

for LONDON INDEPENDENT PHOTOGRAPHY

# FLIP

ISSUE 40 SUMMER £5



# Nomadic



Héloïse Bergman

## Editor's Note

**Welcome to the Nomadic issue of fLIP. This is a lifestyle that has appealed to me since hours spent wandering as a child. I count the Littlest Hobo and Huckleberry Finn as inspirations — characters with a sense of adventure, who didn't like to be constrained by their surroundings!**

As a teenager I started to formulate ideas of travelling and seeing the world. Like many, I haven't seen nearly half of what I'd like to see, but through reading and listening to other people's stories I have been transported to many wonderful places.

The Nomadic theme of this issue has conjured up some beautiful and immersive imagery for you to enjoy. Let us take you somewhere new today...

**Amanda Eatwell**

**Deputy Editor**  
Tim Butcher

**Contributing Editor**  
Ingrid Newton

**Artwork and Layout**  
Anita Chandra

### **Welcome Tim**

We are very happy to welcome our new Deputy Editor, Tim Butcher to the Editorial team. Tim is an academic working in the social sciences at The Open University.

### **Apology**

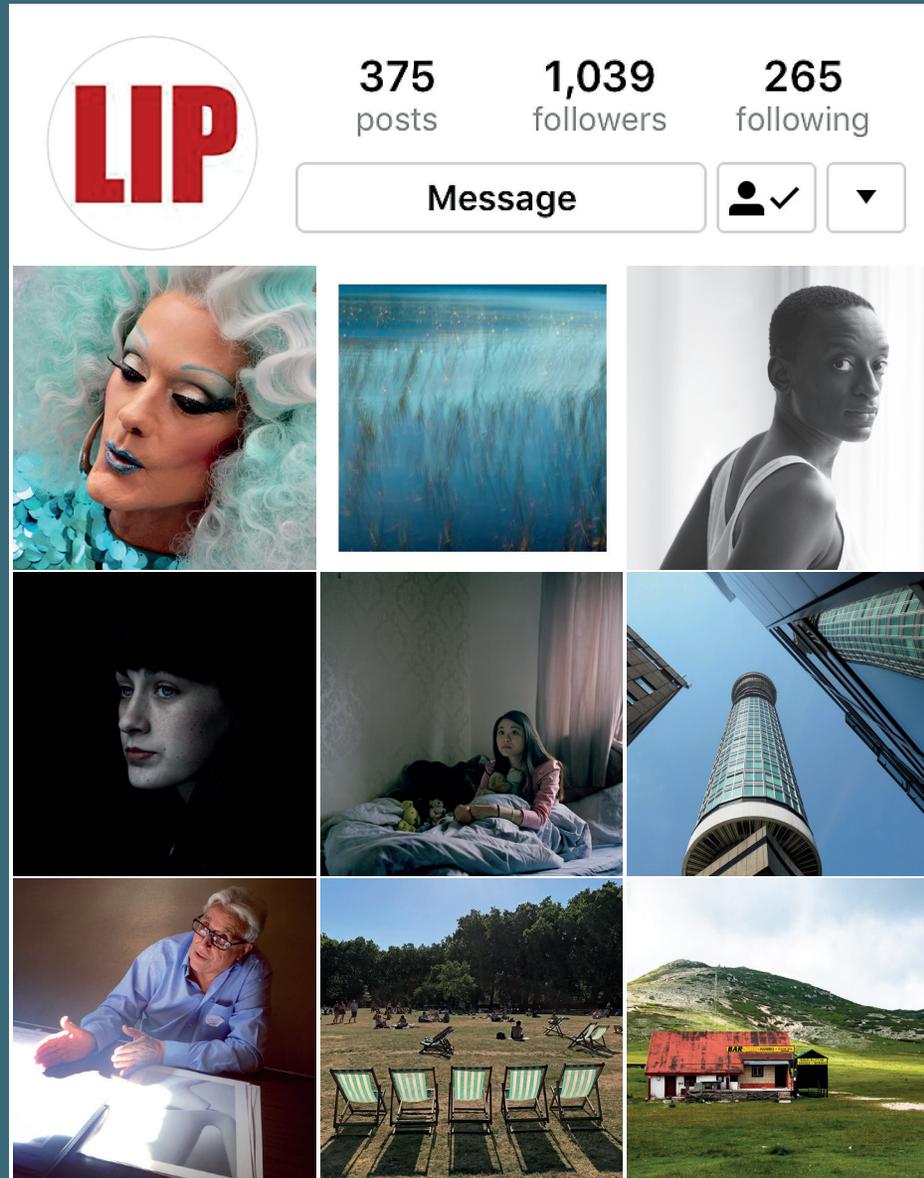
Regarding the article Photographers' Places in the Memories Issue of fLIP, Peter Jennings would like to apologise for accidentally identifying someone incorrectly in one of the pictures supplied: pages 6-7, image top left. The image shows Chris Locke with Raymond Moore, (not Chris Killip as stated).

# Join us on Instagram!

If you're not already a dedicated fan, then get involved. Not only can you promote your work to a wider audience, Tom Gifford does a wonderful job on LIP's behalf of reposting members' images.

for LONDON INDEPENDENT PHOTOGRAPHY

# FLIP



@london\_independent\_photography

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Don't forget to tag us in your posts so that LIP can help extend your reach. #thanks

L-R: @nogreathurry\_people @carolinefraserphotography @clareparkphoto,  
@liz.devonshire @danielkeysphotography @etempleton96,  
@amandaeatwell @wildlondonpics @mrchoops



# Till we meet again

*I have not been dreaming, and all this is real. It is April 2017, I am in Lhasa, the Sacred City and capital of Tibet, and the interpreter I hired through a friend stands at my side. "I need a room with a hot shower." I hear myself say, as if I were listening to other people, my voice distant and alien. My interpreter laughs out loud and says, "There's a hot shower in literally every hotel room in Lhasa. But definitely not in other faraway prefectures with encircling mountains". He promises that we would start planning our expedition to those mountains soon.*



*'If this shepherdess with bright eyes can/  
become my lifelong companion/ It's as if  
I've found a home of the mountains/ as a  
traveling monk'. - Untitled. A village near  
Zanda Zong County, Ngari Prefecture to the  
far west of Tibet.*

My grandfather Baiying Fang was a poet long fascinated by Tibetan Buddhism. When he was in his 40s, he suddenly divorced my grandmother, left his family, went to Tibet, and spent four years there as a wandering monk. I was close to him when I was a small child, growing up in a village in southern China. But after my parents and I moved to a city, I only had contact with him on holidays. Nobody in my family ever talked about my grandfather's life, and I never got a chance to ask.

I was in the United States when he passed away on November 4th 2016. My cousin phoned me. I remember that there was a prolonged period of silence and I hung up in the end, feeling sad and lost. I tried to collect fragments of clues as to what my grandfather was like, but these were nothing but scraps, assorted bits and pieces. I felt as though I had taken his presence for granted when he was alive. I realised that I must find a way to keep him alive in my heart; to honour his memory.

I returned to his village for the funeral and found a booklet of poems and observations he made of people he had met and places he had seen in Tibet. It was not until then that I began to realise that his life had been extremely tumultuous, and that Tibet was his ultimate sanctuary. The little booklet offers an account, fictional no doubt, yet intelligible and authentic, of Tibet. It depicts the mystic land beyond the Himalayas, its capital city Lhasa, its culture and language, and its hermits and magicians.

I learned that my grandfather was first stationed in Lhasa, and then travelled on to explore prefectures to the north, the west and the south. In these remote places he also made the acquaintance of lamas and explored the most isolated and least known parts of the Trans-Himalayan Valleys, where he had opportunities to deepen his learning of Tibetan beliefs and tribal rites. In his writings, my grandfather's curiosity was not so much aroused by the sight of people, picturesque caravans and encampments as by the mysteries of the place; or





things to unlock the mysteries. He seemed to believe that the keys to many unsolved problems must lie in Tibet. In his private life, he sought answers to the problem of eternal life and happiness. Through his work he learned of the ethnology, natural history, and geography of the 'Roof of the World'.

So I travelled to Lhasa, where I stayed for a couple of days before setting out north and then west. With the help of my interpreter and a driver, I tried to follow the footsteps of my late grandfather and managed to explore some of the places that emerge from his writing — zones of exclusion, borders and vast blank spaces — places where isolation, a dearth of resources, and romantic myths neatly overlapped. Very few photographers have ever taken pictures inside some of extremely isolated and secluded monasteries I later approached to the far north and west of Tibet. I was able to do that because of the circumstances that had brought me to the Himalayas.

I visited my grandfather's religious friends and made new ones on my own journey. I had accumulated such vivid pictures of the land while reading my grandfather's booklet that my first entry into the mystic land, when it came, seemed to be the realisation of a vivid and long-cherished dream. Along my journey, whenever I saw a scene or a person reminiscent of his writing, I tried to capture or reconstruct an image accordingly, in an attempt to translate his poems to visual forms but also to seek answers to the many mysteries in his poems and his life.

I have a sense that this was the first time I met my grandfather. It of course didn't happen that way, but thinking about it like this makes me smile. I hope the images created during my journey have added to the narratives of his adventures. Through my grief, this project has given me solace. When I returned from my expedition, I couldn't help but ask the same questions my grandfather had asked in his journal: what is the real world, where is the actual world, and what is our relationship to it? Why do we have to rationalise and control and simplify our world to the point where there is no more mystery and secret?

Each image from this fine-art series has an association with a line or poem in the journal my late grandfather kept during his travels.

**Amy Luo**



*'The white lotus was floating/  
along above the sacred lake  
and/ then into the sky of/ the  
repetitive cycle we all follow'.  
- 'Repetitive Cycle'. Wenbu South  
Village, Nyima County, Nagchu  
Prefecture.*

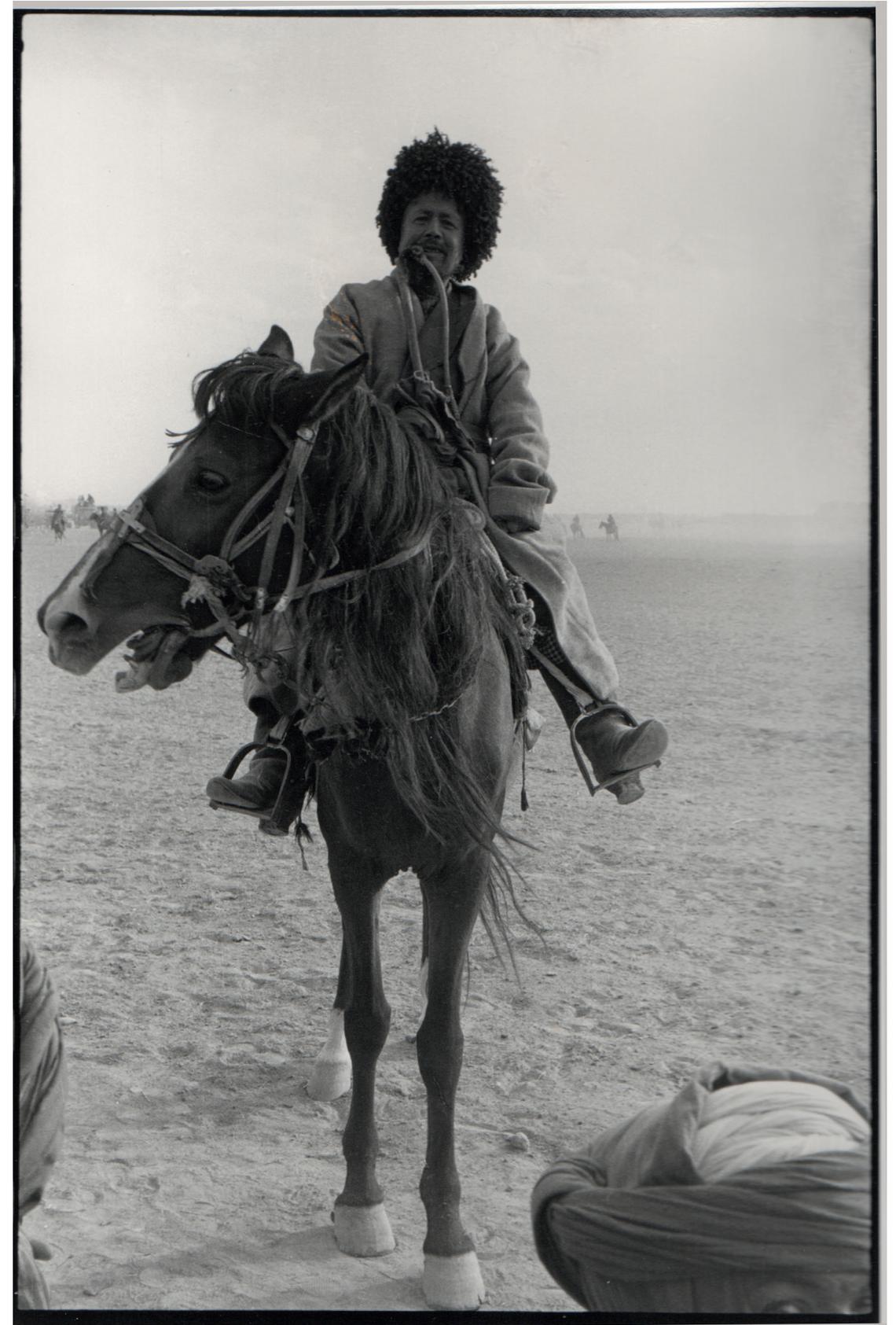
# Afghanistan

Gwen Campbell

**These photographs of northern Afghanistan were taken in 1976 before the Russian Invasion. Since then, life in Afghanistan has changed immeasurably because of the ensuing conflicts. Shown here are photographs portraying a gentler way of life that was rural, and where the people continued traditions that had been practiced for millennia.**

In these shots we are witness to horsemen participating in games of buzkashi, the equivalent of a local football match, but replacing a ball with a Goat Carcass. Buzkashi translates from Persian to 'dragging the goat', and originated as a means of training nomadic peoples of Turkic ancestry in vital horsemanship skills.

These games lasted for a day and often brought together local tribespeople, proudly exhibiting their horses. Some of these photographs were shot in North West Afghanistan in a remote area near the Pamirs, on the edge of the Himalayas. Beautiful horses are still bred for games today.







## Fear & Now

Héloïse Bergman

**For me, the nomadic life is punctuated by long hours of flying. Staring out of a small porthole, I try to be present, recording my journey, rather than fleeing to sleep or a movie. These images are part of a much larger body of work, which now includes some 400 + images — the result of hours spent confined in planes on long haul flights.**

The project began as a challenge I set myself to produce images while flying. I have a severe flying phobia, so this is a way for me to transcend my fear and be present in the moment. Ironically, I worked as a travel photographer for years, and come from New Zealand, so long haul flights have



always been a way of life for me. The rules of my challenge are simple: use only my iPhone to shoot; no people (not to compromise peoples' in-flight privacy); and no food. Instead, my focus is trying to be present in both the plane and our location at the time. I use my window seat view to track the flight's progress. Using geotagging in the Photos app, I can track our flight path (but not always the official one!). I then use Google Earth to examine the details of the land I have photographed and pair the images.

I come from a family of immigrants. My great grandparents, grandparents and then my parents all sailed across the world to relocate to new lands. While 20 hours of flying is a long trip, it is nothing compared to the voyages my family undertook.

# Leisure





**In my work as a visual artist and photographer, I have been documenting outdoor situations and architectural sites, often void of live human activity. With my symmetrical approach and attention to detail, I aim to achieve an unbiased view by literally putting my subjects at a certain distance, driven by the desire to capture a minute part of reality before it is lost from view and forever left unnoticed.**

The Leisure series is an ever growing testimony to the surroundings of holidaying people. Often shot directly from my car seat, I capture recreational scenes of people on the move, in either coastal areas, campsites or at surprisingly uncommon locations around the world.

**Dineke Versluis**





# A Home from Home

**Putting our first mark of independence on a space once we've flown the nest, perhaps in a house-share whilst studying or moving to a new city and into a rented room, is a pivotal time for many. In London, it's not unusual for young people to change home several times as they meet new people or get moved on because the landlord wants to sell their property or up the rent.**

My most blissful flat-share came to an end when my then colleague and flatmate, Tim, moved to Blackpool to become a lecturer. After struggling to find a new home to rent, I succumbed to an offer to live in a house-share with three men. Beyond the jam-splodged kitchen surfaces and the dishevelled sofas, I could escape upstairs to the sanctuary I had created behind the only door I could call my own.

Later, once on the property ladder, and living with *Man and Boy* in a house in North London, we were hit by the recession. There was a significant lowering of the family income, so we decided we could make better use of the spare room by renting it out. We joined an agency who offered the 'home-stay' model for people from overseas who want the experience and comfort of staying in someone's home, whilst getting a better insight into how a native family might live. It ticked a lot of boxes for us too; we were keen travellers with no funds to travel, we didn't want the commitment of a full-time lodger, and we saw it as a great opportunity for our son, then nine to meet people from different cultures.

We successfully rented the room out for around five years, hosting 37 people (mainly students) from fourteen different countries. Their average stay was four weeks. I was inspired by the experience and decided to embark on a project to photograph our guests. I wanted to explore two ideas: that we all share commonalities regardless of where we are from; and also how different individuals utilise the same space in their own unique way. I began by photographing guests in the room and conducting a short interview with them. This presented it's own challenges due to language barriers, and I chose not to ask everyone as it was difficult to convey my intention to some. I suppose it could seem a little odd to have your host ask to photograph you in your bedroom.

As the project progressed it became more observational. The interviews were unnecessary because I was learning so much about the guests from our shared experiences. With their permissions, I took more photographs of their belongings around the room. The desk is the largest flat surface in the room, and became each guest's most personalised space. Sometimes showing glimpses of their home, often a collection of paraphernalia representing the places and transient experiences enjoyed by them. A dumping ground for books, iPods, mementos of nights out, pamphlets from historic visitor attractions, dictionaries, flyers, hairbrushes, small change, mobile phones and maps: a short story in one's life narrative.

Some countries were represented more frequently throughout our homestay experience; for instance Brazil, which was going through an economic growth surge at the time. Other visitors came from a diversity of places, such as Libya, Russia and Tajikistan. It was a wonderful opportunity to meet these people and learn more of their own cultures and cities. Some became good friends, some Facebook friends, and Takumi, one of a few Japanese students, spent two days helping my son and I navigate Tokyo, when we visited in 2016.

It turns out, the Room itself was a place to sleep, to study, to take a break, but most importantly a home from home. As is oft repeated in the visitors book, were comments like: "I felt so comfortable and at home here that missing my wife and [son] was not as hard as it usually is. [sic] ...but you particularly treated me like I was part of your family. This allowed me a unique insight in[to] British culture. I now for example know what British humour really means! [sic]"

**Amanda Eatwell**



# My Kingdom

Anita Chandra

**My Kingdom is a new series of animal portraits taken in Kruger National Park, South Africa.**

Kruger National Park is the largest game reserve in South Africa spanning two provinces; Mpumalanga and Limpopo. The animals I encountered when travelling from Punda Maria in the north of the park, to Berg-en-Dal in the south are mainly nomadic, wandering from location to location each day to find water, hunt and sleep. Many will return to their favourite places for a while and some will travel for miles, roaming within the vast 19,633 square kilometres of bush land.

I documented many of these majestic creatures on this journey in the form of portraits. Just like humans, animals have thoughts, feelings and empathy. They display certain traits and characteristics. The finished portraits were deliberately coloured in warm golden tones, stripping out the colour to make the scene focus on the animal behaviours and expressions.

Through this series of portraits, I try to capture the true essence and behaviour of each animal within its natural habitat - their kingdom, the Kruger National Park. Several of the species I photographed are endangered animals, such as the African wild dog, rhinoceros, cheetah, cape vulture and southern ground hornbill, which makes the project even more meaningful. Although these species are not represented here, further images from the project can be seen on my website.





# Putney Satellite Group

Andrew Wilson

In 2009 I took a change of direction and decided to re-train as a photographer, which consequently led to me forming the Putney satellite group.

Over the winter of that year I took a course at the Putney School of Art and Design. At the end of the course, the moderator recommended that we continue our photographic development, and that we should join a group. He suggested LIP. Unfortunately, the nearest groups at that time were Ealing and Kingston, so together with two or three other people on the course we decided we would form our own satellite. Now, eight years on, we are a large and diverse bunch with over 25 active members.

Keeping the LIP spirit, we take an inclusive approach to our group, and have members ranging from award winning photographers such as Tammy Marlar to seasoned photographers like Leonard Caudrey, who just celebrated his 90th birthday.

We gather monthly at my home, and keep things fresh by changing the style of the meetings; from inviting speakers to come and talk to us, to critiquing theme-based work. Organising outings and holding an annual exhibition locally adds to the enjoyment of being part of this group.

As I steer the wheel, so to speak, I aim to guide us in the direction of having fun whilst being part of our thriving group.



Clockwise from top left - Ann Ulrick, Andrew Wilson: Clapham Common Volunteers, Bergina Leka, John Kelly, Leonard Caudrey: Thirsty at Bushy

Top right - Nigel Attenborough: Endless Summer, Above: Tammy Marlar: Fire and Water

how we see  
**nomadic**





< Theme Cover: CJ Crosland

CJ Crosland



Ernst Schlogelhofer



Peter Haxton



Terry Prudente



Clare Park



William Christie



Terry Prudente





Anne-Marie Glasheen



Jo Stapleton

ROAD  
HOUSE

ROADHOUSE OODNADATTA

THE PINK ROADHOUSE  
GENERAL STORE  
GROCERIES • SMALLGOODS • FRUIT & VEG • MILK  
CREAM • FROZEN FOODS • ICE • HARD FRUITS

COMMONWEALTH  
SAVINGS BANK  
OF AUSTRALIA

POST



# back FLIP



Quentin Ball

EXHIBITIONS  
REVIEWS  
EVENTS

## EXHIBITION HIGHLIGHTS

**Dorothea Lange /  
Vanessa Winship**

A photography double bill  
A double bill of exhibitions  
featuring pioneering documentary  
photographer and visual activist,  
Dorothea Lange, and award-winning  
contemporary photographer,  
Vanessa Winship.

Dorothea Lange: Politics of Seeing  
is the first UK retrospective of  
American photographer Dorothea  
Lange (1895-1965). Lange was a  
powerful woman of unparalleled  
vigour and resilience. Using her  
camera as a political tool to shine a  
light on cruel injustices, Lange went  
on to become a founding figure of  
documentary photography.

Vanessa Winship: And Time Folds  
is the first major UK solo exhibition  
of contemporary photographer  
and recipient of the prestigious  
Henri Cartier-Bresson prize in  
2011, Vanessa Winship. This much  
overdue exhibition showcases over  
150 photographs, uncovering the  
fragile nature of our landscape and  
society and exploring how memory  
leaves its mark.

Until 2 Sep at Barbican Centre,  
Silk Street, London EC2Y 8DS  
£13.50/£11 conc



Above - Dorothea Lange  
Migratory Cotton  
Picker, Eloy, Arizona,  
1940 © The Dorothea  
Lange Collection, the  
Oakland Museum of  
California



Right - Vanessa Winship  
Untitled from the series  
she dances on Jackson,  
2011-2012  
© Vanessa Winship



Above - Dorothea Lange  
Drought Refugees, ca. 1935  
© The Dorothea Lange  
Collection, the Oakland  
Museum of California

**Peter Fraser Mathematics**

Since the early 1980s, Peter Fraser has been at the forefront of pioneering colour photography as fine art. With an almost obsessive focus on the 'stuff' of the world, Fraser is concerned with the matter that comprises our everyday. Rather than constructing his photographs, Fraser establishes a conceptual framework through which to respond to found images and situations. He treats panoramic landscape and the smallest details with the same intense attention, revealing the incidental beauty and strangeness of our surroundings. For his exhibition at Camden Arts Centre, Fraser presents his most recent body of work mathematically. Fraser brings together a series

of photographs of seemingly disparate and unrelated objects and encounters – including still lives, landscapes and portraiture. Through their oblique juxtaposition and his almost analytical focus, he draws attention to the underlying patterns and forces which shape the world and our perception of it, as well as the systems of belief through which we try to understand and describe it. In this way his work might be seen to draw our attention to the spectacular and interconnected nature of everything that surrounds us, from the sublime to the mundane.

Until 16 Sep at Camden Arts Centre,  
Arkwright Road, London NW3 6DG

## EXHIBITION HIGHLIGHTS

**Michael Jackson On the Wall**

This landmark exhibition explores the influence of Michael Jackson on some of the leading names in contemporary art, spanning several generations of artists across all media. His significance is widely acknowledged when it comes to music, music videos, dance, choreography and fashion, but his considerable influence on contemporary art is an untold story. Since Andy Warhol first used his image in 1982, Jackson has become the most depicted cultural figure in visual art by an extraordinary array of leading contemporary artists. For the first time, Michael Jackson: On the Wall brings together the works of over forty of these artists, drawn from public and private collections around the world, including new works made especially for the exhibition.

Until 21 Oct at The National Portrait  
Gallery, St Martin's Place, London  
WC2H 0HE £15.50 - £20

**Tish Murtha Works 1976-1991**

This is a new exhibition which charts the remarkable accomplishments of documentary photographer Tish Murtha (b. South Shields 1956 - d. 2013) and offers a tender and frank perspective on a historic moment of social deprivation and instability in Britain. The exhibition surveys six major bodies of work; Newport Pub (1976/78); Elswick Kids (1978); Juvenile Jazz Bands (1979); Youth Unemployment (1980); London by Night (1983) and Elswick Revisited (1987 - 1991) using both vintage and contemporary prints. In addition, the exhibition also includes personal letters and ephemeral material from the Tish Murtha Archive.

Until 14 Oct at The Photographers  
Gallery, 16 - 18 Ramillies Street,  
London, W1F 7LW £4/£2.50 conc.

**Masterpieces of Soviet  
Photography  
Iconic Russian photography  
featuring works by Alexander  
Rodchenko.**

1 Oct - 1 Dec at Atlas Gallery, 49  
Dorset Street, London, W1U 7N



Above - Michael Jackson, National Portrait Gallery



Above - Tish Murtha  
Juvenile Jazz Bands, 1979 © Ella Murtha, All rights reserved.  
Courtesy of Ella Murtha & The Photographers' Gallery

**DRAG Self-portraits and Body Politics** is an exhibition of radical self-portraiture from the 1960s to the present day featuring the work of artists who have used drag to explore or question identity, gender, class, politics and race. Alongside key figures such as Pierre Molinier, VALIE EXPORT, Robert Mapplethorpe and Cindy Sherman, the exhibition also includes self-portraits by a younger generation of contemporary artists who have recently embraced drag as an art form, including Adam Christensen and Victoria Sin. Rather than

offering a linear or chronological narrative, this exhibition aims to present a multitude of voices that explore cultural shifts of the past 50 years and touch on topics that include the 1980s AIDS crisis and post-colonial theory.

22 Aug - 7 Oct at HENI Project  
Space, Hayward Gallery, Southbank  
Centre, 337-338 Belvedere Rd,  
Lambeth, London SE1 8XX Free

## EXHIBITION HIGHLIGHTS

**The Influence Project**

Featuring never-seen-before photographic portraits of pioneers of R&B, Funk, Soul, Afrobeat and Hip Hop. The Influence Project is an ongoing photography project celebrating the global impact of African American musicians, who pushed boundaries creatively, socially and politically, whilst simultaneously laying the foundations of contemporary music.

Until 22 Aug at Somerset House, Embankment Galleries, Strand, London WC2R 1LA Free

**Pak Sheung Chuen**

The only way to see this installation is by using flash photography. This experience echoes how the work was created and encourages us to think about the relationship between vision and memory. In 2008, Pak Sheung Chuen travelled to Malaysia on a sightseeing holiday. He closed his eyes and wore dark glasses throughout his five-day trip. Unable to see his surroundings, Pak relied on his mother and fellow tour companions to guide him. He documented his time in Malaysia using a simple point-and-shoot camera, taking hundreds of photographs on 19 rolls of film.

Until Dec 2018, Display at Tate Modern, Blavatnik Building Level 3, Bankside London SE1

**Made in Brixton – After Dark**

Photofusion's open call August exhibition is inspired by London Nights, the current exhibition at the Museum of London.

Photofusion, 17A Electric Lane, London SW9 8LA

**Photomonth East London**

International Photography Festival Photomonth 2018 opens with the Photo-Open at The Printspace and features a wide ranging programme of exhibitions, events, artists talks, seminars, workshops & courses, the Portfolio Review and the Photo Book & Print Fair, providing opportunities for everyone to engage with photography.

1 Oct – 30 Nov, various locations East London

**Leila Jeffreys Ornithurae**

Comprising fifteen new portraits of pigeons, each of startling grace and elegance, Ornithurae (bird tails in Greek) challenges the often unfavourable appreciation of this particular bird.

Each of her images reveals the subtle details of the animals' robes, while displaying a phenomenal spectrum of colours and nuances the human eye can only appreciate within the stillness of her photographs.

Until 24 Aug at Purdy Hicks, 25 Thurloe Street, London SW7 2LQ

**Killed Negatives Unseen Images of 1930s America**

Thousands of negatives by American photographers were systematically destroyed in the 1930s; these irreparable images were known as 'killed negatives'. Roy E. Stryker, head of the Information Division of the Farm Security Administration (FSA), launched a historic photographic initiative between 1935 and 1944. In order to expose American rural poverty, the FSA commissioned photographers, including Walker Evans (1903–1975) and Dorothea Lange (1895–1965), to record the struggles of rural life following the Great Depression. Omitted from the story of this landmark documentary project is the ruthless method of editing Stryker deployed for the final selection. The negative of each rejected image was punctured with a hole puncher; if a print was

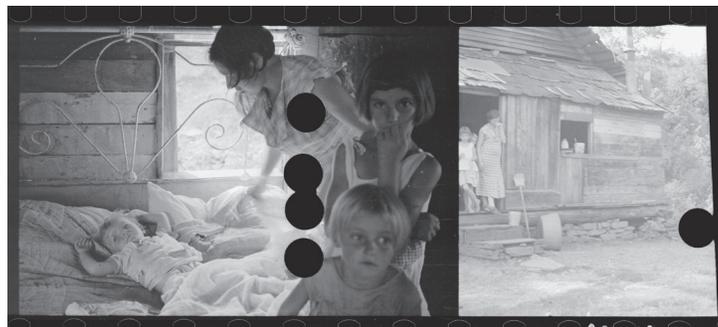
made the image would feature a black disc, floating surreally over faces and landscapes. This display presents prints made from some of the rejected negatives as well as photographers' personal and administrative records. Also included are contemporary artists' responses to these haunting images. The photographs transform an act of censorship into abstract, conceptual and strangely beautiful pictures.

Until 26 Aug at Whitechapel Gallery, 77-82 Whitechapel High St, London E1 7QX Free



Above- Carl Mydans  
Untitled photo, Prince George's County,  
Maryland November 1935  
Prints & Photographs Division, FSA/  
OWI Collection

Below- Arthur Rothstein  
Untitled photo, Arkansas August 1935  
Library of Congress, Prints & Photographs  
Division, FSA/OWI Collection,



## EXHIBITION HIGHLIGHTS



Above- The Big Valley: Desiree, 2008  
© Alex Prager Studio and Lehmann Maupin, New York and Hong Kong.  
Courtesy Alex Prager Studio, Lehmann Maupin, New York and Hong Kong.

**Alex Prager: Silver Lake Drive**

Silver Lake Drive is a major new exhibition marking the first mid-career survey of American photographer and filmmaker, Alex Prager (b.1979). Prager's distinctive works cross the worlds of art, fashion, photography and film, exposing the human melodrama and dark unsettling undercurrents that are threaded through her subject matter. Referencing the aesthetic principals of mid twentieth century Hollywood cinema and fashion photography, as well as such photographers as William Eggleston, Diane Arbus and Cindy Sherman, each of her images is packed with a multitude of emotional layers and narrative possibilities.

Until 14 Oct at The Photographers Gallery, 16 – 18 Ramillies Street, London, W1F 7LW £4/£2.50 conc. free before midday

**Radical Visions: the early history of Four Corners + Camerawork 1972 - 1987**

This major new exhibition explores two radical 1970s arts collectives in London's East End. Four Corners

and Camerawork (formerly the Half Moon Photography Workshop) championed filmmaking and photography as tools for social engagement and change. Engaging with grassroots activism and underrepresented cultures, their work inspired a generation of practitioners. Featuring photographs by Nick Hedges, Peter Kennard, Mike Goldwater,

Paul Trevor, Jenny Matthews, Ed Barber, Jo Spence, Susan Meiselas; Peter Kennard photomontage; extracts from Four Corners' films Nighthawks, Bred and Born and A Kind of English; with archive material on display for the first time.

Until 22 Sep at Four Corners Gallery, 121 Roman Rd, London E2 0QN



Right- The Big Valley:  
Eve, 2008  
© Alex Prager Studio and  
Lehmann Maupin, New York  
and Hong Kong.  
Courtesy Alex Prager Studio,  
Lehmann Maupin, New York  
and Hong Kong.

## EXHIBITION HIGHLIGHTS

**AKTION: Conceptual Art And Photography (1960 - 1980)**

The exhibition explores the global Conceptual art movement over two decades of photography, through the work of 26 artists from 13 countries. The presentation investigates different conceptual uses of photography within practices dealing with Feminism, political activism, performance and social critique.

Until 25 Aug at Richard Saltoun Gallery, 111 Great Titchfield Street, London W1W 6RY

**Daido Moriyama Scene**

An exhibition of photographs selected by gallery owner Tim Jefferies from Moriyama's extensive oeuvre and produced exclusively for Hamiltons as silkscreens on canvas. The majority of these silkscreens are unique in their format and include images taken in the 60s and 70s, as well as much more recently.

Until 17 Aug at Hamiltons Gallery, 13 Carlos Place, London W1K 2EU

**Jane Bown The Observer**

Working within a male dominated industry, this significant 20th Century photojournalist captured eminent portraits of post-war Britain on assignments for The Observer from 1949. The collection highlights Bown's documentary and portraiture work, exploring quintessential Britain and its defining figures through evocative black and white film photography.

Until 12 Aug at Proud Central, 32 John Adam St, London WC2N 6BP

**Cindy Sherman**

Cindy Sherman's photographic portraits are predicated on themes of identity, gender and role-play. Parodying the representation of women in film and television, fashion magazines, advertising, and online, Sherman adopts limitless guises that illuminate the performative nature of subjectivity and sexuality. In this, her most recent body of work, the artist imagines herself as a cast of 'grandes dames' from the Golden Age of 1920s Hollywood

cinema. Each large-scale colour photograph has been created through dye sublimation – using heat to transfer dye directly onto metal. The technique removes the necessity for glass protection to the works, making the life-size figures seem more immediate, more vital – emerging from their outmoded stage sets to encroach on our own contemporary world.

Until 1 Sep at Sprüth Magers, 7A Grafton Street, London, W1S 4EJ



Above- Cindy Sherman Untitled #572, 2016  
© Cindy Sherman/Courtesy of the artist,  
Metro Pictures and Sprüth Magers



Above- L-R  
Amanda Eatwell, Bruce Gilden, Martin Parr, Brian Griffin

**Press trip to PhotoLondon****By Amanda Eatwell**

Anita Chandra and myself attended the Press Call at Photo London on behalf of fLIP.

The fair is held annually at the iconic Somerset House, suitably sumptuous for such an event. We had a welcome and introduction from the founders and directors of Photo London, as well as from Jonathan Reekie, the director of Somerset House. They told us that "the fourth edition of Photo London celebrates the power of photography to profoundly alter the way in which we see things". There was a lot of new and expansive work, as well as some iconic images, and a lot of lesser known photographs held by well-established galleries, which sold for tens of thousands of pounds.

A record number of exhibitors included 108 galleries from 18 countries. The entrance fee of £30 may be prohibitive for some, but this is essentially an art fair aimed at investors. That said, there is so much photography to feast your eyes on that you could easily spend a full day here and not see everything.

## EXHIBITION REVIEWS

After the press call, we split for an hour to look at some work, and discussed our favourites after hooking back up. Anita was drawn especially to a lot of the American artists showing great vistas and American culture, whilst I was time and again pulled in by the work of Japanese photographers. I learned of Provoke Magazine, which was a short-lived production from 1960s, comprising a small group of critics, photographers and writers. We were both a little smitten by the work of Anja Niemi, represented by The Little Black Gallery. The artist stages and performs all of her own shots, and her current work *She could have been a Cowboy* is a delight.

The next day I returned to Photo London to see both the *Photography on a Postcard* display and *Farm Boys and Farm Girls* by Bruce Gilden. His images are intense enough on Instagram, so to see these faces larger than life was amazing.

This is when I had the most serendipitous moment. Whilst wandering in one of the new galleries, I spotted Brian Griffin having a cup of tea. I went to say hi, and realised he was in deep conversation with Martin Parr. As I looked around I saw LIP's very own



Above- Farm Boys and Farm Girls, © Bruce Gilden,

events coordinator, Lizzie Brown. She was there with her husband, so I sat down for a catch-up. Next, in walks Bruce Gilden, who was about to do a book signing, and that was when I realised this was too good an opportunity to miss, so thanks to being acquainted with Brian, I introduced myself and the magazine, and Lizzie took the picture.

Photo London also offers a host of informative talks and discussions with leading players in photography each year. Over the years, I have heard Alec Soth, William Klein and Jack Davison in discussion. Alongside the fair there are many spin-off events around town. Be sure to go next year!

Photo London will next run 16-19 May 2019.

**Review: London Nights****By Amanda Eatwell**

Bright lights illuminating the words London Nights flash in the darkened basement of the Museum of London. A great opener for a show presenting the lure of the night through photography.

The exhibition is split into three sections, starting with London Illuminated — a journey through the last hundred years or so, offering views of the city at large, photographed under artificial and low-light scenes.

A large book *London Night* is encased for view. Published in 1934, it contains fifty blue-toned photogravures. Alongside the book runs a slide-show, presenting some of the plates from the tome. The subject matter seems grand in nature; trees and buildings, shot on large format with a sturdy tripod and a long exposure — a style representative of the time.

Certain places and subject matter are repeated throughout the show, following a tradition of night photography, started by Paul Martin who was the first photographer to begin experimenting with creating

night-time photos. This was thanks to the invention of the gelatin dry-plate process, affording lower exposure times.

One stand-out piece for me was Mercie Lack's collection of sixteen lantern slides, presented on a light-box from around 1930, and showing a mix of people and architectural shots. She was an amateur photographer, and it is thought that she would have taken these images to be shown to her fellow members of Camberwell Camera Club. Mike Seabourne's *The Brandon Estate*, 1999 also leapt out at me. A single image measuring around three-by-two feet, depicts a glowing Tower Block, standing majestically against a night sky.

There were several examples of groups of photographs, depicting solitary objects or small scenes, played out under lamplight. What stood out for me in this section was the stark difference between images shot on film, and those seemingly shot on digital. So much more detail is rendered on film, in these examples, which for me makes greater images. It was nice to see familiar places in a different context, such as David George's images from his book *Hackney By Night*.

As you might expect from the Museum of London, there are a lot of historic references. Bill Brandt's famous works, documenting shelter life during the Blitz were there, as well as Herbert Mason's spellbinding image of St. Paul's cathedral. The dome, encircled in smoke creates a splendid image, despite it being taken on the night of London's most heavy bombardment.

Beyond the wartime representations, London Nights offers viewers an exploration of the city after dark through a diverse range of imagery and presentation styles. From videos, to large format prints, including a collection of graphic images on aluminium plates by Antony Cairns; art-forms created through a long process of analogue and manual techniques. Also, Thierry Cohen presents us

## EXHIBITION REVIEWS



Above- Thierry Cohen, London 51° 30' 17" N 2015

with a stunning piece of work. By combining a photograph of London in daylight, and a photograph of a vast starlit sky over Kazakhstan in the exact same latitudinal position as London. The composite image creates a mystical scene. Apparently, this is the night sky we would see over London if it weren't for light and atmospheric pollution.

One of the smallest images of the show is one of the most arresting. You have to get close to discover that this image shows a view of London taken from the International Space Station. Astronaut Major Tim Peake captured this picture on his 2015 space mission, using the hashtag #londonmidnight for his Instagram fans. The iconic River Thames is recognisable even from 400 kilometres above earth.

In the second section of this extensive exhibition, Dark Matters, we are shown how easy it is to create a sinister atmosphere when the lights go down. In Bill Brandt's *Footsteps Coming Nearer*, there is a suggested narrative of an imminent attack: a woman stands on the street, as a man approaches. Both figures are cut off. There is a hint of movement as the man gets nearer, creating a sense of foreboding. The accompanying text tells us, it was likely Brandt's wife posing in the

shot, and so we can relax once more. Less relaxing, but immensely thought-provoking is Alexis Hunter's *Dialogue with a Rapist* based on the artist's first-hand experience. The series comprises ten framed black and white images, with a repeated background image of a dark street, and overlaid with faded images of knives and grabbing hands. In pencil, a dialogue between the perpetrator and the victim is written below the images, enticing us to eavesdrop on the conversation, adding to this powerful piece of work.

Traversing through the seedier side of London in the final section, *Switch On Switch Off*, we see great insights into night workers of every kind, and Nick Turpin allows us to engage in the all-familiar scenes of night buses, homing in on individuals as they ride through the city at night. The show ends on a happy note in Sarah Ginn's image *Fabric Nightclub, Farringdon, 5am, 2017* showing a tightly packed dance floor on the 18th birthday celebration of this icon of the contemporary London club scene, with midnight ravers, their hands to the sky, reaching for a London night.

Until 11 Nov, at Museum of London, 150 London Wall, London EC2Y 5HN £12/£9.60 conc



Above- Mercie Lack, lantern slides

## Member's Exhibition

## Mal Woolford Still Still Far Wide



Above- MyGallery, Dover Mal Woolford, Rhianna from Still Still Far Wide 2018

This new series by Mal Woolford explores a small pocket of Dover's cliffs in winter. Touching on topical themes of dramatic renewal and natural forces, these images highlight the cliffs' austere beauty at low tide and dig deep into the imaginative territory that inspired Shakespeare's King Lear and further back into history.

Mal is a member of LIP (Crouch End) and the project includes a creative contribution from Chris Burke (LIP, Crossing Lines and Greenwich).

15-30 Sep at MyGallery, 3 Waterloo Crescent, Dover CT16 1LA

## BOOK REVIEW



## Blind Spot

### An attentive journey through the world

Tim Butcher

John Berger writes in *Understanding a Photograph*, 'What photographs do out there in space was previously done within reflection'. Photographs offer a substitute for memory; they are mere traces of their subjects. Such traces serve Teju Cole well in *Blind Spot*. As Siri Hustvedt points out in her foreword, the author's sensory journey represented through the book is blurred but filled with patterns of repetition. To my mind, these echoes reverberate as he nomadically seeks out resonances between his photographic practice and the world around him.

In a recent *On Photography* piece<sup>1</sup> in *The New York Times Magazine*, Cole suggests: 'We think we are moving through the world while the whole time the world is pulling us along, telling us where to walk, where to stop, where to take a photo.' This way of experiencing the world informs the images in *Blind Spot*, and is its most lucid contribution to our understanding of photography. This is a project through which the author challenges his own perception and invites the reader to question theirs.

Intriguingly, Cole offers brief paragraphs opposite each image that do not seek to fix their meanings, but allude to his sensory experience not just of making the image but of reflecting on the moments he has captured. The author draws on a diversity of references from Greek mythology to contemporary events to provide verse-like text that adds to, rather than cuts through the blurring across his images. Whilst the images individually represent discrete moments in the world, together with the words, they collectively represent how the act of reflection draws on ideas and memories to make sense

of the world. I found myself drawn into the haziness of Cole's reflections, rather than trying to understand his meanings, or to forge my own interpretations. This is, for me, the most alluring feature of the book. The images do not need to make sense to me, and I am comfortable with that. *Blind Spot* is therefore an inquiry into not just the photographer's eye, but the photographer's way of moving through the world.

I found few striking images, but together this extensive collection invites the reader to join the author on a learning journey. Cole's meanderings back and forth across the globe may be difficult to follow for those in search of a coherent narrative. However, I would suggest that coherence is not an intent of this book, but lucidity is. This subtle difference between our understanding of how we experience the world is unsaid in the book, but beguilingly becomes visible through reading it. This may cause some readers further consternation, but our worldly experiences are incoherent. So to be lucid as we move through the world affords us an opportunity to be attentive to what it is showing us. *Blind Spot* is an invitation to witness how the author is constantly learning to pay attention to salient moments in his worldly experience. This book offers an insight into how, as photographers, we might move beyond just seeing the world, to attuning ourselves to what it shows us.

Blind Spot is published in the UK by Faber & Faber. <https://www.faber.co.uk/9780571335015-blind-spot.html>

*1 Teju Cole's article referred to above is: Take a photo here, published 27 June 2018. It can be read at <https://www.nytimes.com/2018/06/27/magazine/take-a-photo-here.html>*

SATELLITE GROUP EXHIBITION

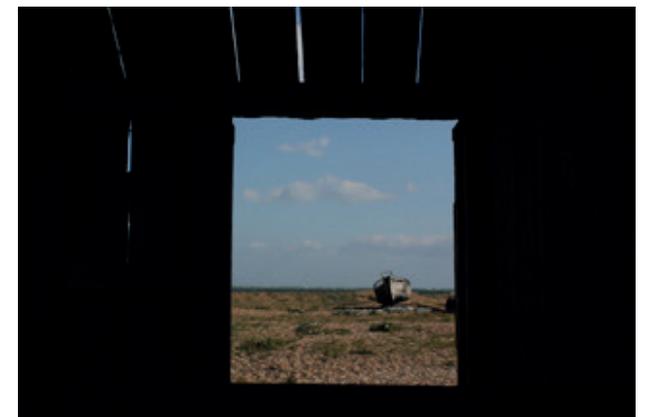
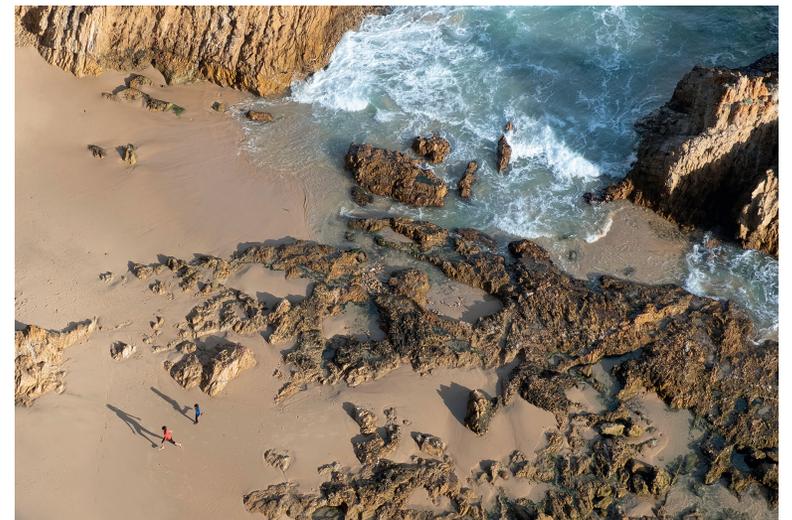


The Greenwich Annuale

Peter Luck

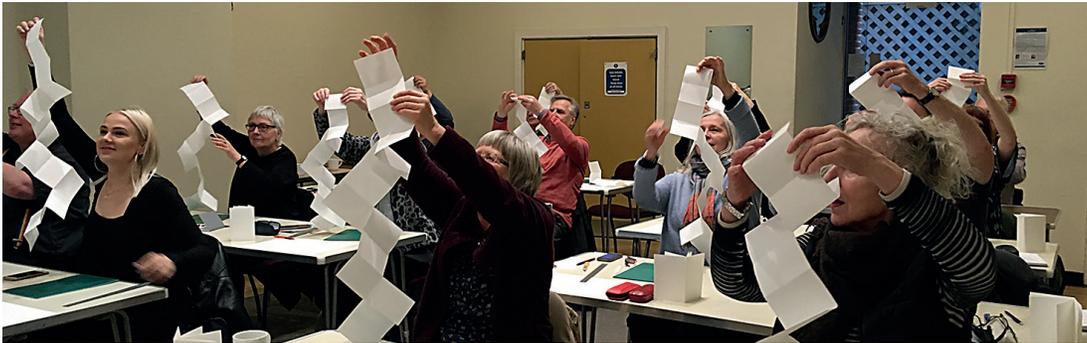
The Greenwich Annuale reached its eleventh showing in June. We had moved from our habitual August hoping to catch a greater footfall through the Greenwich Gallery, our equally habitual home. It didn't quite work, giving us some food for thought before next year's venture, but all else was good.

When the Annuale was started by John Levett, it was an open access show: no themes, no selection, just one photo per member. New organisers have kept that principle, though introducing some presentational rules, and members can now show two photos. Our critics this year, Mandy Williams and Héloïse Bergman, thought that added depth to the show. (The critics evening was started a few years ago to stimulate discussion. It has worked.) Over the years the number of exhibitors has fallen but the variety and quality of the work is increasingly impressive. As Mr Levett would say: onwards and upwards.



Here are a few images that were exhibited in this GA11 exhibition.  
 Top L-R - Hanging day at the Greenwich Gallery, Sarah Hickson, Barry Cole,  
 Above - Peter Luck  
 Middle row L-R - Angelika Berndt, James Cashmore  
 Bottom L-R - Norman Smith, Warwick Hemingway  
 Left - GA11 private view

## LIP WORKSHOPS &amp; EVENTS



## A review of recent LIP events

## Lizzie Brown

## LIP Members Day

Members day on Saturday 30th June at St James's Church, Piccadilly was a great success. At least 80 LIP members attended throughout the day. Paul Hill, a lifelong member of LIP, kindly started off the event by giving a talk on photography, showing some of his work and reminding us how LIP began. Paul will also be running a workshop for LIP members in October – further information is provided below. Most members brought work, which they laid out on tables to share and discuss. Mick Williamson and Maria Faulkner kindly offered informal reviews. Members Day was such a success that it has since been suggested that it becomes an annual event, perhaps attached to the AGM.

## Talk by Brian Griffin

Brian Griffin's talk on Tuesday 8th May at London Metropolitan University was well attended by members, who enjoyed his description of how he developed and organised his project 'Spud', photographed in France to celebrate the 100th anniversary of the end of World War I.

## Handmade Books workshop

Clare Bryan's Introduction to Handmade Books workshop on Saturday 11th July was enjoyed by LIP members, non-members and two London Met students who have since joined LIP. One participant said it was a 'full-on day.' We all went home with templates to use for creating our own books.



LIP Members's day

## Future Events

## The Janet Hall Lecture

This year the Janet Hall Lecture will be given by Tom Hunter ([www.tomhunter.org](http://www.tomhunter.org)) on Thursday 29th November at 7.00pm. Tom Hunter is an artist using photography and film, living and working in East London. He is Professor of Photography at the London College of Communications, University of the Arts, London. He is an Honorary Fellow of the Royal Photographic Society and has an Honorary Doctorate from the University of East London. Tom has earned several awards during his career, his latest in 2016 being the Rose Award for Photography at the Royal Academy, London. We are waiting for confirmation of the venue, but this will be confirmed via the LIP events webpage (<http://www.londonphotography.org.uk/LIPevents.php>). Members will receive an email invitation.

## Workshops

Paul Hill will be running a workshop for LIP members in the Autumn. It will be an all-day event on a Saturday to be confirmed. Paul will set a project at the workshop, which will fit the theme of issue 42 of fLIP, which will soon be confirmed. Hence, participants should gain inspiration and motivation to produce images for submission to the magazine.

Héloïse Bergman is organising a workshop called 'Preparing Images for Exhibition', which includes a tour of *theprintspace* and its services.

## Talks

Dafna Talmor will give a talk on 3rd October (details to be confirmed).

Thom Bridge will be speaking on 6th October (details to be confirmed).

Peter Ainsworth has agreed to give a talk in October (details to be confirmed).

For further details of upcoming events and how to register, please visit: <http://www.londonphotography.org.uk/LIPevents.php>.

## LIP30 - ANNUAL EXHIBITION



Krasimira Butseva

## LIP30

## Another milestone in our history

Krasimira Butseva

The 30th anniversary exhibition of London Independent Photography will take place at Espacio Gallery between 2nd and 7th October 2018. Espacio Gallery is an artist-led contemporary gallery in the heart of the East London art scene. The space has previously exhibited LIP satellite group collections and individual members' work. The contemporary setting of Espacio is the ideal location for us to celebrate such an important milestone; this being our 30th annual show. The private view will be on Thursday, 4th October from 6 to 9pm.

Following our rich tradition of annual exhibitions, the show will be a celebration of the unique and diverse talents of LIP members. Each work sent to the open call will be shown in this year's exhibition. Complementing the exhibition will be free artist talks by Dafna Talmor, Peter Ainsworth and Thom Bridge.

This year's exhibition selectors are Tom Lovelace and Hazel Watts. Tom is an influential artist and curator, previously nominated for the Foam Paul Huf Award, Deutsche Börse Photography Foundation Prize, Prix Pictet Award and the Infinity Award. His work has been widely featured and reviewed in various newspapers and magazines. Hazel is the co-owner of Spectrum Photographic. She has a History of Art background and has worked on numerous projects including Brighton Photo Biennial, the Jerwood/Photoworks Award and Focus Mumbai.

All current LIP members are invited to submit up to six photographs electronically, which they have created since January 2016. Submissions do not need to follow a specific theme nor be a part of a single body of work. Selected photographers will exhibit their printed work, framed or mounted. Those submissions not selected will be screened during the show. Submission costs are £15 per member, which contributes to the organising costs of the annual exhibition. If selected, hanging costs are £20 per print. Submissions are now open until 31st August.

For more details on how to submit please visit <http://www.londonphotography.org.uk/exhibitions/LIP30Annual/> or contact the exhibition organiser, Krasimira Butseva at [exhibitions@londonphotography.org.uk](mailto:exhibitions@londonphotography.org.uk).



LIP28, 2016, at the Espacio Gallery

# Features

## Héloïse Bergman

Héloïse is a visual story teller and photographer who specialises in environmental portraits and visual brand identity.

[heloisebergman.com](http://heloisebergman.com)

## Gwen Campbell

I have been involved with photography and publishing for some time and am now regularly exhibiting my photographs. I worked with film originally, but now use a digital camera. In my photographs, I try to record sympathetically people and landscapes.

## Anita Chandra

I am a London-based photographer. My photography work has been exhibited in exhibitions in various galleries throughout London and also the US. I also work as a creative director in the design industry.

[anitac.co.uk](http://anitac.co.uk)

## Amanda Eatwell

Amanda is a freelance photographer, specialising in pictures of people, places and the bits in between. Parallel to client-based work Amanda keeps herself busy with self-initiated projects. These find themselves in galleries around the UK and beyond.

[amandaeatwell.com](http://amandaeatwell.com)

## Amy Luo

Born and raised in southern China, Amy Luo obtained her Masters degree in European Film Studies at the University of Edinburgh. In 2015, Luo graduated from the International Center of Photography (ICP) in New York and received the Rita. K. Hillman Award of Excellence, ICP and Magnum Photography Awards. Her fine art work has been published and exhibited internationally.

[amyluostudio.com](http://amyluostudio.com)

## Dineke Versluis

In her work, Dineke Versluis has been documenting outdoor situations and architectural sites, often void of live human activity. With her symmetrical approach and attention to detail, she captures recreational scenes of people on the move, in either coastal areas, campsites or at surprisingly uncommon locations around the world.

[dinekeversluis.nl](http://dinekeversluis.nl)

Our thanks to the Putney Satellite Group for their feature. To find out more about the group contact Andrew Wilson at [aw@unity-publishing.co.uk](mailto:aw@unity-publishing.co.uk)



# Gallery

## Tim Butcher

Tim joined LIP in April 2018 after moving to London from Australia. His photographic practice is a form of social documentary that seeks to make sense of connections to place. Tim is particularly interested in the ethics and politics of photography.

## William Christie

William lives in London, travels widely, taking photographs of urban spaces, buildings and vehicles, particularly when they evoke nostalgia. [Lilyshot @ Flickr](#)

## CJ Crosland

CJ is a self-taught artist and photographer who uses whatever experiences life brings, and seeks to capture the essence of their individual experience and the powerful emotions which are central to it. Their work has been described as exploratory, introspective, poetic and powerful.

[cjcrosland.com](http://cjcrosland.com)

## Anne-Marie Glasheen

Anne-Marie Glasheen is a literary translator, poet and self-taught photographer. More than anything, she loves the unusual, the close-up and experimenting with both photographing and displaying her work.

## Peter Haxton

Peter is a self taught, London-based photographer who spends many hours roaming the streets, both east and west, following the light, looking for situations and always enjoying the experience. All his work is 'as seen.'

[flickr.com/photos/waldopark](https://www.flickr.com/photos/waldopark)

## Clare Park

Clare is a portrait and fine art photographer. She originally trained as a ballet dancer and then studied photography at the Royal College of Art. The body, movement and the collaborative process with her subjects form the foundation to her photography... 'an uninhibited chronicler of her own life, speaking for her self and beyond that for all those caught in the flux of bodily and emotional change' (Creative Review). [clarepark.com](http://clarepark.com)

## Terence Prudente

Terry is a Londoner and former creative director. Much of his photography could be described as street and urban landscape except for all his images that weren't taken in streets or towns.

## Ernst Schlogelhofer

Ernst was born in Vienna. These days, he divides his time between Vienna and London. Ernst completed an MA in Photography at the LCC in London in December 2015. More of his work can be viewed at: [camerapeak.com](http://camerapeak.com)

## Jo Stapleton

Jo is a film photographer with an interest in constructed realities photography and alternative processes, and techniques including lith, salt printing and chemigrams. Jo is a current grant recipient of the Richard and Siobhan Coward Photography Foundation (supporting analogue photography). [shutterstock.org.uk/photographers/jo-stapleton/](https://www.shutterstock.com/photographers/jo-stapleton/)

## BackFLIP

Our thanks to: Quentin Ball, Lizzie Brown, Krasimira Butseva, Barry Cole, Peter Luck and Mal Woolford for their contributions.

## fLIP Magazine

### Current issue



### #40 Summer 2018

#### Nomadic

Front cover image Amy Luo

Back cover image Anita Chandra

London Independent Photography is an all-inclusive community organisation comprising of photographers with varying levels of expertise and disciplines. The group was founded in 1987 as an informal gathering of like-minded photographers, and you can still experience that opportunity to informally discuss your work and the wider photographic world at various satellite groups across the capital.

There is no obligation to attach oneself to a specific group, but many members will do so based on geographic location or because they find an affinity with a particular branch.

To find out more about individual groups visit <http://www.londonphotography.org.uk/satellites/about2/>

There are many ways to keep up-to-date with member activity through our website and social media channels. Highlights is a monthly newsletter that keeps us informed. As well as exhibitions run by individual groups we hold a judged and curated annual exhibition, highlighting the amazing range of works across the whole organisation.

fLIP 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.

### Membership

Current costs: Annual Membership Subscription: £29 UK / £34 Outside UK

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### Submissions

The theme for the next edition is **Bittersweet**

Deadline 19th October

Submissions are welcome online at:

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

### A call for members' contributions and ideas

We are very appreciative of all of your contributions. They make for a rewarding editorial process.

Besides our regular call for submissions, we welcome your proposals for extended feature articles aligned to the themes of forthcoming issues of fLIP. We also invite you to submit your reviews of current exhibitions and recently published books. And please continue to send us details of your own exhibitions and published work for inclusion in BackFLIP.

You will have also noticed the inclusion of a potted-history of the Putney Satellite Group. Building on an initial proposal by Andrew Wilson, we aim to feature one satellite group per issue, and will contact the organisers to gain input from members.

Finally, we are always seeking to extend the reach of fLIP. Any ideas you have for increasing its circulation and scope would be very welcome.

### Email us at: [editors@londonphotography.org.uk](mailto:editors@londonphotography.org.uk)

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