that is in vogue now, in order to push towards another path. The directions of the immediate and reflective have their uses, but I believe there's a space for a body of work on water that leverages an overarching, humanistic perspective, rooted in respect and appreciation for life. Water is as much a documentation of the resource as it is a social commentary on Man and Nature.

Since you have started the project, did you notice that the attitude towards the topic 'water as a critical resource' has changed? Do you think you projects over the years will ultimately take



a different direction because progress has been made, for instance as a result of continuous investment and lobbying of NGOs?

The answer to both questions is no. Photography has always been for me about transformation through the act of relating and understanding what it means to be a part of this world. This was where I came from when I began making photographs, and remains a constant variable in my work on water. When it comes to working alongside different organizations, NGO, private or public, I do not work for anyone. I work with them. This means that I will always remain the ultimate authority in the agency of my work. This independence is vital to my process. The support my project receives does not determine what I feel, how or what I photograph or what my goals are for the entire work.

Your images span a wide field of genres, there are portraits focusing more on individual stories, but also landscape and social photography in your

series. Nevertheless, the work impresses with its overarching look and atmosphere holding the series together. Did you plan your approach right from the beginning or has it evolved over time as you have been progressing? How difficult was the editing and sequencing process?

I envy photographers whose work is precise, or consistent in one genre, specific to one core idea. While I enjoy looking at that type of photography, I don't wish to make it. In the early outline for *Water*, I was obsessing over what people would think, whether anyone would support it. This felt heavy and oppressing. I wanted to throw off this mental yoke and commit to only making work I believed in and wanted to see exist. Everything is open to me, across all boundaries and genres. The overarching atmosphere is my presence, my gravity and that's the world I'm creating for viewers to enter.

Editing and sequencing the work is critical to my authorship. There are a number of challenges, some more difficult to describe than others, but one of the largest difficulties is consistently weaving together

new perspectives as more and more countries are added to the work. To address this, there are a handful of people I trust to show my contact sheets to, to look at my raw vision before I do, and to see how they respond to my work in the early stages. Ultimately in the end, there is a way I wish my work to be, and it always must feel right.

You are also working on commercial assignments and on other documentary work. How do you think your personal photographic style has evolved during the project? How much time do you spend on *Water* compared to your commercial work and how do you finance it?

I work on a select amount of commercial assignments every year. The luxury of making *Water* has been less reliance on outside income, so I can choose what clients outside the project that I wish to work with. In terms of time and energy, *Water* takes up most of both. Whether research, securing logistics, creating new partnerships or creating the work itself, approximately 80% of my time is committed to this project.

I receive my financing through collaborations with a wide range of organizations whose short-term goals mirror my own. This constitutes funding via grants, commissions, art patrons or awards.

Despite it being a long-term project - and if it is really true that you believe it to last 15 years it should be finished in 2026 - you have already decided to publish parts of the work and have started to exhibit. Do you see the parts published until now as 'closed chapters' to which you add, or as a 'progress report' all subject to final editing? What has been its reception so far and was it as expected? Do you see it ultimately working best as an exhibition, a book...?

That is an interesting question. Hopefully the work can be completed in the allotted time, as there are other interests beside photography I'd like to pursue. Time will tell if I can work it out. The work is organic and will expand and contract according to the needs of creating it.

Reception thus far has been positive. Previously there had been some confusion as to the nature of what I'm making, but that is to be expected. Publishing or exhibiting parts of the work has been, from the beginning, a strategic idea rather than an ultimate goal. It's useful for people to come across this topic and way of discussing water in magazines and exhibitions. It has an immediate interaction with the viewer and the issues documented without the need for the larger context and ambitions of the final work interfering with it. The work is not nearly done. After four years I feel like I'm only getting started. There are chapters from my early trips in West and East Africa I'd like to follow up on, go back and photograph the changes or the next stage of things.

*Water* is going to be a long journey. Along the way >





I'd like to make some smaller books and exhibitions on chapters and themes from within the project, but not a book on the entire project until far, far into the future.

The ultimate idea for the work is a very specific thing I'd like to keep vague. What is important is that each chapter receives the time and care it deserves. As long as I push the boundaries of my limitations, then I can attempt to do the topic justice.

**What are your next plans? Are you planning more exhibitions of the progress so far? Which countries are you planning to visit next?**

There are two exhibitions I'm planning for the year. One is the continuation of a global tour of a public light-box exhibit called *Water Stories*, a partnership with *WaterAid*, *World Wildlife Fund* and *EarthWatch Institute*. This will go up in New York City in September. The second exhibit will be of my recent work in California, which is less issue-based and moving into a new realm of displaying the subject. This will be exhibited in Washington D.C.

The next countries I'm heading to are in East Africa and South Asia - and I'm also developing another series of chapters here in Europe.

**All the best in developing this body of work further. We're looking forward to seeing the results of your future adventures. Thanks so much for taking the time to talk to us.**

Thank you.









# The photograph that inspired me

By Andrew Newson

## The Pond at Upton Pyne, January 1997 (diptych), Jem Southam

When I first started to take photographs I was initially inspired by a movement called photoblogging. Even writing that now makes me laugh, but the notion of taking a photograph and sharing it online with a potential audience was quite exciting at the time and something I have continued to do.

After a few years I started to buy books by various photographers that seemed interesting to me. One of those was Landscape Stories by the British photographer, Jem Southam - a book containing several different projects such as; The Red River, Painter's Pool, Rockfalls, Rivermouths, Ponds and The Pond at Upton Pyne.

Initially, I was really drawn to the photographs themselves. They seemed different to the landscape photographs I'd previously been familiar with. The compositions didn't seem to fit with any rules I was aware of, but they totally worked. They seemed less like 'photography by numbers' and more subtle, somehow more sophisticated; the sort of images one can just stare at and marvel over the nuances in them. Books are great of course but when I saw large prints at the Towner Gallery in Eastbourne those nuances really came to life.

While the aesthetics of the images are really important to me, there's more to them than that. His series contain themes such as the passage of time, man's effect on the landscape - both good and bad - and above all a clear empathy for, and connection to, the landscape in which we live.

Jem Southam was apparently cycling near to where he lived at the time and had passed by an old pond.

There was nothing remarkable about it at all, in fact it was a bit of a dumping ground and not very aesthetically pleasing - however, one day when he was passing he noticed a chap working there, who seemed to be tidying up and making the place look smarter. He stopped to chat with him, the chap explained that he didn't own the land and wasn't being paid to do it, he just felt like it was the right thing to do. Jem began to document the changes in photographs and so *The Pond at Upton Pyne* photo story was born. The story does take another twist or two, but I'd encourage you to look in to this further and maybe you'll fall in love with his images too.

The image I have chosen from this particular series is an early morning photograph of the pond in two halves. You can feel the cold, the grass is frosty and there is faint glow of the morning sun rising through the trees in the background. Some spindly bare trees in the foreground with an upturned row boat just to the side. Beyond there is a white house and an old shed.

The diptych doesn't quite line up and at first you could think maybe this is an oversight, but I don't think it is. There is an overlap and this somehow makes you study the pictures even harder, looking for where they join and what parts are duplicated. His later work, *The River Winter* has great examples of this too. Images of the same scene, presented together but taken from different angles, can give us a chance to look closer, or to look again from a different perspective. This is a technique shared by another photographer and friend of Southam, Paul Graham.

View this image at <http://tinyurl.com/gwgc3v5>

how we see  
ADVENTURE

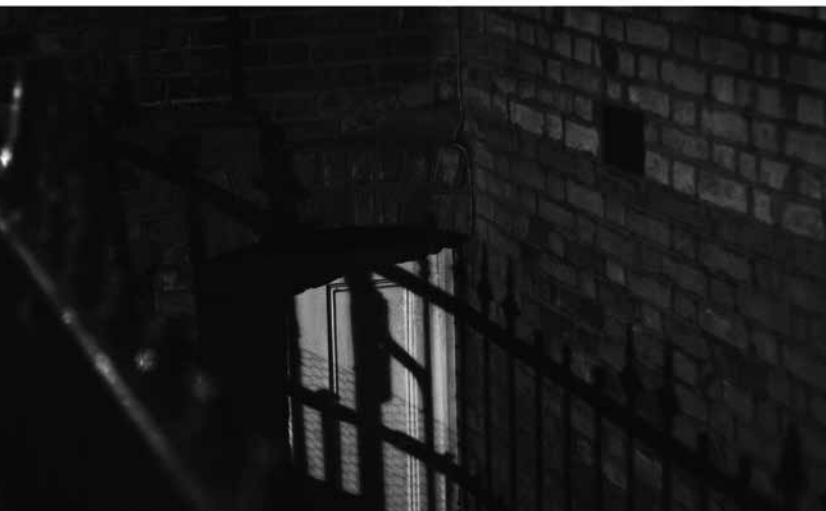




































# Index

**Theme Cover: Vincent Haiges** From the series *The Children of Erg Chebbi*

**I Clare Park Beyond Reach - January.** From the series *Breaking Form: Yellow*, made up of twelve images one shot per month following the death of Debbie's husband, Buz Williams in 2014. Each image was shot in the spirit of Buz, through symbols personal to theirs and Clare's lives, and emerged out of the detailed preparation, the improvisation within the photographic space, friendship, memory, imagination and the creativity engendered by all these.

**2&3 CJ Crosland** With these images CJ was exploring the emotions around 'adventure': the combination of excitement, the thrill of exploration and the trepidation of taking a risk and venturing into the unknown.

**4-8 Benjamin Szabo** Images to accompany original writing *In The Hamster Wheel of Urban Cage* **which can be read at** [www.benjaminszabophotography.com](http://www.benjaminszabophotography.com)

**9-11 Sara Cucè** *Fragility-loneliness, Walls-ghosts-limits, Anxiety-fractures.* From the series, *Street Spirit - Desolation Row*. Big cities, endless crowded roads, busy shops: everything around us moves in a frenetic way and we can't escape the speed of big city life. The paradox of modern life flows through the dichotomy between fullness and emptiness: the street has its own living energy, a powerful identity full of life, movements, sounds - lost bodies run through the lines of the street, alienated and isolated souls lost in the traffic of street life. The aim of my series is to show how the essence of the street is irreversibly linked to human existence, exploring and discovering the positive and the negative, the yin and the yang of city life.

**12-14 Chris Moxey** From the series *Lost in America* - serendipitous moments along life's highways...

**15-17 Sandra Harper** All images from the series *On the Road*. Travelling on the back of an old motorbike, Sandra observed the everyday of lives of people living in the Central Highlands, Vietnam.

**18 & 19 Ernst Schlogelhofer** *3 Men in the Snow.* Adventure is defined as 'an unusual and exciting or daring experience'. Some say that adventure begins in the head. Still, you can find adventure in the everyday. Voltaire, in his book *Candide*, suggested that you do not need to leave your own garden to find adventure. However, I find that a big part of adventure is to experience myself far away and outdoors, with nature all around me.

**20-25 Maciej Staszkiwicz** From the Project *Via Regia*. Via Regia is the 4500km long, 2000-year-old trade route, which extends from Kiev in the east to the Spanish town of Santiago de Compostela. Today mostly a motorway built through the Ukraine, Poland, Germany and Spain, this photographic journey re-enacts encounters with ordinary people and places as has happened for centuries, highlighting how quickly circumstances change along the route in our common Europe - a photographic search for traces of simplicity, close to the land and its inhabitants.

**26&27 and Backflip Cover Erika Anna Schumacher** From the Photobook *ERIKA NOIR* which will be released in 2016. "I read cities and moments like a surfer reads a wave". The light in the streets, the colors of the night become fragmentary image details for poetic staging. A woman wanders and gets lost in the urban night to find images that are like pieces of an unknown story. Movie stills from films, which do not yet exist.

The theme for the next issue is **ON THE STREETS**  
[www.londonphotography.org.uk/magazine/submit](http://www.londonphotography.org.uk/magazine/submit)



# back FLIP

EXPOSURE  
EVENTS  
EXHIBITIONS  
BOOK REVIEWS  
TURNING POINT



# Investigating the Photobook Market

By Tiffany Jones

The Photobook market is booming, so everyone says! Costs of producing photobooks are affordable thanks to digital advances, but does it make economic sense?



'I began my research convinced that photobooks are generally under-appreciated and could reach much wider audiences if the photobook world could just figure out how.'

As a photographer there's a strong possibility you are interested in making or publishing a photobook, or have already done so. Sharing your work with a larger audience is an exciting opportunity, and the creative process of making a photobook allows photographers to explore new modes of visual expression and communication.

But what about the economics of photobook publishing? Could you expect to break even on production costs, or possibly make a financial profit? How optimistic should you be when considering publishing a photobook?

This year I completed significant research for my MA in Publishing at Oxford Brookes University, analysing current dynamics of the photobooks market and whether photobook publishing can be viable in future. Renowned photographer Martin Parr, a prolific maker and major collector of photobooks, has described their cultural value as "a physical and visual connection to people, places and events from the last 172 years of world history," and currently there is a surge of enthusiasm amongst pub-

lishers, booksellers and buyers, suggesting great potential for selling lots of books.

In 2014 I began my research convinced that photobooks are generally under-appreciated and could reach much wider audiences if the photobook world could just figure out how. I read exhaustively on the history of photobooks, the creative process of bookmaking, and whatever I could find about the business of photobooks - funding, marketing, promotion, distribution, and more.

The business of photobook publishing isn't a popular topic for publishers to discuss publicly or write about. Since open discussion is rather hard to find, I directly surveyed photobook buyers, sellers, and publishers, to gather information via online questionnaires. I asked buyers about their interests, preferences, and purchasing habits, to determine what they want in terms of format and production values, and the price they are willing to pay for photobooks. Booksellers were asked about practical aspects of their operations, and how audiences respond to their marketing and promotional efforts. Photobook publishers were asked about their creative and business activities,

funding models, and outlook on the future of publishing.

Culturally, making photobooks is a fringe activity. For the great majority of photographers there isn't a mass market burning to spend money on your book. How the market functions economically and what specific challenges publishers face are mysteries I aimed to unravel.

Smaller photobook publishers are largely concerned with artistic aspects of their work, and commercial concerns are often kept quiet (hint: partly because prospects are not great). While photobooks appear to be 'booming', in reality it is enthusiasm and production that is so. Financially, a publisher is better off preparing for the worst case scenario. Respected publishers like Steidl, Aperture, and Dewi Lewis have been publicly vocal regarding their economic and strategic challenges, and the outlook is simultaneously optimistic and grim.

Publishing printed books is now more complex as demand for digital products increases. Traditional distribution channels are inefficient and can be financially catastrophic for small publishers. This is compounded by the fact that the niche audience for pho-

tobooks is dissipated around the world. To be profitable, self-distribution is the most viable option, but the workload is significant (not least lugging heavy books around to shops and the post office), and expenses mount quickly. Receiving a lucky endorsement by a key critic in photography or photobook publishing can boost sales dramatically, but perhaps just 50-100 photobooks worldwide will become widely acclaimed in a year.

Currently the top routes to finding new publications are via social media, reading book reviews online, visiting bookshops, and through friend recommendations. Buyers are quite responsive to the influence of others and social and physical engagement are integral to the experience of selecting books to buy.

Because specialist bookshops are more easily found in larger cities with a robust cultural scene, people in smaller cities and towns are less likely to be exposed to photobooks. Without being aware of the 'right' networks where new publications can be found, there is decreased likelihood of finding photobooks. Books in high demand can be difficult to find too, as they quickly go out of print.

What do photobook buyers want?

Documentary and street photography are the most popular genres according to the survey. In terms of format, high quality printing and finishing is favoured, along with unique book design. While softback books may be considered less durable or valuable than hardcover books, most buyers are indifferent. Publishers are now successfully producing more softcover books and about half of the 2015 Aperture PhotoBook Awards shortlist were softcover.

The majority of photobook enthusiasts buy fewer than 12 books in a year, and think £25 or £30 is a 'most reasonable' price to pay for a good quality photobook. Therefore, they might expect to budget annual spending of about £360 for 12 books.

The photographer's reputation is by far the most common reason people buy, and they can be particularly swayed if they know the photographer personally.

Buyers have much in common with publishers in their views that author intent, content and design are higher priorities than any particular formats and features. They are driven to buy inspirational books that impact them in psychological and physiological ways.

Booksellers, meanwhile, have unique concerns about formats, given that they need to stock physical books. While Foyles in Charing Cross Road gives a dominant position in the shop to low-priced, independently produced zines, more traditional photobooks and artist's books can be fragile - so sellers must keep them in a pristine condition to justify their higher prices. Economically, 60% of booksellers describe their sales levels as profitable, 20% say they are unprofitable, and 20% describe photobook sales as sustainable (likely a break-even level). Most sellers predict moderate potential for expansion of the market for photobooks. Publishers are most commonly working with fine art photography, photo-based art, landscape, and documentary. They mostly produce print runs of 500-1000 for single-author photobooks. The next common edition size is between 100-500 books.

Currently the top funding models for photobook publishers are 100% publisher funding, or shared funding between the author/photographer and publisher. Other funding may come from institutions, donations, and by generating income from sales of high-priced special editions in order to fund a

## ARTICLE

'The photographer's reputation is by far the most common reason people buy, and they can be particularly swayed if they know the photographer personally.'

trade edition. Each project is approached differently.

One publisher explains, "When publishing special books in such small quantities (300-800 usually), it's impossible to really make money from publishing." Another publisher says they publish photobooks mainly "to bring the books into the world, and to attract other interesting design projects."

Just 16% of photobook publishers describe their sales levels as profitable, and 26% say they are unprofitable. With 58% of photobook publishers describing their sales levels as 'sustainable', it is clear the majority are unlikely to be publishing for financial gain.

One publisher explains that book

pricing depends on the print run: "If the print run is around 500, then a sustainable price is way too much for the current market. In general, sustainable is 5 times the cost of producing a single book. With most of our books in the editions we publish, the cost of a single, normal, book is around €20. Sustainable price would be around €100, though we usually sell these kind of books for around €25-€30. Otherwise they won't sell at all."

Since traditional distribution opportunities are decreasing, photobook publishers are primarily selling directly from their websites and at book fairs. For smaller publishers, sales via Amazon are low. Asked to what extent they think

the market can be expanded in future, 36% responded either 'significantly' or 'massively'. While some publishers are certain that the market will always be comprised of a 'select group of people', others indicate a sense that mass audiences are becoming more attuned with photography as an art form, and in time the photobook will become more widely appreciated. Ultimately, photobook publishers are very passionate about their projects, and are intent on creating art books that have a tremendous impact on audiences. There is a widespread, shared commitment to consider each photobook as an individual object requiring a unique approach to design.



## EVENT

## London Street Photography Symposium

In August, London will host the Street Photography forum - just in time to inspire you for fLIP's next theme 'On The Streets'.

This symposium, organised by Jason Reed, brings together photographers for a weekend of talks and reviews and

more importantly, to share experiences and discuss their diverse views. On the Saturday attendees meet at the Hat and Tun pub in Hatton Wall EC1. We have the pub for the whole day and this will be a chance to meet and get to know each other.

Sunday's more cerebral theme will be at the Proud Archivist in De Beauvoir Town N1 - a superb venue for talks and some refreshments on the Regents Canal. The day will be filled with presentations by well-known and highly experienced photographers in-

cluding Nick Turpin and Matt Stuart from inPublic. There will be a presentation on publishing in today's photographic climate by Anne Waldevogel of Hoxton Mini Press - and a panel-led discussion at which attendees will have an opportunity to raise questions and debate issues relevant to street photography today. Guests are also encouraged to bring examples of portfolios and/or projects.

*The London Street Photography Symposium, August 20 & 21, Tickets at £50 available at <https://www.eventbrite.co.uk/e/the-london-street-photography-symposium-tickets-21895522096>. For further details please contact Jason Reed at [jasonlrreed@sky.com](mailto:jasonlrreed@sky.com)*



© Matt Obrey

Overall, my research findings show that diminishing distribution channels and lack of visibility in bookshops have forced publishers to reduce their print runs and caused photobooks to disappear from public view. Publishers, sellers, and enthusiastic buyers are under pressure to keep the market alive via online social networking and collective book promotion.

Photobooks have entered the realm of modern art, however, with institutions like Tate Modern and Museum of Modern Art purchasing for collections and displaying photobooks in public exhibitions. The white-glove treatment of photobooks has placed them on a cultural pedestal, and they are considered highly collectable works of art that can also fetch high prices at auction.

An influx of smaller imprints has increased diversity in contemporary photobook publishing, presenting a need to define new genres of publication. Overall, working to improve subject classifications for Photography books would help wider audiences discover a range of books. Publishers would also benefit by considering their audience in the early stages of book development and design publications more specifically for different readers.

For photographers, enthusiasm for producing printed books doesn't seem to wane, and contemporary photobooks continue to evolve with exciting new forms of storytelling, design and presentation. Many publishers think too many photobooks are being produced now, with work that doesn't suit the book format; that more careful consideration should be taken before rushing to publish. Given that the photobook world is more competitive than ever, understanding how the market functions will help avoid unexpected surprises.



## EXHIBITION HIGHLIGHTS

**Edward Barber: Peace Signs.** Taken originally to gain publicity for the anti-nuclear protest movement in 1980s Britain, this collected body of work, *Peace Signs* today represents an important social document of these major protests against the presence of American nuclear cruise missiles in Britain. *Until 4 Sept at the Imperial War Museum, Lambeth Road, London SE1 6HZ P*

**William Eggleston Portraits.** This exhibition of 100 works surveys Eggleston's full career from the 1960s to the present day and is the most comprehensive display of his portrait photography ever. *21 July to 23 Oct at the National Portrait Gallery, St Martin's Place, London WC2H 0HE*

**Made You Look: Dandyism and Black Masculinity.** This exhibition brings together a group of geographically and historically diverse photographers whose imagery explores black masculinity as performance, as play, as invention - in particular through the adoption of a dandy-esque persona. *Until 25 Sept at The Photographers' Gallery, 16-18*

*Ramillies Street, London W1F 7LW*

**New Blood.** Showcasing the work of Matt Black, Carolyn Drake, Sohrab Hura, Lorenzo Meloni, Max Pinckers and Newsha Tavakolian, six photographers who have recently joined the ranks of *Magnum Photos* as nominees. *Until 29 July at Magnum Print Room, 63 Gee Street, London, EC1V 3RS*

**Explore Terence Donovan: Speed of Light.** This is the first major retrospective of Terence Donovan (1936-1996) one of the foremost photographers of his generation. Donovan rose to prominence in London as part of a post-war renaissance of the creative industries and came to represent a new force in fashion and, later, advertising and portrait photography. The exhibition comprises a compelling mix of classic and well-known vintage prints as well as previously unpublished material and a selection of his video works. *Until 25 Sep at The Photographers' Gallery, 16-18 Ramillies St, London W1F 7LW*



Arts Council Collection, Southbank Centre, London © Dennis Morris

**Dennis Morris.** This exhibition is part of a large body of work entitled *Southall - A Home from Home* taken over a period of eight years, [1974-1982], capturing a glimpse into the Sikh community of Southall. *Until 26 Aug at Riverside Gallery, Watermans Art Centre, 40 High Street Brentford TW8 0DS*

**Fox Talbot: Dawn of the Photograph.**

A major new exhibition on William Henry Fox Talbot, polymath and pioneer of Victorian photography, showing one of the world's most comprehensive and important collections of his work. In the nineteenth century, as the industrial revolution boomed, Fox Talbot revolutionised culture and communications by inventing the negative-positive process, a technique that formed the basis of photography around the world for over 150 years and immortalised him as father of the photograph. *Until 11 Sep at The Science Museum, Exhibition Road, London, SW7 2DD*

**Edmund Clark: War of Terror.** This thought-provoking exhibition brings together several series of work by artist-photographer Edmund Clark that explore the hidden experiences of state control during the 'Global War on Terror'. Looking at issues of security, secrecy, representation and legality, the show focuses on the measures taken by states to protect their citizens from the threat of terrorism, and the far-reaching effects of such methods of control. *28 July - 28 Aug at the Imperial War Museum, Lambeth Road, London SE1 6HZ*



© J.H. Lartigue © Ministère de la Culture - France / A.A.J.H.L. 'Mamy and Janine Dupuis under the soft top of Jacques Dupuis's Pic-Pic, her father, La Baule, 1915'

**Jacques Henri Lartigue: The Blink of an Eye.**

A new show exploring the 'snapshot' world of Jacques-Henri Lartigue (1894-1986), as seen through the eyes of author William Boyd, a lifelong devotee of Lartigue's luminous views on life. *Until 8 August at Michael Hoppen Gallery, 3 Jubilee Place, London SW3 3TD*



Market Stall in Islington © Dorothy Bohm

**Dorothy Bohm: Sixties London.** Step back in time and discover the diversity of 1960s life in London through the lens of Dorothy Bohm, with photographs from all walks of life, from schoolchildren to fashion-conscious young adults to market traders. *Until 29 Aug at the Jewish Museum London, Raymond Burton House, 129-131 Albert Street, London NW1 7NB*



Untitled, c.1970 (Devoe Money in Jackson, Mississippi) by William Eggleston, c.1970 © Eggleston Artistic Trust



Stormy night. Laos. 2011 © Sohrab Hura/Magnum Photos



## MEMBERS' BOOKS

**Steve Ferrier****Fortunes of War**

Self-published, Newsprint

*Reviewed by Benjamin Szabo*

**T**his landmark roundabout once known as Laindon Cross, is on the A127 midway between London and Southend, and is named after an old public house whose history dates back to the late 1700s. Myth says it was originally constructed to accommodate captured French officers during the Napoleonic war, but more recent and reliable sources say that it was a popular and lively stopover spot first for horsemen and later for visitors driving through towards the seaside. The original pub closed in 1928 when the New Fortune of War pub opened

on the north side of the A127. Fortune of War is no longer a roundabout and the formerly busy public house has been demolished and redeveloped as a residential site named Walnut Close.

This collection of photos by Steve Ferrier guides us on a tour around the surrounding post-rural area covering Laindon and Basildon. The images are unforgivingly bleak. A naked reality of a town that seems to have managed to stop time somewhere in the 60's or 70's; uninspiring architecture, old cars and caravans, empty and soulless streets, wooded parks and the constant grey skies all make you hope that this town saw

better times in the past.

The newspaper-like presentation compliments this series very appropriately and if architectural urban photography is your thing this might be for you. As for me; this is how I picture the post-Brexit Britain. Bare, looked after but without much love.



'The newspaper-like presentation compliments this series very appropriately and if architectural urban photography is your thing this mag may be for you.'

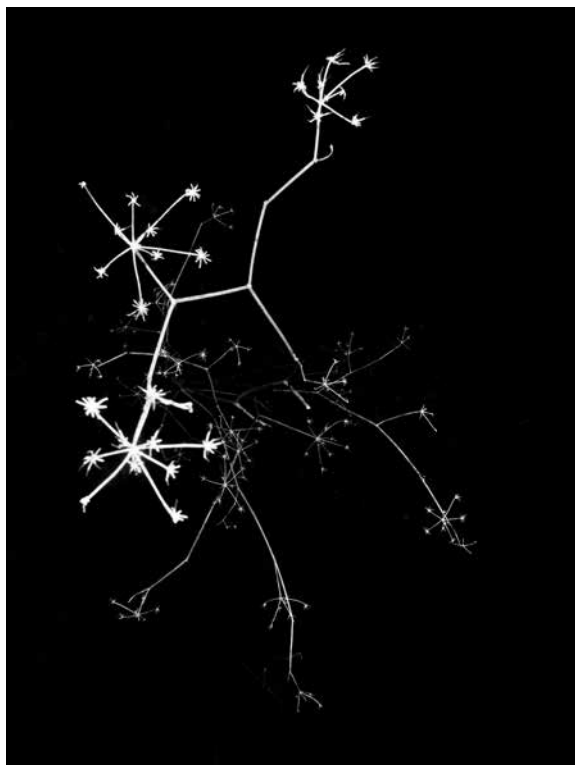


# Turning Point

## A Series of Incidents and Opportunities

'INDAGO' by Yurian Quintanas Nobel

'This was my goal, to show how everything comes from the same place and how finally a plant, the stars or a neuron have many things in common.'



**I**ndago is a work which comes from contemplating the natural environment and its different guises. Yurian Quintanas (b.1983) discovers abstract forms in nature and transposes them into altered contexts and meanings, reflecting states of mind as well as inner feelings. His images conjure up the night, and they speak to the viewer of man and nature, and of life and death. It's a work that plays with abstraction, accentuated light and shade and deep and rich black and white tones, ultimately open to interpretation, waiting to be transformed, and to evoke individual and personal experiences.

The work's narrative begins with the story of a man who lives away from the world in the middle of the forest; a man who shapes and sometimes destroys his environment, yet who also blends into and eventually forms a part of it. The title *Indago*, translates into *I investigate, I inquire*.

Yurian has selected this image as central and exemplary for this series, in which he addresses the relationship between humans and nature, and talks about the appearance of things and the transformation of the elements. Speaking to fLIP he says: "I think this picture is an example of how the appearance of things can change depending on whose eyes are looking.

Throughout the work I was experimenting with forms, and playing with the light of the flash in the darkness of the forest. Later when I saw this picture on my computer I realised that it reminded me of a sort of constellation or even a neuron. This was actually my goal, to show how everything comes from the same place and how finally a plant, the stars or a neuron have many things in common."

Speaking of his motivation behind the series, he adds: "My previous projects were more documentary in nature and at some point I felt needed to change and develop my photographic narrative style. So I started this series because I wanted to find a new way of expression through photography. Although this picture was not the first one I shot for this work, it represents exactly the kind of image I wanted to create; a picture of something simple that can suggest other things, a picture between reality and abstraction."

*Indago has been published in book format by Ediciones Anomalas (www.edicionesanomalas.com) and you can see the full work at www.yurianquintanas.com*

# Contributors

**CJ Crosland** is a self-taught artist and photographer who uses whatever experiences life brings, seeking to capture the essence of their individual experience and the powerful emotions that are central to it. Their work has been described as exploratory, introspective, poetic and powerful. [www.cjcroslan.com](http://www.cjcroslan.com)

**Sara Cucè** is a London-based photographer, currently studying Photography at London Metropolitan University. Passionate about every medium that could help her to express her inner microcosm, she characterizes her photographs with an accurate blend of photography and poetry. [www.cucesara.wix.com/memories](http://www.cucesara.wix.com/memories)

**Steve Ferrier** is a photographer interested in the social landscape, the transient landscape and poking about. [www.stuconfli.tumblr.com/www.flickr.com/photos/stuconfli](http://www.stuconfli.tumblr.com/www.flickr.com/photos/stuconfli)

**Caroline Fraser** is an abstract landscape photographer who works using multiple exposure and in-camera movement. She studied at Central St Martin's for a PG cert in photography. On her blog An Ordinary Life, she writes about her photographic exploits. [www.carolinefraser.org](http://www.carolinefraser.org)

**Vincent Haiges** is an amateur photographer with a particular interest in documentary photography, focusing on issues of global inequality as well as the transformation of traditions and cultures in the modern world. Based in London, he is currently writing his final MSc dissertation on 'Politics of Conflict, Rights and Justice' at SOAS, University of London. [vincent.haiges@gmail.com](mailto:vincent.haiges@gmail.com)

**Sandra Harper** is a Brighton-based photographer with an interest in people and their life stories. She lets her feelings and instincts guide her visions. [www.sandra-harper.com](http://www.sandra-harper.com)

**Tiffany Jones** is a photographer, editor and publisher. She started the visual arts imprint Overlapse in 2014 and this year completed an MA Publishing at Oxford Brookes University researching the contemporary photobooks market. [www.tiffanyjones.co.uk/www.overlapse.com](http://www.tiffanyjones.co.uk/www.overlapse.com)

**Alexander Nicholas Khan** loves adventuring and immersing himself in the most unknown, hidden, obscure and unfamiliar places because he feels that they hold the greatest experiences. He works as a waiter around Europe, saving up only to hit the road again.

**Susu Laroche** is an anagram of Chaos Rule Us and translates to Awakening the Rock. A photographer and filmmaker of Egyptian/French descent Susu works with hand-developed analogue 16mm+35mm from her studio in London. Susu is working on a Tarot card deck, a film and sculpture installation and screenings of various features about evil people doing terrible things. [www.susularoche.com](http://www.susularoche.com)

**Daniel Loveday** is an undergraduate student at Canterbury Christ Church University, studying photography. He works with environmental portraiture, within the documentary practice of photography. Each of Daniel's series works as a way of collecting a final portrait of the places and people he has met and grown up around. [www.danielloveday.wix.com/dlphoto](http://www.danielloveday.wix.com/dlphoto)

**Chris Moxey** is a London-based street photographer who also photographs houses with faces and abandoned places. [www.chrismoxey.net](http://www.chrismoxey.net)

**Andrew Newson** is a private photography tutor based on the Kent/Sussex border. He runs photographic courses and events and does one-to-one tuition. [www.andrewnewson.co.uk/hello@andrewnewson.co.uk](http://www.andrewnewson.co.uk/hello@andrewnewson.co.uk)

**Clare Park** MA RCA explores photographic self-image through the use of symbol and metaphor, having begun developing this work through personal narratives of her own life journey and reflections upon being a dancer. The body, movement and collaboration are the keys to Clare's photography, whether for commissioned portraits or personal projects. [www.darepark.com](http://www.darepark.com)

**Yurian Quintanas Nobel** has assisted photographers from *National Geographic* following his degree in Photojournalism. For his personal

projects he has received numerous awards and fellowship including *Magnum*, *Paris Photo*, and *PhotoEspagna*. His work has been published widely including *Burn Magazine*, *Fotografia Magazine*, *F-Stop Magazine*, *Lens Culture*, and *Ojo de Pez*. [www.yurianquintanas.com](http://www.yurianquintanas.com)

**Ernst Schlogelhofer** was born in Vienna and these days divides his time between Vienna and London. Ernst completed an MA in photography at the London College of Communication in December 2015. [www.albumen-gallery.com/index.php/photographers/ernst-schlogelhofer](http://www.albumen-gallery.com/index.php/photographers/ernst-schlogelhofer)

**Erika Anna Schumacher** studied photography, painting and interdisciplinary work from 2006 to 2010 at the Free Academy of Fine Arts in Essen, achieving a distinction. She lives and works in Dusseldorf and has exhibited in various places including Bonn, Cologne, Essen, Dusseldorf and Miami. [www.erika-anna-schumacher.de](http://www.erika-anna-schumacher.de)

**Maciej Staszkiwicz** was born in Poland in 1983 and immigrated in 1986 to the south of Germany. An alumni of University of the Arts in Mannheim, he lives and works as freelance photographer and filmmaker in Tübingen, Germany. [www.maciejstaszkiwicz.de](http://www.maciejstaszkiwicz.de)

**Benjamin Szabo** is a London-based photographer who specialises in people photography including portrait, headshot, street, event, commercial and fashion photography. He has exhibited in London and internationally and his work has been published in magazines in the UK and Spain. [www.benjaminsszabophotography.com](http://www.benjaminsszabophotography.com)



ISSN 1746-4153



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