

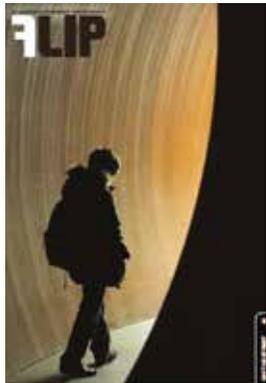
for LONDON INDEPENDENT PHOTOGRAPHY

# FLIP



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# London Independent Photography



#35 On the Streets, Winter 2016

Cover image Maggie Raiton

Back Image: Miguel Fonta

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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Application details are online at

[www.londonphotography.org.uk/joinLIP](http://www.londonphotography.org.uk/joinLIP)

## Submissions

The theme for the next issue is **ON THE STREETS**

Submissions are accepted online, for guidelines go to

[www.londonphotography.org.uk/magazine/submit](http://www.londonphotography.org.uk/magazine/submit)

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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.

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## Editor's Note

**W**elcome to fLIP's winter edition where we will be taking you ON THE STREETS.

As a photographic community rooted in London, street photography has always been an important part of LIP and this has again been confirmed by the volume and quality of submissions we have received in response to this theme. Many thanks for all your enthusiasm and your interesting reflections!

In keeping with the wider development in contemporary street photography, submissions have been wider and more diverse than those considered as classic street style; often moving away from finding the 'decisive moment', interpreting the theme in a wider context, contemplating the human environment – and reflecting on our impact on the city and community that surrounds us. Of course, there was classic street photography, from both London and further afield, but others had captured something else, either by focusing on people in their urban environment – or by portraying urban scenes, where humans are not directly depicted, however their impact on the scene is chronicled.

So, with great variety and quality to choose from, this issue is colourful, packed with images, and hopefully entertaining and thought-provoking during winter time.

Many members have asked for more advance notice for the themes in order to have more time to develop work for submissions; hence we have decided to release two new themes for the 2017 issues. The theme of next year's spring issue will be *Reflections*, followed by *Storytelling* for the summer issue. The submission deadlines will be confirmed nearer the time but earmark February and June respectively. For the summer issue we are hoping to concentrate on visual narratives, which can take some time to develop.

As we conclude 2016 with this issue, the fLIP team wishes you a happy festive season and lots of creativity and inspiration for 2017.

Best wishes,

Frank Orthbandt

editors@londonphotography.org.uk



## Letter from... Bondi Beach

By Katie Waggitt

**I**'d been living in Sydney for a while, immersing myself in everything Antipodean when I started thinking about the central role of the beach to the Australian way of life. When I started taking photographs on Bondi Beach I set out to explore what 'the beach' means to people, asking beachgoers to write down one word that they associate with this shared space. And there were so many: childhood, escapism, freedom, arrogance, relationships, memories, tradition, routine, family, community. The list goes on...

At first glance Bondi may appear tacky, commercial, even dirty – but when you delve into it you learn to love it. It's beautifully ugly. When I take photographs on Bondi I'm attracted to this juxtaposition. Its man-made surroundings are unsophisticated: the sixties-style architecture with paint peeling off the



walls, the worn iron railings and red bricks. It's as though everything was built ad hoc, with no thought of design or style. But scratch beneath the surface and it's something else.

Bondi is a symbol of Australia's laidback, outdoor lifestyle and the country's iconic 'sun, sea and sand' image. Diverse in class, culture, nationality and age, it acts as a representation of Australia's modern democracy. Everything happens on Bondi; from skating to dancing, surfing to bronzing, it's a hub of boundless activity. It presents us with bustling children and gossiping mothers, surf-clad teenagers



'Bondi is a symbol of Australia's laidback, outdoor lifestyle and the country's iconic 'sun, sea and sand image'. Diverse in class, culture, nationality and age, it acts as a representation of Australia's modern democracy. Everything happens on Bondi.'

and backpackers in their droves. Body builders troll the shores, whilst the young and beautiful while away Sunday afternoons lazing by the barbecues. It's a playground for every aspect of social interaction.

This photograph is from a series of portraits which explore the varying characters and identities that Bondi puts on show. Through making portraits on a beach that's so integral to the city of Sydney, I've been able to meet and interact with the many characters that contribute to the city's makeup. And in this way the camera has been a vehicle for me to get to know a city in ways that others cannot.

# Johannesburg on the Move.

By Rashida Mangera



'All the images captured were grab shots and have not been edited.'

This project is based on memories, migrations and reconnecting with that which has become unfamiliar with time.

Johannesburg is where I lived as a child and young adult. It's also where I went to University and graduated as a medical doctor. Postgraduate studies took me to Toronto, which became my second home when I stayed on and set up practice as a paediatric neurologist. I moved to the UK when I got married. Hertford and now London are home.

"So where is home?" I am often asked. Home is where I am currently living. I carry with me memories of and from my other homes.

I grew up in Apartheid South Africa as a 'non-white' person. When apartheid ended with the first Democratic Elections in 1994, I had been living in Canada for many years. Four years later I moved to England, after which family ties ensured frequent visits to Johannesburg.

Johannesburg is also known as eGoli, the City of Gold, and affectionately as Joburg and Jozi. The city has changed over the years and so had I. We became strangers. It was time to reconnect with my first home through photography.

My first project had a serendipitous start. Joburg's

jacaranda trees blossom in early Spring, transforming large swathes of the city with their purple canopies. On a visit to the rooftop of an apartment block to view the spectacular trees, I met a group of women who live in small rooms at the top of the building, many sharing communal bathrooms and kitchens. They are employed as domestic workers by tenants in the apartment block. These women form the backbone of South African society but they are largely undervalued as workers. The women invited me into their 'homes'. I did a series of environmental portraits of Live-In Domestic Workers. The women were given printed photographs.

As it was not safe to wander around the city with or without a camera, I joined the Joburg Photowalkers and also went on guided walks in the city. These were fun events but I needed to explore the city on my own. I decided the safest way to do this would be to drive around in a car, with doors locked and windows shut. Armed with a small compact Canon G12 set on auto-mode, on my lap and covered with a t-shirt, I went on drives around the city. The t-shirt offered protection as I did not want to encounter a 'smash-and-grab' moment when stopping at a red traffic light. With hindsight, taking photographs while driving may have been a bit of a crazy idea. All the images captured were grab shots and have not been edited.



# STATIC TENSIONS

By Oliver Raschka

'Our relationship to the omnipresence of mass media and advertising in urban spaces is ambivalent'

**S**TATIC TENSIONS is about the impact of the omnipresent, mass media advertising in urban spaces. The paired images reflect the tensions we are confronted with when we walk through the city and each diptych shows two separate, photographed urban street scenes. These images are candid, not staged - but always subjective.

Living in a city, we are used to the constant availability of shopping and leisure opportunities that may be taken for granted in Western civilization. However, our relationship to the omnipresence of mass media and advertising in urban spaces is ambivalent. In a positive way, media and advertising means prosperity, knowledge and modernity. But with the city being a shopping temple we have also to deal with issues of information and sensory overload, social exclusion and cultural decline. Which aspect prevails often depends on the situation and it varies over time, thereby, our view depends on the understanding of the social and economic order and culture of our society.

The embedding of mass media spaces into the adjacent urban architecture of buildings, shop windows, subway stations, and market places is where *STATIC TENSIONS* sets in. The series focuses on the visual overload of the individual due to an artificially created dream world. In a figurative sense *STATIC TENSIONS* stands for the fact that we live in times of global and local tensions. Personal, sociological, cultural, territorial and economic developments influence the individual and the society. *STATIC TENSIONS*, a well-known term in mechanics, describes the point at which material breaks. This can be interpreted as a situation when viewpoints become blurred.

The images shown reflect the visual overload of the individual by intense black and white contrasts, photographic reduction and compaction of the motifs on site, and unusual perspectives. The absence of



colour emphasizes the connections of these complex urban constructions, which are essential parts of human perception levels. Image pairs, which often seem to be very unconventional acting collages, highlight the confusion of senses. At first sight, it seems that the former has nothing to do with the latter, but it is the eye of the viewer, which holds these collages of perceptions together.

For me *STATIC TENSIONS* is an example of how well-known urban traces can be found and interpreted. The images may not only engage people



in the hidden beauty of their personal environment but also in the meaning of objects and media concepts of public spaces. As a result, showing the transformation of everyday motifs into an art form, without losing their urban rawness.

Currently the series contains over 46 images taken in Germany, Great Britain, Austria and Italy. The editing of the series and a complete photobook dummy were realized during the Lichtblick School Masterclass 2015/2016 by Wolfgang Zurborn and Markus Schaden.

'The series focuses on the visual overload of the individual due to an artificially created dream world.'

# On not being a Street Photographer

By Peter Luck



In 2001, a few years before I returned to photography and started taking it seriously, I saw an exhibition *Open City: street photographs since 1950* at MoMA Oxford and I bought the catalogue. The work was varied: Nigel Henderson's documents of East End street life, Catherine Opie's monumental cityscapes, Susan Meiselas in Nicaraguan street warfare, Terence Donovan's overcoat ads, Jeff Wall, Allan Sekula, Daido Moriyama, Lee Friedlander and still others. The scope offered by the street was impressive; I thought of this wide field as 'street photography' and could locate my own growing concerns for documenting the urban topography within this field.

Then, through attendance at a workshop conducted by *iN-PUBLIC* at Tate Modern, I learnt that the term has its guardian devotees and that to them its meaning is something much narrower, a pure and reactive photography. This narrower definition holds little interest for me yet much of my own photography is in the street. I once instigated a street-based group project, the *LooseTraverse*, intended as an exploration of London, and now continue with a cross-town walking project taking me (very slowly and intermittently) from Rainham to Harmonds-

worth. I have exhibited images from the length of the Commercial Road and investigated social housing as a member of the *Transition Group*. In fact, if one sets out to show the space of the city, then inevitably one produces street photographs but one is not a Street Photographer. So be it. I settled ages ago on the term 'topographic' to describe what I do.

But this is still not a wholly satisfactory term. There is an increasingly political or historical edge to my choice of subject which, despite the openness of the topographic to such use is not described or clearly evoked by that term. If it is investigating the state of the urban through attention to urban space (which it is), then perhaps it is 'urban photography'.

This is a wonderfully loose, baggy term which encompasses perhaps any photography which sets out to account for an aspect of the urban (so would include Street Photography while emphatically not being defined by it). But 'urban' no longer refers solely to the city; an urban culture pervades the entire geography of the West. On this island the culturally self-sufficient rural ceased to exist at least a hundred and fifty years ago. London Gateway, the great new container port near the mouth of the Thames stands

with a wide belt of farmland between it and the nearest settlement, Stanford-le-Hope. It is vast, it is thoroughly mechanised, computer-controlled, but it is remote from the city, far from the street. And yet it is wholly meshed into our ordinary lives even in the quiet and decorative suburbs and the pretty villages.

Although I have visited London Gateway twice this year, I have not photographed there. I shall do so but at this point the definitions are strained to breaking point. Obviously this would not be street photography, however defined. To be considered as urban photography one must ignore the un-urban site and rely on the cultural generality of an urban society. Perhaps it is a modernist photography dealing with the onward roll of technological progress; or politico-economic showing the mechanics of globalisation. Perhaps it has a memorial aspect if one finds traces of the earlier chemical works that have survived remediation. The definitions slide towards irrelevance, perhaps still useful in emphasising the various aspects of a work in photography or giving a conditional handle on it as my topographic does but, as prescriptions, they become voluntary straitjackets. The work is the work. End.

'In classifying images as 'urban' maybe one needs to rely on the cultural generality of an urban society; perhaps it is a modernist photography dealing with the onward roll of technology and progress.'

# Through a Glass Darkly

By Nick Turpin

I've always only been interested in candid public photography, whether it be traditional street photography or a series that explores a particular aspect of modern city life. *Through A Glass Darkly* started with a simple observation; a bus window in winter, seen from a roadside cafe seat.

I start a lot of projects and finish very few, but right from the beginning I loved the pictures I made of people on the winter commuter buses, anonymous and lost in thought. The camera managed to find extraordinary beauty in the condensation, rain and dim artificial light. I loved the few moments of intimacy that the long lens gave me; the brief look into the everyday life of a complete stranger. Standing out in the dark, cold and wet, I could go completely unnoticed by those in the warm, lit and damp interior of the bus.

People in transit seem to be between two worlds, they've left one place and the persona they inhabit there - but they haven't reached their destination and the person they will be when they arrive. Are you the same person with your work colleagues that you are with your partner and family? The people in my pictures seem to be caught at a moment when they are not in acquaintance with anyone they know. They are just themselves... anonymous in a big city.

There is much theoretical debate about the degree to which the photograph can be a document of reality but I believe there is at very least a strong relationship between the photograph and the scene recorded. While in recent years lens-based artists have used the camera and the computer to record their imagined fabrications, for me, freezing reality for us to hold and inspect over time undoubtedly remains the camera's best and most rewarding trick.

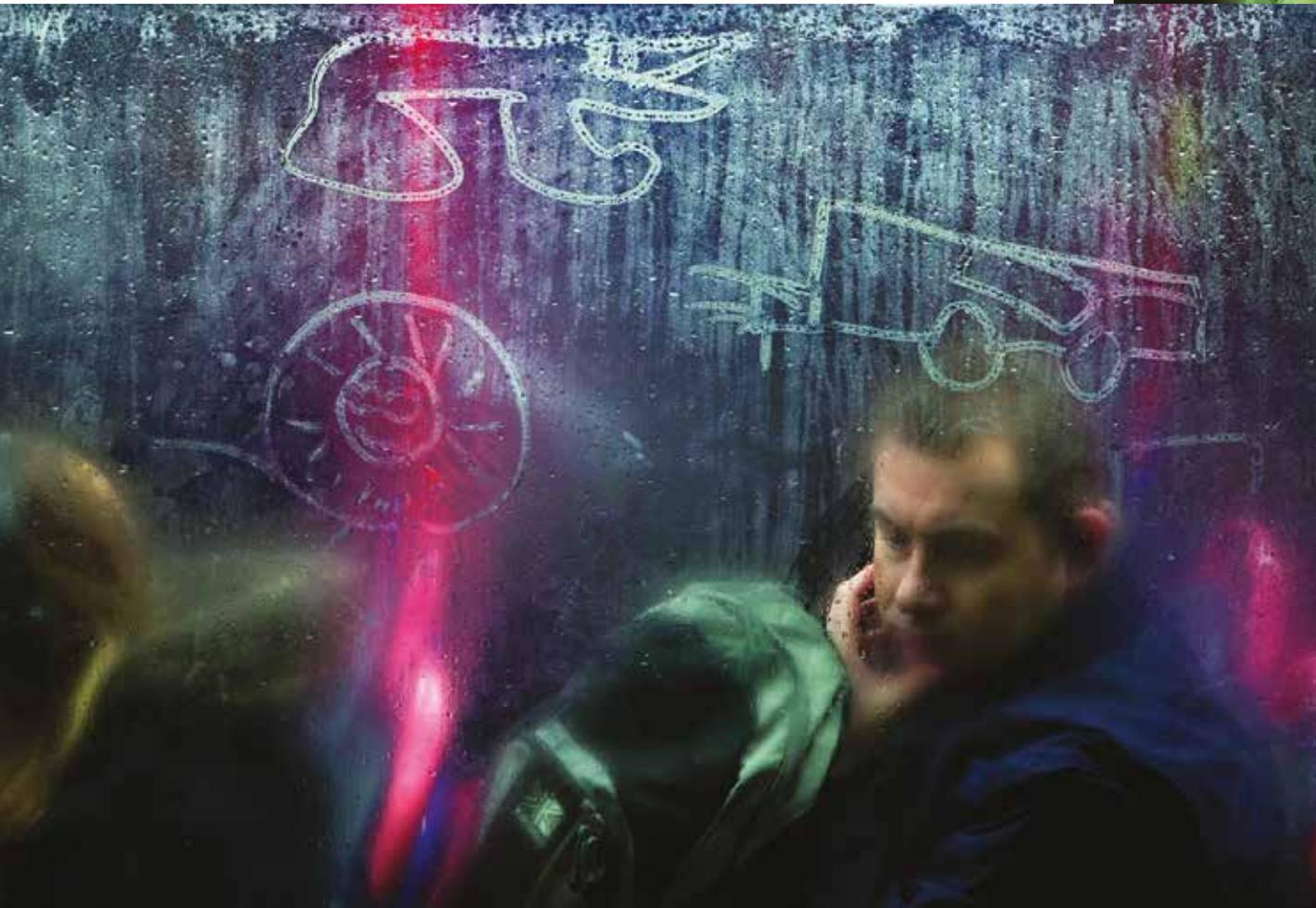
The pictures were shot with long lenses, handheld at 1/40th second and would not have been possible without the image stabilised lenses and high ISO performance of the modern cameras I used. The buses travelling from the City of London down to the suburbs of Clapham, Dulwich and Tooting stopped for only a moment which gave little time for choosing a subject, bracing myself, focusing and slowing my breath to make a few frames. If I drank a strong coffee they wouldn't come out sharp.

*Through a Glass Darkly* was published as *On The Night Bus* by Hoxton Minipress on the 17th November 2016.

'The camera managed to find extraordinary beauty in the condensation, rain, and dim artificial light. I loved the few moments of intimacy.'



'People in transit seem to be between two worlds, they've left one place and the persona they inhabit there - but they haven't reached their destination and the person they will be when they arrive'





# Made in Chengdu

*By Larry Hallegua*



**W**andering around outside, sometimes inside, taking candid photographs on instinct and whim, is immensely satisfying, especially when blessed with a rich new landscape and culture to explore. Alex Soth once said that the big revelation for him was that he needed to travel. He didn't know he needed to travel, but he later learned that he thrives on it.

In 2014, after shooting for a long period in London, I was desperate to get away to somewhere more 'exotic', that somewhere being Chengdu, the capital of the Sichuan province in the west of China. I was fortunate enough to land a job there, teaching English in a primary school for a year.

Over the last decade, Chengdu has witnessed rapid economic growth, with the influx of westernised shopping malls, retail chains and modern high-rise apartment blocks signalling the explosive growth of gentrification and consumerism, among the wealthiest and emerging middle classes. The city, which has a growing population of over 14 million, is one of China's 'pilot reform regions', giving local authorities extraordinary powers to experiment with voracious develop-

ment projects, such as heavy investments in infrastructure, including the expanding metro system, as well as the building of new schools to cater for the large migration of rural workers and increasing urbanisation.

Being my first visit to China, I didn't know what to expect. I was among only a handful of foreigners living in Xipu on the outskirts of the city, and would receive daily stares from locals who rarely saw or mixed with foreigners. Taking street photographs became a way for me to connect and adjust to my new surroundings and culture. When I first arrived, I intended to capture some of the relaxed Sichuan lifestyle which the region was popular for; outside tea drinking and mahjong playing were frequent scenes in my neighbourhood; however, within a very short time, I was shooting everywhere, from the school where I worked, to inside the city metro, and while I didn't set out for the photos to be prescriptive or documentary, I tried to highlight some of the entrenched behaviours and quirks that intrigued and bewildered me. Guided by a desire to capture physical synergy amongst the chaos of everyday scenes and elements, I began recording, albeit in a whimsical manner, a city experiencing a growing sense of self confidence, with sweeping economic and social transformation.



To and from work, during lunch breaks, or at the weekend when I roamed into the centre of town, I was continually in search of candid moments that commanded my attention and offered the chance of intimate yet indirect engagement. Most of the time however, people immediately noticed me, before even seeing the camera. As a result, I became the subject and their behaviour changed, making it difficult to take shots from their front without them looking or staring directly at me.

When making photos, I want to share and inspire the same curiosity I have out on the street with my audience. Sometimes the process of hunting for that ambiguity or poetry can be a long, frustrating and tedious challenge, but a rewarding one nonetheless. Even harder is to build a strong narrative that sufficiently tells a background story as well as lots of individual ones. If I returned to Chengdu, I think I'd approach a new series from a more documentary perspective, well, at least somewhere in between art and documentary. I'd focus on a small group of individuals, telling cohesive personal stories, but shot with a similar aesthetic.

'I was among only a handful of foreigners living in Xipu on the outskirts of the city, and would receive daily stares from locals who rarely saw or mixed with foreigners.'





'When making photos I want to share and inspire the same curiosity I have out on the street with my audience. I want to share and inspire the same curiosity with my photos. Sometimes the process hunting for that ambiguity or poetry can be a long, frustrating and tedious challenge.'



## In Focus: The Female Viewpoint

Interviews by Chris Moxey

**W**here are the female street photographers?" people ask... "There seem to be so few." Well, the answer is that there are many; more than you might imagine. Look closely and you'll find they're out there... wandering round, observing and taking pictures. And they're creating some amazing bodies of work. FLIP spoke to five of the best, about how they got started, their influences and their inspirations.



**Galia Nazaryants** was born in Moscow but now lives in Cyprus. Her work has been exhibited in several different countries and she has self-published four books. [www.galnazaryants.com](http://www.galnazaryants.com)

**Galia, before you came to photography you already had a successful career as a translator, so I'm guessing it wasn't something you always wanted to do as a child but that it's become very important to you. Could you tell us a bit about how it came about? Do you still take on translating work to help fund your trips?** My childhood dream was to become an architect although that somehow got forgotten as I was growing up. That was partly the reason I went to study Interior Design in 2003; I was always fascinated with homes and structures. It was too late to start a career as an architect so Interior Design kind of satisfied my heart's calling. My love of photography emerged then and consequently shaped and keeps shaping my life. Occasionally I take a translation, a photo assignment, or even get lucky and win a photo contest that enables me to continue my photographic journeys.

**Apart from your photography you have an interest in art, cinema and architecture. Do you find these sources of inspiration for your practice as a photographer?** Good architecture, design and cinema are more about pleasure, enjoyment and appreciation. The only inspiration I need for my shots is newness, fresh sight, the unknown; that's why my photography goes hand in hand with travelling. However, my love of geometry and patterns is clearly visible in my work.

**In your work I feel there's a crossover between street photography and documentary. I don't know if this is something you feel yourself. In your images I don't generally see any interaction with your subjects, unless it's when someone has spotted you and smiles – but I am curious if this is the case when you're doing a more documentary project?** If you believe that street photography is anything photographed in the street than yes I am a street photographer; however, the common approach of typical street photography, i.e. catching the funny and ridiculous in the streets does not appeal to me. I look instead for dignity, harmony and beauty - so documentary photographer probably suits me better. But I don't do projects, I just collect magic moments in the streets and try to do it with a fine art approach. I look at each of my shots as if it would be a painting, preferably with a surreal feel, and with the right composition, harmonious lines, shapes, colours. Narrative is the last thing I think about. Better to say I don't think at all as 'not thinking' is my method. I just observe and react and it works, and finally a narrative comes through.

**Tell us about your relationship with Cuba. What is it about Cuba and the Cuban character that appeals to you? I've read that it was a dream destination and now you've finally been and have done a series there do you see this as ongoing? Considering it's a time of rapid change in Cuba, do you intend to go back, in order to record the changes?** When I was a child my father brought home a thick Spanish/Russian dictionary which his friend had used to protect some prints he had given him.

That friend had worked in Cuba, which is why he had the book but it landed up on my book shelf. Much later, when I got to study Spanish, my first-choice language, I started using the book - and then for many years there were stories, encounters, experiences, dreams etc, all around Cuba. I always felt it was a place dear and special to me and I have no explanation why and in fact I don't need one; when I landed there my feelings were proved right. I shall definitely return when the possibility arises not because I want to record changes, but in going after Cuban magic moments, hopefully changes will be recorded.

**You seem to have spent quite a lot of time photographing in the Balkans for your series *The Way We Are*. It's a fascinating area, rich with tradition and culture – but one that has not been without its hardship. How has it been shooting there?** *The Way We Are* is not really a project; it's more an idea to make a photo book about people of various cultures and backgrounds and show what they share in common. We are all different but want to be happy in similar ways, cherish love, peace and beauty. And that applies not only to the Balkan countries but to the rest of the world. To make it happen I will continue exploring for a while and then we'll see. The Balkans is a nice area; I particularly loved Albania - Romania too. I've actually loved all of my trips. Only Morocco had a bit of tension, as people generally avoid being photographed there. I totally respect that and consequently you almost see no faces in my Moroccan portfolio.

**You've mentioned more than once the words 'luck'**

**or 'providence' with regard to your images – but although a scene might present itself to you not everyone would know what to do with it. Do you feel 'luck' is a big part of photography... of your photography?** Apart from a blessing of having a photographic eye, luck is still a big part of my best imagery. You may also consider calling it intuition, anticipation, presentiment or foresight, anything that comes from the heart.

**Now that you've visited your dream destination, Cuba, is there another dream to replace it? Imagine the world is your oyster? After Cuba I have no priorities. I'm interested in exploring any destination, be it in Africa,**

'I just collect magic moments in the street and try to do it with a fine art approach. I don't do projects.'



Siri Thomson grew up in Kingston, Jamaica and now lives in Toronto with her husband and two sons. In 2014 she was a finalist in the Miami Street Photography Festival. [www.sirithompson.com](http://www.sirithompson.com)

Siri, perhaps you could tell us a little about your photographic journey. How long have you been taking photos in a serious way? Was it something you started doing before you came to Toronto? For as long as I can remember I've wanted to be a photographer but I didn't start taking my photography seriously until about six years ago. I've been shooting on the street for close to five years now - mostly in Toronto, though I've taken a couple of trips during that time.

Any photographers that influenced you when you started out? You've mentioned Fred Herzog and I'm curious as to how well-known he is outside of the Canadian street photography community. Are there other Canadian street photographers you could bring to our attention? Although I wasn't aware of street photography as an actual 'thing' at the time it was Helen Levitt's work that really got me interested in it. Later, I became hooked on Costa Manos' *American Color*. And who hasn't been influenced by Alex Webb's amazing work? I learned of Fred Herzog a year or so after I started shooting on the streets. I was pretty excited to find out about him. I'm not sure how well he's known, even in Canada; I read that even though he had been taking photos for

over fifty years, he's only become well-known this century. John Goldsmith probably comes to mind as the most well-known contemporary Canadian street photographer - and I recently became aware of Avard Woolaver, who was photographing in Toronto in the 1980s. I've seen such an explosion of street photographers in Toronto in the short time I've been photographing. There are quite a few whose work I follow; Dylan MacArthur, Karl Edwards and Ryan Tacay in Toronto, Sakib Pratyay in Calgary, and in Vancouver Tatum Wulff and Skyid Wang. I've left out many more because it's too hard to list everyone but there's a ton of good work happening in Canada and that's very exciting.

You've a variety of styles in your repertoire, but it feels that each has a street vibe whether you're photographing people in the street or at events, your whippets Tangle and Ghillie and the coursing events you attend (which I feel have a documentary element) - or the photos you take at the zoo, which are often reflections and among my favourites. Do these various strands create any tension for you... or do they flow together? It's really nice to hear I have a street vibe as I think that's really what I'm looking for with my photos. I try to take shots that reflect my vision. Each situation presents different things to photograph and I try to stay open to that. At the zoo, I've tried different ways to get past the glass and to photograph the animals, but sometimes I've found the glass can make the photos interesting.



At coursing, the situations for reflection shots don't present themselves that often although I do look for them. I don't feel any tension; it's my hope that all these experiences will come together and make me a better photographer.

Something I've wondered about recently is whether women are perhaps less inclined to label themselves as street photographers, even though this may be part of what they do. Any thoughts on this? Do you personally feel it can be limiting to put a label on your work? I think it is more important to work on being a photographer first and understanding what that truly means without labeling myself. I think many of the women photographers that I admire the most have a street sensibility but would not really be considered street photographers: Maggie Steiber, Mary Ellen Mark, Susan Meiselas, and Zoe Strauss, to name a few.

How often do you go out shooting? Is it something you manage to find time for every day? Are there times when your heart's not in it, or it feels like too much pressure to hunt down the shot? I don't get a chance to go out everyday, but I try to shoot as often as I can. If I can't get to a specific location (e.g. the zoo), I'll just take a long walk, sometimes to somewhere that feels familiar or to check somewhere I thought was interesting, or sometimes to a new area that I haven't been to before. I never feel I have to hunt down a shot. I think of photography as a

mixture of curiosity and exploration and generally I enjoy that.

Having participated in workshops with street photographers, such as Alex Webb, is this something you'd recommend? Is there anything useful you've come away with that you could share with us? I'd definitely recommend a Magnum-type workshop to anyone who wants to take their photography up a notch. I've done a couple now; two years ago with Alex Webb and Rebecca Norris-Webb and more recently with Nikos Economopoulos in Cuba. The workshops cater to all levels of expertise, so everyone can learn something about themselves and how to make their photography better from someone who really knows what they're talking about. That's pretty valuable... but it's also amazing to be somewhere with no commitments and be totally immersed in photography for a couple of weeks.

Your website looks great, and you're building up an interesting body of work! Any plans for the future? A book perhaps? Thanks. I've made a few changes but it's a work in progress. I'd really love a solo show in some sort of gallery and a book, but I think both are still a few years away. I've been thinking that putting together a zine may be more attainable in the short term. As for the near future, it's just more hard work.



**Violet Kashi** is a self-taught photographer and lives with her family in Tel Aviv, Israel. She's also a painter and graphic designer. [www.violetkashi.com](http://www.violetkashi.com)

**Violet, could you tell us a little about yourself, please, and how you got into photography. Given your vibrant use of colour, I'm not surprised to hear you paint, too. Which came first - the photography or the painting?** I've been into photography for several years now. I started with the regular stuff such as landscapes, macros etc and moved to street photography in 2012. The painting came first. For as long as I can remember, there was always a pencil or a paint utensil in my hand, but I also loved to read the photography books that we had in our house when I was a child. I especially remember a book with photos of children around the world, including many by Henri Cartier-Bresson, whom I've admired since an early age.

**A lot of the scenes you shoot are quite bizarre - the man sitting with his feet dipped into the fish tank - or the fully-clothed lady being helped into (or out of) the swimming pool. Even images that on the surface appear more mundane throw up hidden treasures. One wonders where you find such things. Is your lens mostly focused on Tel Aviv? Or do you travel?** Of the two photos you mention, the one with the fish tank was taken while I was visiting Prague and saw that man having a fish pedicure. The other with the ladies was taken here in Tel Aviv as I was walking to the parking lot. I just happened to

be passing at the very moment when her car keys fell into the pool. I guess it's just pure luck, being at the right place at the right time. My lens is mostly focused where there is a good scene, no matter where I am, in Tel Aviv or someplace else. I'm an average traveller, I suppose. I don't travel a lot.

**Do you spend much time looking at images, and are you inspired by any particular photographers? Your work always feels fresh and different. With so much having been done before is it difficult to keep up that momentum? Have you ever suffered from what one might describe as the photographer's equivalent to writer's block?** I enjoy looking at other photographers' images for inspiration, both classic and contemporary, but I try to keep and develop my own personal style and constantly be progressive and adaptive. I can see my work begins to transform as I continue adding photos to my portfolio. Practice and gaining experience are the best way to create a better work. It's not easy to stimulate and keep the work new-fangled, especially where there are so many street photographers around. You need to spend most of your time out on the streets (or any place else) to be able to catch something innovative. You also need to be agile and swift with your eyes, movements and shutter finger. Of course, I suffer once in a while from mojo loss; I guess we all do sometimes...

**What's it like being a street photographer in Tel Aviv? Is it difficult to shoot on the street there -**



**or are there so many people with cameras that you blend in and can go about your business without much ado?** Tel Aviv is a paradise for street photographers. There's such a diversity of characters, different communities, religions and ethnic variety and most people are okay with having their photograph taken, probably because of the Mediterranean temperament, which is warm, friendly and helpful. There are indeed many photographers around, including many tourists with cameras, so my presence falls into place. Being a girl photographer is also a benefit - I can take pictures without any apprehension - but I choose my characters carefully, just in case.

**The Marilyn shot has always been one of my favourites. Amazing how all the reds and oranges came together in that frame! Did you just happen to be passing at the opportune moment or was there a bit of waiting around until it all fell into place?** Thank you! I'm really glad you like my Marilyn shot and its matching colours. My family and I were visiting the Hollywood walk of fame's boulevard and it's the only picture I took of that scene. We were in a bit of a hurry so luckily it turned out quite good with all these colours and stuff.

**Any other photographers in the family? I believe you have two children. How do they respond to your photos? Are they generally encouraging... or ambivalent?** My kids are in their teens so they are obviously minding their own business, but every

now and then they show some of my shots to their friends and overall I think they're pretty proud of their mom. There are no other photographers in the family. My father used to take pictures back in the 60s-70s with his Yashica camera, but mainly of the family.

**I like what you've said about allowing your feet to become the zoom, though I imagine that could be quite challenging when the streets are very crowded. Have you become adept at manoeuvring your way through the crowds?** Walking the streets with my compact Fujifilm mirrorless camera allows me to get close to my subjects. I suppose it helps that its vintage look is subtle and non-intimidating. In addition I've gained confidence in street photography over the years. Nevertheless, the crowded street is an even easier challenge because people are so busy that they don't even notice me.

**I appreciate that the better camera does not make the better photographer... but if you won the lottery and had unlimited money to spend, what would your 'dream' camera be? Or would you stick with what you already have?** I don't really have a 'dream' camera, I'm pretty much satisfied with my current one. Maybe I'll upgrade it to the X-Pro2, with wider lens.



**Danielle L A Houghton** is a street photographer based in Dublin and is a member of the international street photography collective *Observe*. [www.observecollective.com/Danielle-Houghton](http://www.observecollective.com/Danielle-Houghton)

Danielle, could you tell us how it all started for you? Were you introduced to photography as a child or is it something that just evolved, with no outside influences? When I was young my brother dabbled in black and white photography and showed me the basics. A few years later, on holiday in Moscow (coincidentally during the beginnings of Perestroika), there was a 'lightbulb' moment when I realised I could not take the photographs I would have liked due to my lack of decent camera. I expanded my knowledge and shot film as a hobby without a clear direction for a few years, but then took a long break. A generous gift of a digital camera from the same brother and the Photographers' Gallery 'Street Photography Now Project' pulled me back into shooting in a more structured way and I finally developed an understanding of the genre I liked to shoot.

Quite a lot of your images, have a playful side to them. Would you say that there's a playful side to your personality that brings this out in your photography? I don't think I come across as very playful in person, but not too serious either. Perhaps my pragmatic side means I naturally gravitate towards keeping things light, with a somewhat dry sense of humour. The way I like to look at things

normally during the day is often through making visual connections, which I think ties in with this style.

**What attracts you to street photography? Can you see yourself branching out into any other genre? Or is it going to say on your gravestone 'Danielle L A Houghton, Street Photographer'?** I simply love observing people, both in terms of how they look and behave. I'd happily try to dabble in a more documentary genre, but probably in a street way as I find that extra bit of magic when people are unposed. I also like unpeopled shots, especially very barren, still or even abstract scenes. But no matter what I may branch out into, and even when snapping my family, I always seem to shoot in a street style. I suspect it's tied up so much in my natural instinct that I won't ever be able to leave it.

**You're a founding member of the collective *Observe*, in my opinion one of the better collectives. Can you say what you gain from being a member? Any further exhibitions coming up that we can look forward to?** Thank you for the compliment about *Observe*. I have to say the main thing I gain from being a member is being with an amazing bunch of friends who are honest and open, and genuinely like each other. When we had our biggest gathering in Germany last year, where some of us met for the first time, it actually was more special than we could have hoped. Photographically we've already managed to have a very well received group exhibition, taken



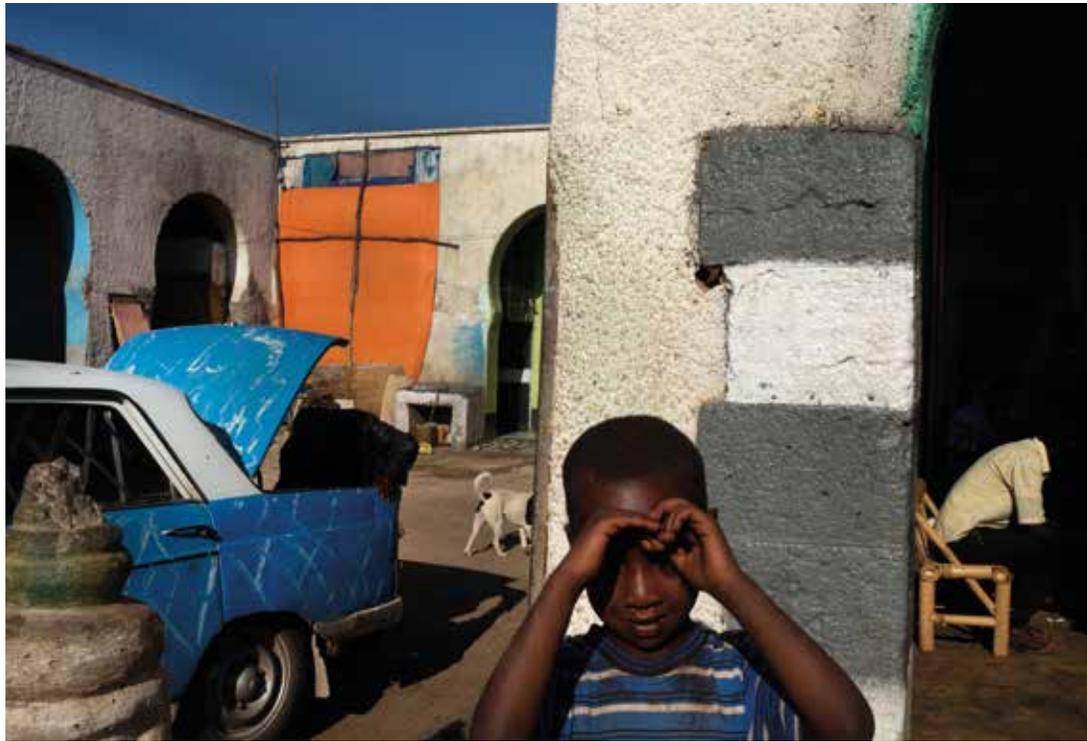
part in international slideshows and are dipping our toes into online publications and projects. Our next exhibition should be in Germany in July 2017 as part of a street photo festival we're involved in running.

**Street photography has become very popular. Whenever I go out in London there are more and more people taking photos who are clearly not tourists. Is it the same in Dublin? I wonder if you have any opinion on whether this glut of street photography has affected the quality of what we see. Are we being overwhelmed by mediocre images - or is the competition encouraging people to up their game?** As most of my shooting happens away from the city centre, I don't see street photographers out and about that much, unless at a special event such as Pride etc. I think the popularity of digital cameras and phones, the media-friendly nature of the internet and file sharing has enticed more people into the genre, so of course we see more in quantity and a wider range of quality than when we only had books as a resource, but this popularity has also led to opportunities for people and I think the internet can be a valuable learning resource.

**How was the experience of being on the panel of judges for the *Miami Street Photography Festival*? Do you feel it gave you any insight into editing your own work?** It was interesting being behind the scenes of a competition and seeing the wide range of entries. There were lots of very good entries that were hard to whittle down, but also some entries

where perhaps the entrant could have benefited from getting feedback first through a street community. I think the competition provided some editing pointers especially in terms of submitting to competitions. For the *San Francisco Street Festival* I was one of the judges for the series category, which really highlighted the strength of having a cohesive set.

**Lastly, for anyone interested in finding out more, are there any particular street photographers or favourite books you can recommend?** There are excellent current street photographers to recommend like Alex Webb, the members of *iN-PUBLIC* and of course my fellow Observers and friends on Flickr. To be fully immersed in street photography people may enjoy going back to its origins, looking through books like *Bystander* and those of Cartier Bresson, Robert Frank, Weegee, Vivian Maier, Bruce Davidson, David Hurn, Tony Ray Jones and of course Gary Winogrand. Moving to colour, Martin Parr's *Last Resort* was groundbreaking, Jeff Mermelstein is great, Helen Levitt's colour work is wonderful and Saul Leiter can open your eyes to a different, beautiful take on street. Books by Stephen Shore, William Eggleston and Don McCullin cross different genres, but can be inspirational in a street way. My personal favourite books are often not based around just street photography; *Common Sense* by Parr, *Ray's a Laugh* by Richard Billingham and anything by Stephen Gill who combines art with photography and can't be classified.



Graciela Magnoni was born in Uruguay and is now based in Singapore. She has recently become a member of the street photography collective *iN-PUBLiC*. [www.gracielamagnoni.com](http://www.gracielamagnoni.com)

**Graciela, it feels as if photography has become an obsession for you! Can you tell us something about how you got started?** You're absolutely right, photography is a great obsession for me. I started black and white photography aged 15, in France, in the late seventies and got hooked right away. I was an autodidact; I also taught myself to develop film and print. My first camera was a Nikkormat. Today I photograph with a digital camera, which I prefer because I don't need to deal with the lab and the manipulation of the negative anymore. I'm not a very neat person and I never liked the extreme care and precision the negative requires. Having said that, it was a great school for me, I shot in slides for many years and it taught me the right exposure and frame. But I'm happy with the flexibility digital brings!

**You obviously travel to many corners of the world. Considering street photography is quite a solitary pursuit, do you find it a lonely existence to be away from home so much?** I've always travelled a lot since childhood, so I'm pretty used to it. I love the unfamiliar. Every place I go, I photograph. I come from many different backgrounds, with family and friends all over the world. Photography allows me to do what I love wherever I am. This is perfect for me because I don't see myself staying in one place. Frankly I don't know where home is, for me home is wherever I am. I'm very comfortable with

the unknown. The more I travel the less and less I experience a feeling of unfamiliarity and this bothers me because it is a great feeling to feel emotionally detached from a place. You are free to experience and see more. You are more receptive, less blind. It is like seeing a great movie for the first time.

**Is there a particular place that you've enjoyed photographing more than others?** I think my favorite place to photograph is rural India. India is huge and extremely diverse. It's never boring. Having said that, I love to photograph in many other countries. My favorite place is the one I've never been to.

**I believe in the past you've worked as a press photographer. Do you still take on any paid assignments and do you consider your photography to be a career?** I made a living as a press photographer for many years. Now I only photograph on the streets, I do not take or look for any paid assignments. Even though I don't make a living out of photography anymore, I consider photography as my career, my job, my identity and for sure it is my main personal interest right now.

**I feel your work borders on documentary and street photography. Do you ever work on specific documentary projects where you have some interaction with the people you're photographing?** Yes, I worked on many documentary projects before. I used to photograph for *UNICEF* in Brazil doing projects on street children. I also made reports for magazines on poverty in Brazil, going to favelas



and poor neighborhoods, photographing their life conditions. I also made a project while in graduate school in Minneapolis about Elliot Park, where alcoholics and indigents used to spend part of their day. A few years ago I made a documentary project for the *Singapore Kidney Foundation* for their fundraising campaigns. In all these projects I had interactions with the people I photographed. I also made a project for *Arpana Trust*, an Indian organization that does social work in the outskirts of Delhi.

**Street photography can be very seductive but I'd love to know what drew you to this style. Did you have any influences... or favourite photographers?** I love to photograph candid scenes. I also love to play with composition, and particularly love the concept of luck and surprise in street photography. Luck can happen anytime and when it happens it's a great feeling. I love the way one can put all these variables together and produce images which are captivating, and sometimes surreal just by playing with reality. Composition and light also helps to convey a particular mood. It is never the same.

Photography was never something new or strange to me. Press photography is in a way similar to street photography. The same rules of composition, luck, candidness apply but unlike street photography it has to convey a news message. The audience also is not the same and it has a commercial purpose, it has to help sell newspapers. Street photography is broader, it gives photographers more freedom to express what they want, or just to photograph

without a plan or a script.

I've been greatly influenced by photographers Henri Cartier-Bresson, Sebastiao Salgado, Graciela Iturbide, Cristina Garcia Rodero, Nikos Economopoulos, Robert Frank, Gilles Peress, Josef Koudelka, Mary Ellen Mark, Diane Arbus and Garry Winogrand. Later, as a colour photographer, I became a fan of Harry Gruyaert, Alex Webb, Gueorgui Pinkhassov, Alessandra Sanguinetti and Trent Parke amongst others.

**I was delighted to hear you'd been invited to join iN-PUBLiC. Congratulations! Could you tell us a little of how it came about?** David Gibson and Matt Stuart of *iN-PUBLiC* contacted me one-and-a-half years ago, then a couple of months ago Charalampos Kydonakis invited me to submit a portfolio - so I knew it was a possibility. Although not a complete surprise it was nevertheless very good news. I think it will be good for me to share photos and experiences with other like-minded photographers in other parts of the world.

**I think the photographic community is awaiting a book, and you have so much work under your belt now. Any plans in the pipeline?** Yes, of course a book is always the goal. I hope many good images are still to come. I don't want to concentrate on a book right now. As soon as I feel ready for it I will think about how to produce it.

# The Photograph that Inspired Me

By Jason Reed

## New Brighton, Merseyside 1985, Martin Parr

In a photographic community dominated by the 'clever' image, I invariably find that the simple, gimmick-free photographs are overlooked. For years, I tried in vain to emulate my photographic heroes... those who delivered bold and searing work. However, lying dormant in my unconscious was the less fashionable work that provided a silent yet potent reminder of a quieter form of photography, in which the subject provided the punch – albeit a loving one. It is this work that has most informed my own in recent years and these images that I go back to over and over again.

One such photographer is Martin Parr, whose pre-consumerism work is rightly acknowledged as providing a masterclass in the subtle celebration of the quotidian -- not the chiaroscuro, rainbow draped streets of Haiti, Mexico or Mumbai -- but beautiful and at times dreary, middle England. The image I have chosen is from his seminal work *The Last Resort*.

We are sitting in a café in Merseyside. An elderly couple face each other across a nearby table set against the wall. The image is taken almost perfectly side on and could not be more straightforward in its framing. Taken from his own seat at an adjoining table, Parr's lens shows us the pair against the salmon pink and beige/green backdrop of a panelled wall. Propped behind the man's chair is his umbrella. I like to think that it's fair outside but that his English sense of caution requires that he carry a broly with him nonetheless. His hair is Brylcreemed back save for a king penguin tuft that, defying the oily product, rises from his crown and stands at a proud 45 degrees. A cigarette dangles languidly from his lips as he stares expressionless ahead.

Opposite him sits his wife. She is still wearing her coat and examines her fingers through dark framed glasses. Her rigid brown wig is in perfect contrast to the natural hair belonging to the elderly coat-wearing woman whose back and head we can just see clipped at the left of the frame.

Their unused cutlery lies in regimented rows in front of them on a plastic table cloth, decorated with flowers. A solitary side plate of buttered white bread,

vinegar, and salt and pepper shakers, are in the middle of the table. A light fixture with an abstract design on its twin shades draws the viewer's attention upwards, and to its right, a 'No dogs allowed' sign sits on the curtain rail above the man's head. The eye then loops back down the wall moulding via the pink draped curtain, past the dual coat hooks, and returns to the couple.

The image operates on two levels. Firstly, there is the humour that emanates from a marriage of many years; the idea that little needs to be said when two people have been together for decades. This is the silence of recognition and familiarity. Another scenario is the less romantic one. Boredom. They have nothing left to say to one another and the silence will only be broken if life intrudes on their mute lunch. Perhaps one of them will remember that a friend is due to visit later in the day and mentions that a few iced buns might be a nice way to mark the occasion.

The image is on a single plane save for the intrusion of the edge of Parr's own table and a chair – impossible to avoid without his standing and ruining the framing or by breaking the delicate moment with his movement. There are no visual fireworks here, no miraculous multilayering of colours and intruding limbs; this is a picture that sits long in the mind's eye due to its elegant simplicity. It is an ability to recognise the subtleties behind such a scene that sets Parr apart.

This tableau is not firmly anchored in time. There are no mobile phones, iPads or Day-Glo rucksacks. Their clothes are prosaic and emblematic of the characters' age and sensibilities. It's a scene that endures as long as that generation still exists.

Good photographs stick in the mind but great ones are rooted there. Photographic trends come and go but images like this one will, I hope, always be cherished and referred to when one wants an example of a great photographer demonstrating that you don't need to add bells and whistles to make a timeless and powerful image.

View this image at: <http://tinyurl.com/jt4z4b6>



how we see  
**ON THE STREETS**





4 Dan Gaba

2 Roger Ford  
3 Never Edit

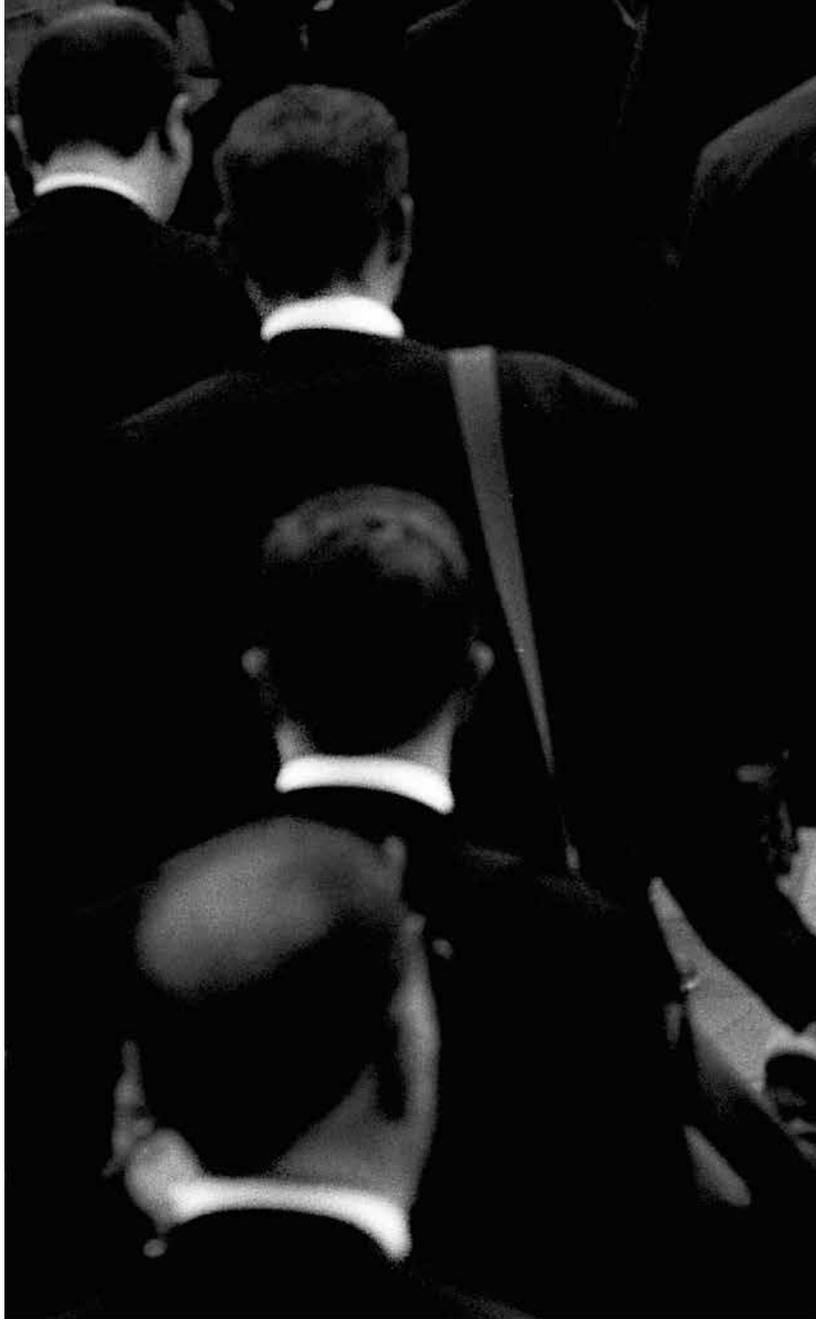




8 - 10 Ray Malcolm







14 - 16 Ernst Schlogelhofer



17 Ramir Oliveira





20 Maggie Railton



18 - 19 Sean McDonnell



21 Simon Kisner







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**Theme Cover: Mira Joshi** *Commute*, from the series *On the Streets*. Where better than the streets for candid moments waiting to be captured that turn a single moment into a dramatic story telling image.

**1 Larry Hallegua** From the series *Made in Chengdu*.

**2 Roger Ford** *Calling in the Catapults* from the series *When Life comes to Street Art*.

**3 Never Edit** *The Jewish Angst*. There was fear in the eyes of the Jewish man when he noticed I took a photo of him in the Jewish Quarter in Paris. I didn't take it because he was Jewish, but because the light was so good on that part of the street. But I could feel that centuries of persecution are not forgotten and the fear still alive in any given moment of time.

**4 & 11-13 Dan Gaba**

*Escape from...*  
*I spy, with my little eye...*  
*What's a thousand yard stare in metric?*  
*Sleeper car...*  
From the series *Oh, London*.

**5-7 Dominic Bugatto**

*Ice, Beckley, West Virginia, USA 2016*  
*Untitled, Manhattan, New York, USA 2015*  
*Untitled, Bloor Subway, Toronto, Canada 2015*

**8-10 Ray Malcolm**

**14-16 Enst Schlogelhofer**

**17 Ramir Oliveira** *Dusk, Time of the Fox* from the series *London at Night*.

**18-19 Sean McDonnell** from the series *New London*. London 2016. On the streets there's still hope. Possibility. We witness random acts. We share everyday moments. Without thinking. We trust each other on the streets. No false moves. Signs unspoken understood. Once in a while our worlds collide. No matter. There's no time like the present. We keep moving. On the streets we live, we love. We have to.

**20 Maggie Railton** from the series *On the Street*. This was a classic case of turning a corner and having a photo jump out at you. The boy also sees the fabulous shadows and spontaneously bursts into play. No art direction required!

**21 Simon Kisner** From the series *Jerusalem Life*. A selection of images taken across a two-week period inside and outside of the walls of the Old City of Jerusalem. Despite the everchanging political climate and threats of violence, on the streets people from all walks of life go about their daily business.

**22-25 Shah Toufiqur Rahman**

**26 Christiane Zschommler** From the series *Second Glance*. I find walking in cities without a clear purpose or a sense of direction liberating, a source of inspiration.

**27 Danilo Leonardi** From the series *London Street Snapshots*. Public space is busy, so for a photographer it's not difficult to be a fly in the wall. I press the shutter release if the humour or irony in a scene is something that can be shared. I am smiling along with them.

**28 Paul Russell** *Broadwick Street, London, 2015*

**29 Andy Greaves** From the series *That London*, in which my presence as a photographer is being acknowledged in some way by the person/s in the image.

**30&31 David Wilson** *Barbican, Football & Houslow* For me, London is both the starting point and the finishing line. It is the epitome of a metropolis, the archetypal city, and it is thus the perfect, absolute theatre for human life. I looked for that sensation of disorientation, a very slight dissonance in what is apparently in order, but I often chanced on a lack of order which was strangely reassuring. From the book *Minor Collisions*, published in 2015 by L'Artiere Edizioni.

**Backflip cover: Gerry Atkinson** *Southwark Anti-Racism March, 1991*. Anti-racist activists in south London held a march to protest against increasing violence towards black people in Southwark.

The theme for the next issue is REFLECTIONS



Gerry Atkinson

# back FLIP

EXPOSURE  
EVENTS  
EXHIBITIONS  
BOOK REVIEWS  
TURNING POINT

# Streets on a Shoestring

By Dan Ginn

Exploring new, urban places is the essence of street photography, but can be costly. *Dan Ginn* tells us about his project and why travelling abroad with your camera does not need to break the bank.



Milan, Oslo, Copenhagen © Dan Ginn

If you're anything like me you'll love shooting your local streets, especially in London with its abundance of opportunities. That said, if you are anything like me, you'll also find yourself wondering about the world outside the one you know and get a continuous itch to go further afield and explore.

For many, getting away can be a challenge. The recurring hurdle I come across is that I just don't have the money. Of course, money can be tight for all of us at times (well, maybe not for those who own oil rigs) and we can be put off by big price tags of fancy holidays or worldwide tickets; consequently, in a photographer's world, we can become uninspired by what we see around us.

So this is the challenge: At the start of 2016, I decided it was time to scratch that itch and go see some places I hadn't seen before. Part of that challenge was to ensure I did so on a budget...

a shoe string, if you will.

I broke my budget down into three components and set myself limits on what I could spend.

*Flights* - less than £50 return.  
*Accommodation* - £22 per night.  
*Food* - £5 per day.

As you can see from the budget, I would not be traveling to Asia, I would not be staying at the Ritz and I certainly wasn't going to be eating at a Michelin star restaurant. The good news, at least for me, is that I wasn't interested in all of that. I just wanted to explore the streets and get some shots.

My technique for finding cheap flights was to use Skyscanner ([skyscanner.net](http://skyscanner.net)). I would simply enter, London - to destination anywhere. What this does is bring up multiple flights to multiple countries, starting with the lowest-priced flight first.

For accommodation, I used Air BnB ([Airbnb.com](http://Airbnb.com)), a website

where people advertise spare rooms in their home, so travellers can use them in a B&B-esque way. This coincided well with the food budget, as you could often use the kitchen facilities, rather than having to eat in restaurants all the time (or in my case, at all).

My aim was to fly to five different countries, and with my budget and strategy in place, it was now time to see where I would be going.

## *Copenhagen, Denmark.*

My first trip was to Copenhagen. A return flight for £32? Yes please! I packed my bag, fumbled around for my passport, grabbed my camera and said to myself "Your flight is not for another 6 weeks Dan, you're being a tad overzealous".

Copenhagen is a lovely city, where life is extremely laid back and people are friendly and carefree. This makes it a perfect spot for street photography.

My accommodation came in at £19 per night, and I stayed three nights in total. A diet of fruit, bread and hummus and some cooked meats for the evening allowed me to keep within my £5 per day budget. *Total cost of trip* - £109.

## *Cologne, Germany.*

Cologne may not be known as one of the world's hottest tourist destinations, however it's full of life (by life I mean students, and they tend to be quite colourful), and I came back with a series of images that I was pleased with. A return flight cost £32. That's less than most people's monthly phone bill! Accommodation was priced at £21 per night and I stayed for three nights. Here, I picked up some German sausage for £1.50, mixed it with salad - winner! *Total cost of trip* - £115  
\*Image\*

## *Gothenburg, Sweden.*

I'm going to see Batman! Oh, wait that's Gotham. Still, I was in for a great trip with plenty of

photo opportunities. It rained 80% of the time I was there, which was a challenge as I often battled with balancing both my camera and umbrella. So why Gothenburg? £27 for return flights, that's why.

Let's talk about the Air BnB. This was by far the best stay I've had in an Air BnB. My host, Emma, offered great conversation, had a lovely clean minimal apartment and two little cats who, unless you were trying to have your dinner, were a joy to be around. It was the perfect place to relax, which is vital for a photographer who has been walking for miles throughout the day. Best part? £20 per night, staying for two nights. For breakfast, I bought a pack of muffins and some bananas, for dinner I had chicken and salad and for lunch I ate the previous night's left overs. *Total cost of trip* - £82.

## *Milan, Italy.*

The city of style, fashion and class. Surely this would be the trip that pushed my budget to its limits? If you answered yes, you'd be wrong. Return flight, brace yourself... £20.

Italy is great for street photography, the people seem to embrace you and your camera, and with the sun still shining it's perfect for catching wonderful shots. I stayed with a 72-year-old lady who told me where all the hot spots were and even gave me a glass of red wine. Maybe the service was included in the £22 per night fee?

Considering you can get an espresso for 70 pence, sticking to my budget was no issue. Someone pass me the prosciutto! *Total cost of trip* - £106.

## *Oslo, Norway.*

Last up on this epic challenge was Oslo, Norway. Skyscanner did not let me down. £19 for a return flight.

Now while the people of Oslo are >

'What has been most valuable about this whole experience, is that I feel I have become a better photographer, embracing street photography with greater confidence and enthusiasm.'

nice enough, they are very rigid and reserved - consequently they were not too welcoming to a young British street photographer poking his nose in their business. If you do go to do some street photography, you'll need to go in Ninja mode.

My accommodation was £22 per night, although I did stay with a new-born baby and was woken up five times a night for three consecutive nights. But hey, who's counting?

The biggest struggle was keeping to the food budget. Oslo is not cheap, I mean it makes London prices look a steal. The

cost of a coffee is around £5. Want to treat yourself to a beer? That will be £10 please. In order to stay alive, I had to double my budget to £10, but those cheap flights and accommodation more than made up for it. *Total cost of trip - £125. Cheaper than a ticket to Tokyo*

In total this full experience cost me £537, that's less than a one-way ticket to Japan. What has been most valuable about this whole experience, is that I feel I have become a better photographer. It has given me more confidence and enthusiasm within the

art of street photography, and whilst I have a long way to go in terms of skill I feel this year has given me great foundations to one day excel at the craft.

Yes, if you want to go to a tropical destination you must break the bank a little. But for those of you who simply want to take their camera and see somewhere new, I hope this article has demonstrated it is possible. All you need is your camera, your passion and a shoe string.



Gothenburg © Dan Ginn

## LIP Welcomes Its New Chair

Gill Golding, new Chair of LIP, talks about her motivation and vision to lead LIP into the future, as well as her personal interest in photography.

I feel very privileged to be a part of London Independent Photography and am excited to be working with the committee to continue with LIP's development. Having been a member since 2012, I've enjoyed participating in the Crossing Lines group, which has provided me with a wonderful space to collaborate with others to develop good urban photographic practice.

I completed an MA in Photography and Urban Cultures at Goldsmiths in 2015, and as an urban photographer, my work adopts a geographical and sociological approach to critically engage with the urban environment. My photographic interests lie in the field of post-industrial cities, particularly with an emphasis on regeneration, gentrification, sustainability and more recently, the hyperreal. The starting point for my work is the street, and through an immersive and embodied approach that includes repeated walking and engaging with people, I become familiar with the

environment which provokes a set of questions that frames my visual projects.

As well as being the Chair of London Independent Photography, I am on the Steering Group for UrbanPhotoFest, and am the Competition Organiser for the annual UrbanPhotoFest Open photography competition. I'm also the Education Director for the Urban Photographers Association and one of the Co-Founders of Urban Photographers Brighton.

As a former teacher and head teacher, I continue to engage with education and thoroughly enjoy delivering workshops, leading urban walks and supporting others in their understanding of urban photography. I enjoy exhibiting and as I write this, will be exhibiting with the Urban Photographers Association at Lewisham Arthouse as part of UrbanPhotoFest.

I'm excited about the future for London Independent Photography because with such a diverse range of practices, there are significant opportunities to develop and grow our Satellite Groups. We're keen to create some thematic groups so that we can offer opportunities for those who are looking for a more focused approach to collaborate with others working within a similar field. We would also like to extend our locational Satellite Groups to cover more areas of London; please do make contact



if you are interested in helping to make this happen! We believe that working with others to widen opportunities for our members will be beneficial to all and are therefore actively seeking some partnerships with other organisations across London.

Most of all, we're particularly keen to understand our members and their hopes and expectations of us as an organisation. We'll be organising a survey in the not too distant future, to help us plan for the future.

I look forward to meeting as many of you as possible in the coming months and am keen to engage in conversations about our future direction!

Meanwhile, enjoy this issue of fLIP!

<http://www.gillgoldingphotography.com>



© Gill Golding

EXHIBITION HIGHLIGHTS

**Feminist Avant-Garde of the 1970s: Works from the Verbund Collection.**

48 international female artists and over 150 major works from the Verbund Collection in Vienna. Highlighting groundbreaking practices that shaped the feminist art movement, and including work by Cindy Sherman, Francesca Woodman, Martha Rosler, Katalin Ladik, Nil Yalter, Birgit Jürgenssen and Sanja Iveković. *Until 15 Jan 2017 at The Photographers' Gallery, 16 - 18 Ramillies St, London W1F 7LW*

**A Century of Photography, 1840-1940.**

NPG celebrates photography with an installation dedicated to its extraordinary Photographs Collection. *Until 1 Oct 2017 at Room 29, The National Portrait Gallery, St Martin's Place, London WC2H 0HE*

**Black Chronicles: Photographic Portraits 1862-1948.**

Black Chronicles brings together over thirty photographs which present a unique snapshot of black lives and experiences. They highlight an important and complex black presence in Britain before 1948, when the Empire Windrush brought the first large group of West Indians to the UK. *Until 11 Dec 2016 at Room 23, 31 and 33, The National Portrait Gallery, St Martin's Place, London WC2H 0HE*

**Malick Sidibé: The Eye of Modern Mali.**

Sidibé is celebrated for his black-and-white images chronicling the lives and culture of the Malian capital, Bamako, in the wake of the country's independence in 1960. The exhibition presents 45 original prints from the 1960s and 1970. *Until 15 Jan 2017 at Somerset House, Embankment Galleries, Strand, London WC2R 1LA*



Renate Eisenegger - Hochhaus (Nr.1), 1974 © Renate Eisenegger/Sammlung Verbund Collection, Vienna

**The Radical Eye: Modernist Photography from the Sir Elton John Collection.**

A once-in-a-lifetime chance to see one of the world's greatest private collections of photography, drawn from the classic Modernist period of the 1920s-50s. Having been brought together by Sir Elton over the past twenty-five years, it includes portraits of Matisse, Picasso, and Breton - and a group of Man Ray portraits being exhibited together for the first time. *Until 7 May 2017 at Tate Modern, Bankside London SE1*

**A History of Photography: The Body.**

Since the invention of photography, the camera has focused on the body as a subject of both artistic expression and scientific examination. In the 19th century, photographic representations of the nude were heavily influenced by the stylistic conventions of painting and sculpture. Today, images of the body still have the power to inform, shock and seduce. *Until 19 Feb 2017 at Room 100, V&A Museum, Cromwell Road, London SW7 2RL*

**Teller on Mapplethorpe.**

To coincide with what would have been the 70th birthday of the iconic American photographer Robert Mapplethorpe, Alison Jacques has invited acclaimed UK-based, German-born photographer Juergen Teller to curate an exhibition of Mapplethorpe's work. *Until 7 Jan 2017 at Alison Jacques Gallery, 16-18 Berners Street, London W1T 3LN*



George, Eileen, Michael and Heather, Brettenham Rd, 1959, courtesy Mike Clayton

**Herb Ritts: Super.** Herb Ritts' fashion photographs celebrated natural beauty incorporating his local Los Angeles environment. His pictures appeared in Vogue, Vanity Fair and Rolling Stone and he worked with numerous designers including Calvin Klein, Chanel, and Ralph Lauren. *Until 27 Jan 2017 at Hamiltons Gallery, 13 Carlos Place, London W1K 2EU*

**Dayanita Singh: Museum of Shedding.** A meditative work that ruminates on the artist's relationship to photography, to the archive and to her own practice as a kind of 'home'. *Until 13 Jan 2017 at Frith Street Gallery, 17-18 Golden Square, London W1F 9JJ*

**WE: The Ex-Warner Estate in Waltham Forest.** An east London arts project has uncovered a wealth of historic images that show life in what is widely thought of as the country's most successful

privately-built-and-owned 'social housing'. A combination of photographs from residents, new photography, archive images and oral histories. *Until 19 Feb 2017 at Vestry House Museum, Vestry Road, London E17 9NH*



Nuit de Noël (Happy Club) 1963 © Malick Sidibé. Courtesy Galerie MAGNIN-A, Paris



Bernard F. Eilers, Bruised Leg, c.1935 © Victoria and Albert Museum



Sarah Forbes Bonetta (Sarah Davies) 1862 by Camille Silvy © NPG, London

## Linger

Reviewed By Ingrid Newton

'Take time to discover, to stop a while and linger over the details...'

As photographers we are often encouraged to slow down and observe closely, to absorb ourselves fully in the present. Two photographers who immerse themselves in this way of working have just published *Linger*, a collaborative photobook whose title is an invitation to slow down and savour the experience of looking. LIP member Krystina Stimakovits and German photographer Juergen Sarge share a photographic vision that focuses particularly on those fragments of the urban landscape frequently overlooked or bypassed - anonymous street corners, the abandoned detritus of building sites, grimy obscured shop windows, flickering shadows and fleeting reflections. The photographs invite the viewer to take time to discover, to stop a while and linger over the details, to ponder over possible interpretations. With each successive viewing there is more to uncover.

We are given little context as we search the image for clues; we are left to interpret them as we will. Layered arrangements, their lines softened and blurred by shadows, draped materials or reflective surfaces, contrast with hard angular compositions, minimal and abstract. We appreciate the formal qualities of the photograph, the precision



of the composition, the angle of a line or the sinuous nature of a curve. The colour palette is mainly subtle and neutral with occasional pops of startling bright primaries. The light is always natural with objects often highlighted by an evanescent shaft of sunlight. This urban landscape remains unidentified, suspended in a moment in time, the fugitive beauty of the everyday briefly revealed to those who care to notice. The mood is quiet and contemplative and somewhat melancholic.

There is very little evidence of people, though traces of human activity abound - remnants of stickers, smudges of paint on glass, two door handles tied together with tape, a pair of shadowy gloves looming behind a murky window. People only exist as shadows or veiled outlines, distorted behind hazy glass windows, or going about their daily business in the city. The natural world takes a back seat in these urban landscapes - a brief glimpse of reflected clouds, the curving shadow of a tree. The most obvious depiction of nature turns out to be a hoarding with photographs of a garden pasted onto it.

The photographs flow in a carefully curated sequence, in pairs and singly, a shape or a colour often echoing in the adjacent image. Unlike some collaborative work, this is very definitely the product of two separate artists who happen to share a unity of approach and vision. At times their work may appear almost indistinguishable one from the other, but on closer inspection their individual styles can be discerned. For those whose curiosity gets the better of them, there is a pictorial index at the back identifying the photographer and location of each photograph. Subtle colours are beautifully reproduced on high quality matte paper. This is a fine addition to any photobook collection, a book which will repay repeated scrutiny time after time... a book to dip into and linger over.

*Linger*, by Krystina Stimakovits and Juergen Sarge  
112 pages, 63 colour plates, hardcover.  
Publisher: Grafische Werkstatt Druckerei und Verlag, Gebr. Kopp GmbH & Co. KG  
text by Zsolt Batori, PhD  
£48 / 55 euros

## Abandoned

Reviewed By Benjamin Szabo

The Western world's image of communism and how life was for people during the regime does not match with my own memory of growing up in communist Hungary, where life was actually quite fun - yes, the spirit of communism was strongly encouraged and reinforced in all aspects of life, but I remember only fondness for our countless school activities - competitions, songs, and marching on our school grounds. This was, however, without much understanding of what it was that we were part of.

For Orthbandt's book *Abandoned*, he explores two of post-unification Berlin's iconic places, the Spreepark and the Listening Station that had been left behind by the US and Brit-

ish military. SpreePark was an amusement park in the former East of the city, where people had 'unguarded' fun, and once a year let some steam off with their families and friends; the Listening Station on the other hand, represents the paranoia that people had lived with in those days, where they would not know who was watching or listening, or why. As the title suggests, both places are now abandoned and Orthbandt's perspective focuses on capturing the disillusioned and broken dreams of post-unification Germany following the fall of the Wall in 1989.

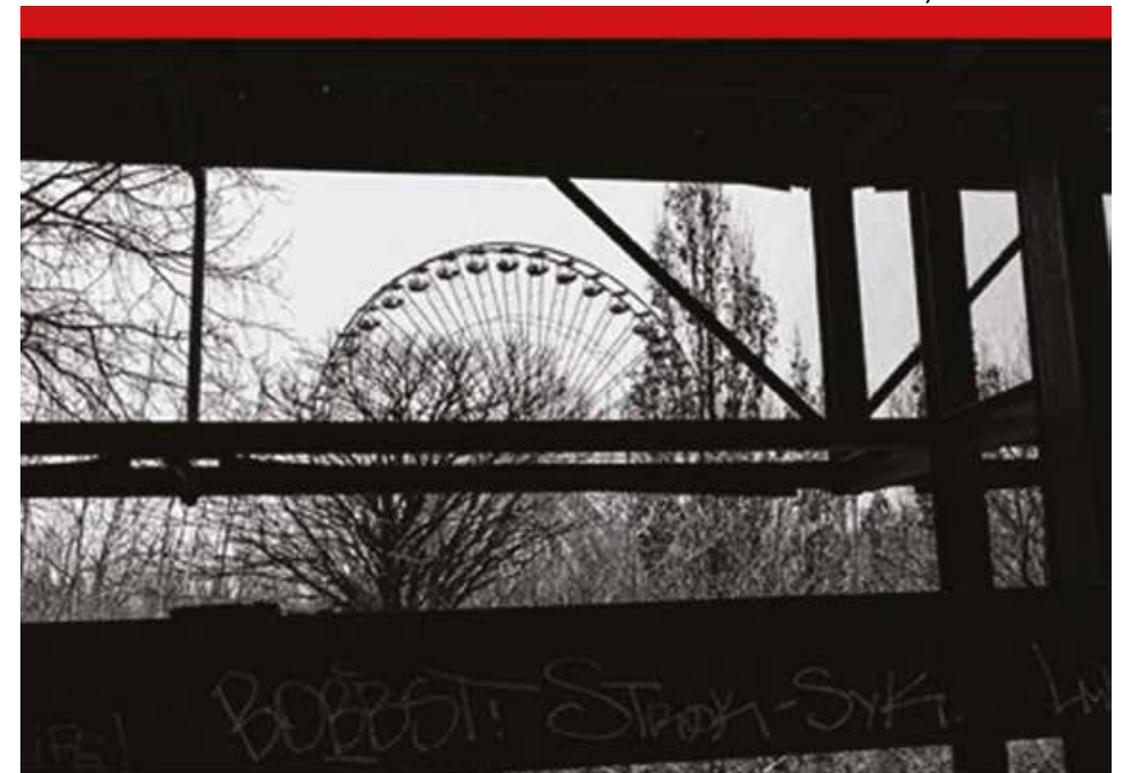
At first sight, the images are dark and mysterious, and somewhat depressing. It's evident that both places are long past their heyday - however, when I look at them more closely, they appear to be quite cheerful, bringing back memories of happiness and laughter, and of my own childhood scenes which were so similar to these. Neither

place has survived the unity of Germany and they are now reclaimed by Mother Nature. Luckily, no-one stops you from having a stroll around these huge outdoor museums, either by visiting visiting Berlin, or by flipping through this well-presented little book.

*ABANDONED*

by Frank Orthbandt  
U.Lula Editions £16  
www.ulula-editions.com

'Both places are now abandoned and the images focus on capturing the broken dreams of post-unification Germany'



## MEMBERS' BOOKS

## Andy Greaves Bruegel Town

Self-published, blurb

Reviewed by Benjamin Szabo

**A** Flemish renaissance painter inspired the title of Andy Greaves' *Bruegel Town* and just like Bruegel's enchanting paintings, Greaves' photographs capture ordinary people and their lives, from a not-so-ordinary perspective.

The photographs were taken in Chesterfield, a market town in Derbyshire, in the North of England. The town has little historical significance and is mostly recognised and characterised by its unique 14th century landmark, the 'Crooked Spire'.

In his book *English Journey*, Priestley described Chesterfield's inhabitants thus; "They ought to be humourists. Every time the morning papers arrive in Chesterfield roars of laughter ought to ascend to that black barley-sugar stick of a spire. For a moment, I thought there was an air of cheerful madness about the whole place, welcomed it, and said to myself that England ought to be

filled with such fantastic pieces of architecture, to match its fantastic characters..."

Having studied in nearby Sheffield, I've visited Chesterfield on several occasions for shopping sprees and it's with regret that I must admit I do not share the same sentiments as Priestley towards the town. However, this book is very much my type of book because it's a wonderful collection of portraits of people going about, and minding their own business, with the town providing the backdrop. Each and every one of these photos tells a little story about life here which is a bold and simplistic statement, like a headline in the local Derbyshire Times.

### Breugel Town



Photographs by Andy Greaves

## C J Crosland Playing With Perception

Self-published

Reviewed by Benjamin Szabo

**W**e humans are blessed with a multitude of senses that provide us with data to understand the things around us. Our interpretation of this data is our perception and our way of experiencing the world. Visual arts, including photography, aim to stimulate our sight or perception.

Our understanding of visual sensation generally does not provide much room for interpretation as most of us translate visual information in a similar way. We can all tell what the subject of a photo is and if it's a monochrome or colour photograph - and if an image is sharp or blurry. But, if this is the case, then why do we interpret a photograph in different ways? Visual sensation (like other sensations) triggers a physiological process within us that is loaded with our own personality, experiences, emotion and maybe our general mood of the day - often so suddenly, that the very same photo can make someone smile while also filling another person with sadness.

CJ Crosland's book *Playing with Perception* presents, in five sections, a series of black and white, textured images of cityscapes, portraits, reflections, shadows and lights. While these sections are not distinguished clearly, an image and its variations do re-appear in the book five times which suggests that there may be a hidden identity behind the photographs. Do the images capture our five senses in the medium of



photography? Has the book been designed to show Crosland's perception of the world, or to discover our own perception through the photographer's eyes? Or in the photographer's words "Is it normal for someone to see the world this way?"

See it for yourself. All of this is my perception only, after all.

'The book presents, in five sections, a series of black and white, textured images of cityscapes, portraits, reflection, and shadows.'

## Turning Point

### A Series of Incidents and Opportunities

'NATURAL NATURE' by Ewa Priester

'It is chaotic, has healthy leaves next to dry ones, disease, insect bite marks and every other factor that belongs to its environment. The leaves grow become dry and fall.'



When nature grows spontaneously and without human influence, it is not as perfect-looking as one would picture it. It is chaotic, has healthy leaves right next to dry ones, disease, insect bite marks and every other factor that belongs to its environment. The leaves grow, become dry and fall. Yet still there is something beautiful about it to discover and accept... to accept that it is not perfect and admire it in its natural and uninfluenced form.

This was the initial thought behind a series I had in mind, while I was still living in Germany. I gave it a try back in 2009 but the pictures didn't really convey what I'd imagined. The forests in Germany looked too clean and tidy to me, and in the end, I set the project aside.

It was not until 2012, when I moved to Rio de Janeiro, and shot some pictures at *Parque Lage*, a beautiful park with an art school in the *Jardim Botânico* district, that I started to see the kind of nature I once pictured for that series. The nature in Brazil is so strong and out of control, that one finds even in the urban space plants and trees that grow in the most unexpected places and ways.

Two pictures from that day in *Parque Lage* showed the chaotic side of the rain forest, and how plants seek

their way into or out of the sun in a wild combination. These made it onto our living room wall and influenced me to make the book dummy *natural nature/growing cement*, which I finished in 2015.

In the book, I decided to mix together my nature pictures with the concrete of city life; similar structures and surfaces, which you find both in the city and in nature. I thought about the situation where you take some time off and go to the countryside, trying to relax but still talking and thinking about your life or issues in the city, unable to disconnect and be at one with nature.

*Ewa Priester is a German photographer based in Rio de Janeiro, Brazil. The work "natural nature" will be shown at an group exhibition from the 29th October until 13th November 2016 in "Studio Malzgasse 12a" during the Eyes On- Month of Photography Vienna. She also published the book 'Exclusion/Inclusion' in November 2015 after a two month residency at "Pivô" in São Paulo and it got part of the exhibition 10x10 photo books, which will be shown at Aperture Foundation in New York from 2-5th November.*

## Contributors

**Gerry Atkinson** trained as a photojournalist at the London College of Communication and completed an MA at the University for the Creative Arts, Rochester. She enjoys travelling and exploring new places and has exhibited in solo and group shows in England, the Philippines and New Zealand. [www.gerryatkinson.com](http://www.gerryatkinson.com)

**Dominic Bugatto** is an Urban Topographic and Documentary Photographer based in Toronto. He was born in Bradford, England and spent his formative years growing up in Montreal. He works primarily as an illustrator and designer. His clients have included: *The New York Times*, *Wall St Journal* and *Vanity Fair*. His photographs are held in many private collections including the Library Archives of Canada. [www.dominicbugattophotography.com](http://www.dominicbugattophotography.com)

**Never Edit** is a female photographer in Germany who discovered street photography late in her life and has been addicted to it ever since. [www.flickr.com/photos/never\\_edit](http://www.flickr.com/photos/never_edit)

**Miguel Fonta** is from Madrid and photographs mainly spaces and people. He holds a degree in Audiovisual Communication from the Complutense University (Madrid), and an MA in Photography from the University of Westminster (London). He has exhibited in group and solo shows in Europe and has been published in newspapers and international magazines. [www.instagram.com/lmfonta](http://www.instagram.com/lmfonta)

**Roger Ford** is a born and bred Londoner who enjoys photographing that moment when the reality unfolds to reveal a scene which tells a story, asks questions and preferably creates an emotional response. [www.movementandmoment.co.uk](http://www.movementandmoment.co.uk)

**Dan Gaba** is looking for a moment he missed. Sometimes the camera sees it, sometimes he sees it, occasionally they both see it. His favourite thing is when the camera shows him what he didn't notice. [www.instagram.com/dangaba](http://www.instagram.com/dangaba)

**Dan Ginn** is a London based photographer. Currently, he focuses mainly on both street and documentary photography, with the aim of telling a story through his photographic content. In 2016 Dan has had work exhibited at both the London Photo Festival and Westminster Gallery. [www.danginnphoto.com](http://www.danginnphoto.com)

**Andy Greaves** graduated in 2009 with an MA in Photography from Leicester De Montfort, under the tutelage of Professor Paul Hill and Mike Simmons. Andy's work is carefully observed social documentary and reportage with a keen and witty social, historical and political context. Andy is also an artist, writer, educator, assistant bee-keeper, marathon runner, stately home guide, husband and dog owner - but not necessarily in this order.

**Larry Hallegua** is a British born photographer, who has been shooting candid colour photography for the past four years, mainly in Asia and occasionally in Europe. His work has been described as 'bittersweet moments' and 'fanciful characters frozen into bizarre activities'. He's a member of two photography collectives, *Observe* and *Loopers*. [www.larryhallegua.com](http://www.larryhallegua.com)

**Mira Joshi** is originally from the chaotic city of Mumbai. Now a freelance photographer based in London, she is currently working on street and urban photography but also enjoys portrait and conceptual photography. Mira looks for simple stories in candid moments. [www.mirajoshi.com](http://www.mirajoshi.com)

**Simon Kisner** has had a passion for capturing moments since getting an Agfamac 55C when he was seven. He studied photography at Sandwell College and went on to shoot rock bands and solo artists. A keen amateur, he now focuses on portrait studies and street photography. [www.thisisphotography](http://www.thisisphotography)

**Daniilo Leonardi** is a freelance photographer who specialises in architecture, interiors and construction. He particularly enjoys walking in any city with his camera, to record what presents itself. [www.property-and-architecture-photography.com](http://www.property-and-architecture-photography.com)

**Peter Luck** is, roughly speaking, a topographic photographer concentrating mostly on London and the lower Thames with occasional excursions into other territory. He is a member of the *Transition Group* of photographers and researchers concerned with social and economic change in and around London.

**Sean McDonnell** has walked the streets of London taking photographs since the 1980s. Why does he still do it? He's not looking for the perfect picture. It's about the act of being on the street. Sensitized. Exposed. Just like film. [www.waysafwalking.net](http://www.waysafwalking.net)

**Ray Malcolm** is a mainly self-taught photographer, who focuses on portrait and music photography. [www.rollingcalf.co.uk](http://www.rollingcalf.co.uk)

**Rashida Mangera** grew up in Johannesburg and worked as a paediatric neurologist in Toronto. She is currently living in and enjoying London, working on photography projects, storytelling through painting, and exploring incorporating sculpting, painting, textiles and glass art with photography.

**Ramir Oliveira** is an artist based in London, known for his cinematic documentary approach. His experimental techniques help him capture light, reflection and movement. To feed his constant need to create and express himself, Ramir regularly searches the streets of London, particularly at night, capturing unplanned moments of interest and beauty in his own style. [www.facebook.com/ROphotography.page](http://www.facebook.com/ROphotography.page)

**Shah Toufiqur Rahman Ovi** is a 26-year-old doctor from Bangladesh, passionate about street photography. He feels that street photography is meditation for him; it's given him a new vision and he enjoys and feels life more deeply. He says "I am a different Shah now!"

**Maggie Railton** is a self-taught London photographer, who is passionate about people and places, abstracts, architecture and strong graphic shapes in both the natural and urban environment. She exhibits in group shows nationwide. [www.photocrowd.com/maggierrailton](http://www.photocrowd.com/maggierrailton)

**Oliver Raschka** is an emerging photographer working in Stuttgart, Germany. He studied industrial economics and economic psychology. His works have been published in group and solo exhibitions and in international and national magazines. [www.oliverraschka.net](http://www.oliverraschka.net)

**Jason Reed** came to photography in his late 30's during a long sabbatical from his legal career. He shoots almost exclusively with an analogue rangefinder camera and all his images are unposed, and without any form of involvement on his part. He is a member of the *Observe* collective. [www.jasonreedphotography.co.uk](http://www.jasonreedphotography.co.uk)

**Paul Russell** is a street and documentary photographer based in Weymouth, Dorset. He is a member of the *iN-PUBLIC* street photography collective, and is one of 46 photographers profiled in Thames & Hudson's *Street Photography Now* book. His work has been collected by the Museum of London. [www.paulrussell.info](http://www.paulrussell.info)

**Ernst Schlogelhofer** was born in Vienna, and these days divides his time between Vienna and London. Ernst completed an MA in photography at 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)

**Nick Turpin** is London-based and started his career at *The Independent* newspaper. He left in 1997 to pursue his love of street photography funded by commissions in advertising and design, and in 2000 founded the international street photographers group *iN-PUBLIC*. In his work, Nick explores contemporary urban life. [www.nickturpin.com](http://www.nickturpin.com)

**Katie Waggett** is a London based documentary photographer. She graduated with first class honours in Graphic Arts and Design, and currently works as a freelance photographer. Her work has been exhibited both in the UK and internationally, and her prizes include *D&AD Best New Blood* and the *Andrew Winterburn Documentary Photography Award*.

**David Wilson** was born in a small town in Italy to an English father and an Italian mother. His main focus has always been on everyday life, the smaller details, the traces of the human passage and the implied human presence. He spent a few years in London pursuing this very kind of research. [www.davidwilson.it](http://www.davidwilson.it)

**Christiane Zschommer** lives in Surrey and teaches photography to A level students in Woking. She finds walking in cities without a clear purpose or sense of direction liberating, a source of inspiration, embracing the chance of finding something surprising, something incidental and inconsequential, not knowing in advance what she will see. [www.christianezschommerphotography.co.uk](http://www.christianezschommerphotography.co.uk)

**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.benjaminszabophotography.com](http://www.benjaminszabophotography.com)



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