

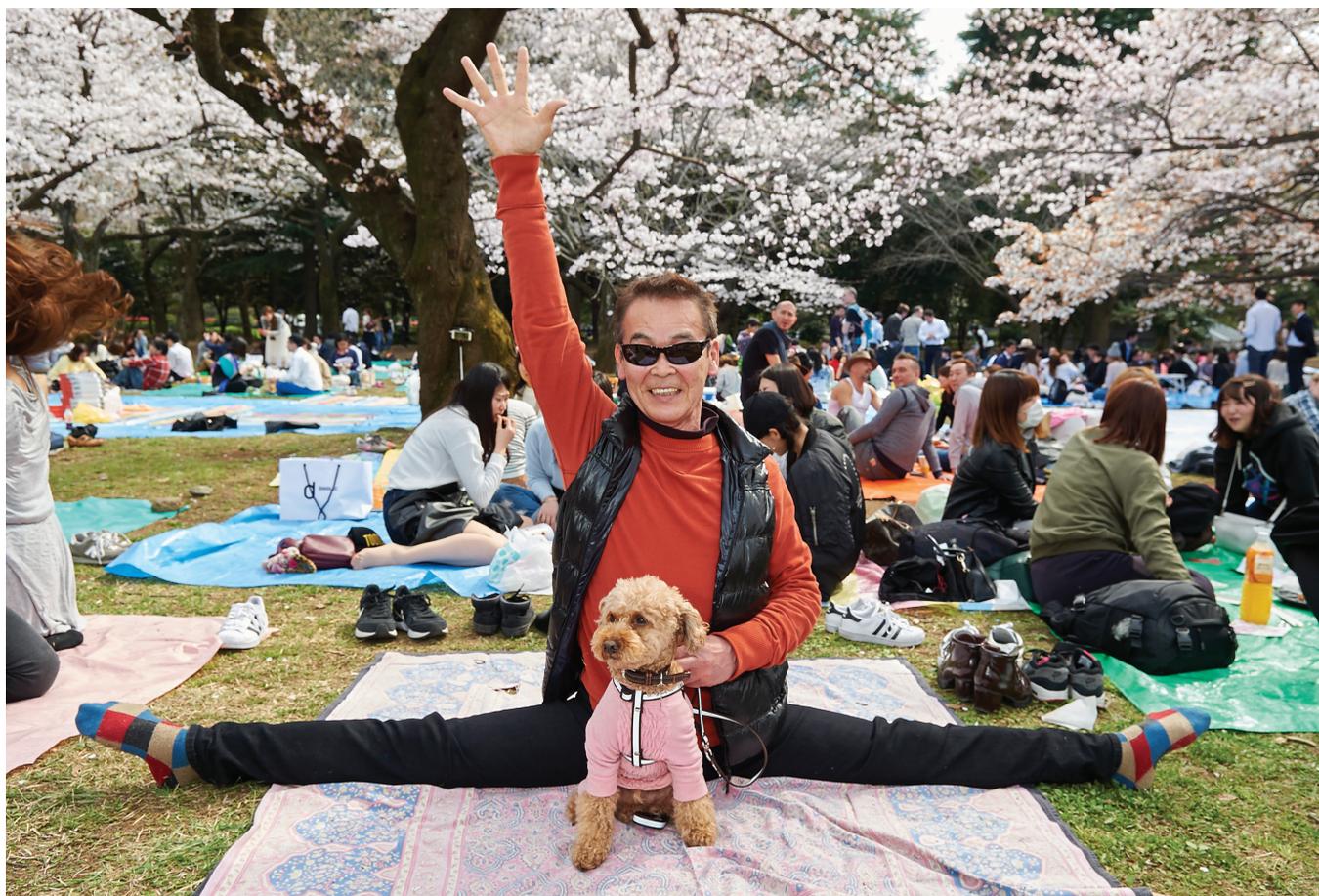
for LONDON INDEPENDENT PHOTOGRAPHY

# FLIP

spirited

ISSUE 44 WINTER £5





Amanda Eatwell

## Editor's Note

**The Spirited theme came to me last year when I visited an Edward Bawden exhibition at the Dulwich Picture Gallery. He mentioned somewhere the artist Paul Nash and of Nash's influence and inspiration gained through 'genius loci', translated from latin as spirit of place. I made a link somewhere in my psyche, and I thought 'Spirited' would make a great theme.**

As ever, members of London Independent Photography and the wider photographic community responded with a multitude of approaches to the theme: Within this issue we can read about a spirited approach to dealing with a life-changing accident, to a group of people stepping away from a conformist lifestyle, and how a century-old sport brings an animated lift to a Croatian beach.

At a time when a great deal of this nation is feeling dispirited, we're glad to be reminded, through these pages of those incidences in life that keep our spirits lifted.

fLIP's Deputy Editor, Tim Butcher is standing down following the publication of this issue. On behalf of London Independent Photography, designer Anita Chandra and myself would like to thank Tim for his contribution to the continued success of fLIP.

Stay spirited,

**Amanda**

**Apology:** In the Spring 2019 edition of fLIP, there was an acknowledgement-piece about John Levitt, written by Peter Luck, who we mistakenly credited as being the owner of the accompanying images. They are in fact the property of Gordana Johnson. Apologies.



Mike Cookson

for LONDON INDEPENDENT PHOTOGRAPHY

# FLIP

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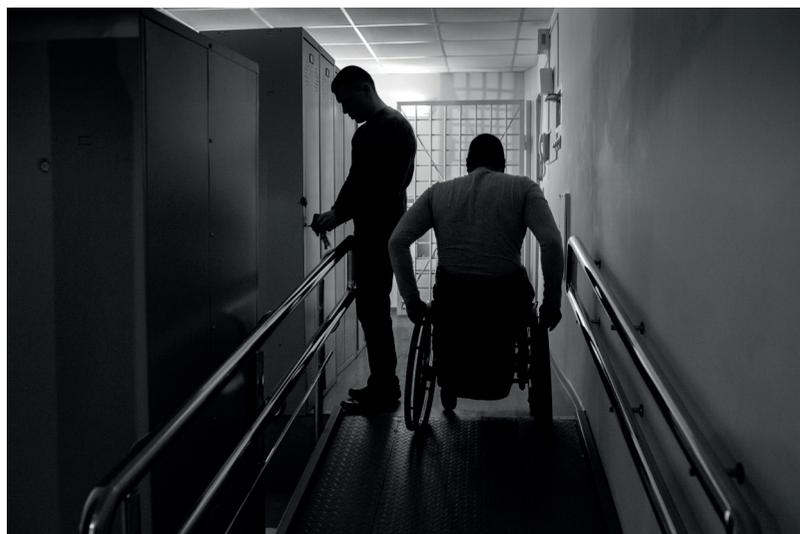
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# Andrei

Tatiana Bormatova





**Forty four year old Andrei Kozhemyakin is a multiple award-winning Russian, European and world champion in shooting amongst people with musculoskeletal disorders. In his youth he took part in athletics championships, competing in the long jump.**

In 2002, at the age of 27, Andrei sustained a serious injury in an accident: he fell from the third story of a building and severely injured his back. He underwent three operations and had to learn to live in a wheelchair. The year following the accident was particularly difficult, but Andrei received support from his mother, friends and an athletics coach. Three years after the injury, Kozhemyakin returned to sport: at first he attended a gym, where he had a go at powerlifting. He subsequently became very interested in shooting. One year later, he won his first competition; in 2006 he received a silver medal in the Russian championship.

Andrei was already wheelchair bound when he met his future wife, Olga. In 2014, the couple had a daughter who they named Milan. In order to support his family Andrei is now working as a firefighter-dispatcher for the main directorate of the Ministry of Emergency Services in the Belgorod region of Russia. Sport continues to play an important role in Andrei's life: his new goal is to participate in the 2020 Paralympic Games in Tokyo.



*He underwent three operations and had to learn to live in a wheelchair. The year following the accident was particularly difficult, but Andrei received support from his mother, friends and an athletics coach.*



Anna Lerner

A shirtless man with dark hair is captured mid-air, performing a backflip in the ocean. He is wearing dark shorts with a green and white plaid pattern. His right arm is raised high, and his left arm is bent. The water is splashing around him, and the background shows the blue and green waves of the sea.

# Game of PICIGIN

Gordana Johnson



**In the shallow water of a sandy beach in Split, Croatia, people have been playing the highly spirited game of "picigin" since 1908.**

Players in a circle of 5-6 do their best to keep a small ball in the air as long as possible by batting it with the palms of their hands. To achieve this, the players do acrobatics with their bodies to the delight and admiration of the spectators. My camera froze such fugitive moments when the bodies defied gravity, sometimes coupled with a humorous expression of faces, clearly caught by the camera but passed unnoticed by the naked eye.





Tim Butcher



Sonia Davda

# Grow-Decay

Paul S. Smith





**This series of photographs explores a small community of climate change protesters that have made their home at a transformed derelict plot of greenbelt land in Sipson, West London.**

Their aim, since the site's opening as *Grow Heathrow* in 2010, is to create a new community in order to prevent a third runway being built at Heathrow Airport. My project began in 2014 after being drawn to an article that focused on the site, its inhabitants and their cause. Having a few spare rolls of Kodak film from a trip to America, I decided to visit the site in late-August in a vain attempt to gain access and initiate a project. When I first approached the scene, and introducing myself as a photographer, I found the residents to be both welcoming and interested in my idea of wanting a yearly record of the site and its changing landscape. Whilst there I found a community centred on forming a new lifestyle of self-built homes, supportive workshops (in bicycle maintenance) and inhabitants prepared to present how best to defend their land, forage for food and communicate via the internet (using solar energy produced onsite) their ongoing operation to the wider world.

With over fifteen full-time activists, the occupants cleared the site of thirty tonnes of rubbish in order to begin building their self-sufficient community. They had the support of thousands of people online, along with some local businesses and residents. Caring for their land, they build homes from trees (known as benders), meeting rooms, toilets and kitchens; all helping to present the site at Sipson as a sustainable environment that resolutely opposes the anticipation of a third runway at Heathrow airport. For this project, I decided to use a tripod for every image. I found this methodology not only slowed my working practice down but also helped develop discussions with my subjects around the topic of climate change.

Having documented the homes, lifestyle and residents of the site since 2014 and creating the longest serving artistic project of their community, the work *Grow-Decay* (a name taken from graffiti first seen on site) looks at the transformation of a location and the people who wish to make a new life for themselves. Not only does a project of such longevity present the transitional nature of the landscape but in doing so reflects the inevitability of the residents being moved off-site and a lifestyle that incorporates a constant state of flux.





*With over fifteen full-time activists, the occupants cleared the site of thirty tonnes of rubbish in order to begin building their self-sufficient community.*





Photo © Amanda Eatwell

## *In conversation* **Clare Grafik, Head of Exhibitions, The Photographers' Gallery**

Amanda Eatwell

**The Photographers' Gallery was the first public gallery in the UK dedicated to the photographic medium. It was founded in Covent Garden in 1971, and moved to its current home on Ramillies Street in 2012.**

Clare Grafik is the Head of Exhibitions. I recently went to meet her at the gallery, where I was greeted with a warm smile. I was led upstairs to a multifunctional space, where we discussed Clare's role, and some of the mechanisms involved in keeping a busy gallery running smoothly.

With a broad interest in Art, Clare said she feels lucky that she was able to study Art History at A-level. Back then she had envisaged making her own art upon leaving school, so enrolled on an Art foundation course, which, she points out, 'didn't include photography'. Despite loving the course, by the time it ended, she concluded that she wasn't interested enough in her own ideas or driven enough to pursue them.

She wasn't keen to re-study Art History in the same 'image-based periodic way' that she had studied at A-level, but luckily discovered that Leeds University offered joint honours degrees in Philosophy and Art History, where the Art History element was more based around critical theory.

Whilst studying for her degree the only creative practice she could access was photography. The Student Union had its own darkroom, so she got involved with the Leeds student newspaper and worked there as the Picture Editor for a while. This allowed her to keep making work for herself, as well as commissioning other photographers. It was a busy newspaper, covering two universities, and giving Clare an insight into newspaper production.

Reflecting on her academic degree, Clare recognised that she was particularly interested in what the image did, and in what was different about photography compared to other mediums. She didn't necessarily want to study Fine Art, so enrolled on the Image Communications MA course at Goldsmiths University. "This was a more practical MA with a bit of theory", she said. Despite 'new media' coming into play, Clare stuck mainly with darkroom practice and took advantage of the university's great colour darkroom.

It was the end of another year, and time for Clare to conclude once again that she was "not good enough, and not interested enough in pursuing her own projects to really commit to it."

Clare's insight into her own abilities and limitations seem to have grounded her in finding opportunities that resonate with her interests, and allow her to grow with each role. When I suggested that she had shown a lot of insight at a young age, she shrugged it off, saying that she didn't have a game plan, but she did recognise when something wasn't working or when she didn't have the talent.

Upon leaving Goldsmith's, Clare secured an internship at the Institute of Contemporary Arts in their talks department. A new Director of Talks had been appointed, and for a while there was a good budget. This opportunity got Clare working on lots of projects within public programming, and the experience helped Clare recognise that it was public arts that she was interested in, in conjunction with a theoretical approach.

Her career progressed and she gathered skills through various roles. These included fundraising at Whitechapel Gallery, working for a start-up company during the first web-boom whose ambition was to democratise the art market, as well as working for a private collector for a short time.

In 2003, Clare secured a role as a part-time talks organiser at The Photographers' Gallery. She has had various roles there since then, including Curator. Clare tells me "The role of Head of Exhibitions is far more strategic and less hands-on in terms of putting on shows". Her job is to look after the curators and liaise between the director and the curatorial staff over public programmes.

The gallery was established specifically without looking at a particular type of work; it was intended to look at photography in all its forms, "and amongst all the changes that have occurred, this is still present today." On the Photographers' Gallery website it states their mission 'to champion photography for everyone' and their vision 'to stimulate public understanding and deeper engagement with photography and its value to society.'

Claire explained how they are fortunate to have three parallel galleries in the building, usually displaying one large show across two floors, and a smaller exhibition on the remaining floor. They try to balance one show against another; sometimes this means the shows are intended to compliment each other, and on other occasions they are very different.

It is their ambition to present one show that they know will bring people into the gallery, and to run another show that an audience may not know is interesting alongside it: in a way “tricking the viewer into seeing works that they don’t know that they want to see”

I asked “so there is an educational element?” Clare told me that “having worked in talks and events for a long time, half of our programming, if not more is educational”.

Exhibitions are generally programmed within an eighteen to twenty-four month period. There is a little ‘wiggle-room’, so that they can have a responsive aspect to the programme as well. They try to offer a balanced approach to what they display: “we cannot represent all photography, but would hope to have a mix of group-thematic shows, alongside solo shows from lesser known international artists, as well as showing British UK-based artists work.”

The new building was really designed so that The Photographers’ Gallery could show more historical work, as well as contemporary work. Any exhibition gets discussed amongst a number of people including the communications team, development team, fund-raising team, the director’s office, and the exhibitions team. There are a lot of factors that have to be considered.

Clare says that “it’s not a massive team at the gallery and that each person is an expert in their field.”

As well as the main galleries there are other permanent features there including the Media Wall. This was purposely positioned to be visible from the street, encouraging passers-by to want to know more. “It is an introduction to where things are going through complex ideas: how technology is affecting photography and affecting us.”

Clare tells me: “The Print Sales gallery has very much it’s own programme of exhibitions. We tend to think about what’s on in the galleries, exhibitions and displays and the Touchstone space which is another public programme project”. Touchstone is a display featuring a single image which people are encouraged to respond to, via writing and drawing with pencils and cards provided.

“Across any period of time we are trying to do quite a lot”. Her frankness comes out once more when she says: “I’m not saying we get it right all the time.”

I asked Clare how they get feedback themselves, to know how they are performing. She told me that they encourage feedback following the talks and courses that they run, and that there are many generic and targeted questionnaires accessible at any time. Social media allows for a lot of direct feedback from visitors, which can open up debates and be helpful.

Our conversation ended with me asking Clare what her favourite exhibition was that has been exhibited at The Photographers Gallery. She said: “I couldn’t, I wouldn’t want to pinpoint one.” Clare is very interested in the place where photography meets other mediums, so was happy to tell me about a show that she curated and enjoyed working on immensely. It was called Double Take, which was a joint exhibition with Drawing Room and “explored the ways photography and drawing have been combined, mirrored and contrasted in modern and contemporary practice”.

Clare used the words ‘luck’ and ‘lucky’ several times, mainly about her own career progression. Maybe there were lucky moments, but I think there was a lot more than luck involved. Thanks Clare for giving us an insight into one of London’s finest gallery spaces.

*\* from The Photographers’ Gallery web archive*



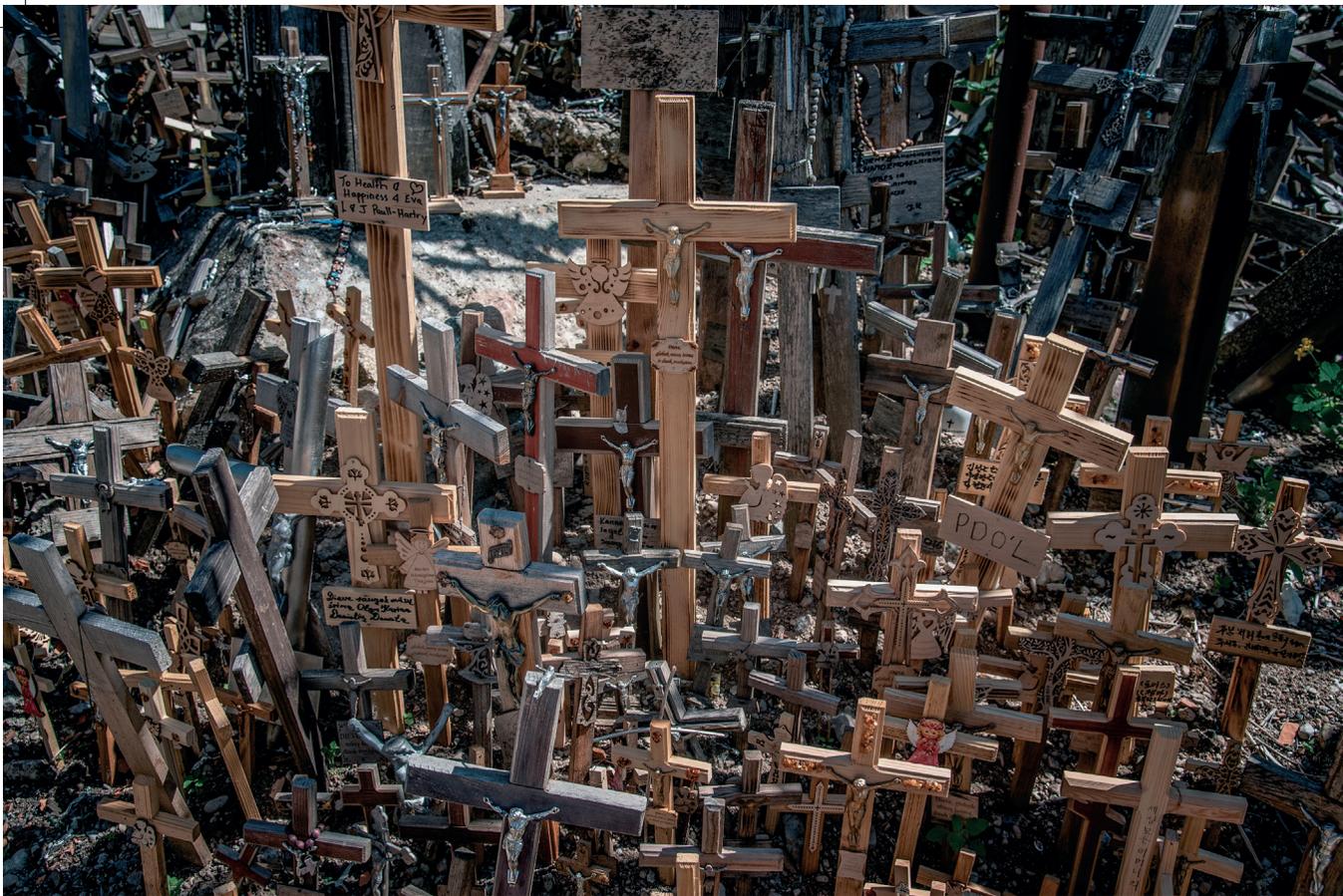
Marco Ruggeri



Bea Maccarrone



Vahe Saboonchian



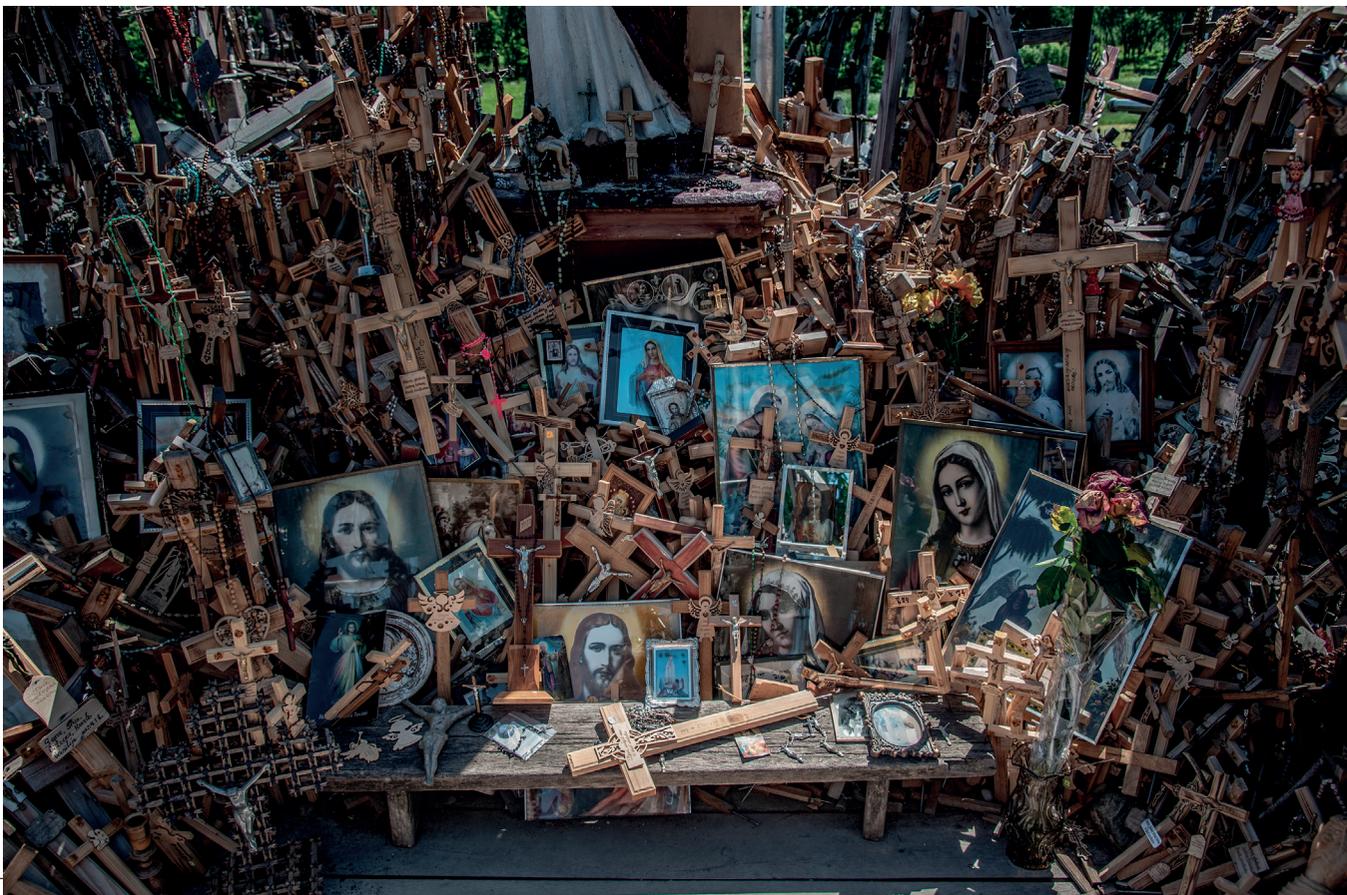
## Pilgrimage as an act of resistance

Frankie McAllister

**The Hill of Crosses in Lithuania is a strange place. It is a shrine on the site of a former hill fort – a small hill piled high with every kind of religious (and pseudo-religious) cross, icon and relic, many adorned with messages and personal effects.**

The practice of leaving these is thought to have originated after 1831 when Lithuanian, Belarusian and Ukrainian forces joined Poland in an uprising against the Russian empire. Small crosses and effigies were placed there after the rebellion as memorials to the rebels whose bodies were never recovered; the memorial was created in the spirit of defiance as much as religious shrine.

Over time, the offerings have been added to in astonishing number; literally thousands upon thousands of crosses and statues, carvings, rosaries, and effigies are piled on this small hill (well over 100,000 now). Following the initial offerings, the Hill of Crosses became a place of pilgrimage signifying the endurance of the Catholic church and, during the Soviet occupation, it became a place of peaceful resistance, symbolising allegiance to the original Lithuanian identity, religion and heritage. Soviet forces tried on several occasions to destroy the site – it was razed to the ground three times, and the building of a dam nearby was planned, which would have submerged the whole site under water. Now, the Hill of Crosses continues as a place of pilgrimage and as a tourist attraction, under no-one's jurisdiction: anyone is free to come and leave an offering here.





Warwick Hemingway



Sonia Davda



William Christie

# Well Heeled

Dougie Wallace





All photos © Dougie Wallace

**Dougie Wallace is known around the globe for his long-term social documentary projects. His energetic approach to street photography is nothing less than spirited. He has had his work exhibited in world-renowned institutions and photographic festivals; exhibiting both as a solo artist and in group exhibitions.**

Dougie is the author of several critically acclaimed books. The images here are from his project, and

subsequent book *Well Heeled* which takes a wry look at the life-style put upon certain Dogs at the hands of their owners. He says there has been a cultural shift: where it's normal now to carry about dogs, and talks of the rise of 'pet-parents'.

Later this year his new book *East Ended* will be published by Dewi Lewis.

<https://www.dewilewis.com/products/east-ended>



Peter Luck



Clare Park





Sonia Davda

# back FLIP

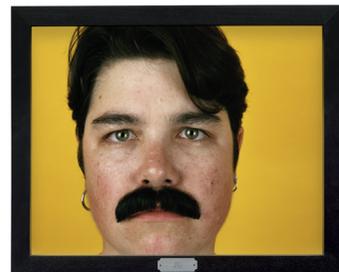
EXHIBITIONS  
EVENTS  
FEATURES  
REVIEWS

EXHIBITION HIGHLIGHTS

**Masculinities: Liberation through Photography**

Through the medium of film and photography, this major exhibition considers how masculinity has been coded, performed, and socially constructed from the 1960s to the present day. Examining depictions of masculinity from behind the lens, the Barbican brings together the work of over 50 international artists, photographers and filmmakers including Laurie Anderson, Sunil Gupta, Rotimi Fani-Kayode, Isaac Julien and Catherine Opie. In the wake of #MeToo the image of masculinity has come into sharper focus, with ideas of toxic and fragile masculinity permeating today's society. This exhibition charts the often complex and sometimes contradictory representations of masculinities, and how they have developed and evolved over time. Touching on themes including power, patriarchy, queer identity, female perceptions of men, hypermasculine stereotypes, tenderness and the family, the exhibition shows how central photography and film have been to the way masculinities are imagined and understood in contemporary culture.

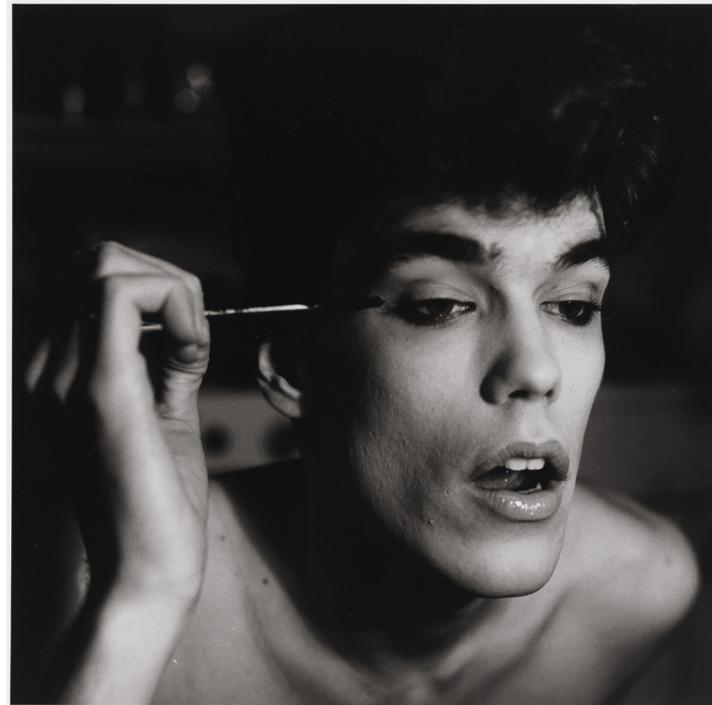
20 Feb – 17 May 2020 at Barbican Centre, Silk Street, London EC2Y 8DS



Bo from "Being and Having", 1991 ©Catherine Opie, Masculinities: Liberation through Photography Barbican Art Gallery.

**Taylor Wessing Photographic Portrait Prize 2019**

The Taylor Wessing Photographic Portrait Prize 2019 is the leading international competition, open to all, which celebrates and promotes the very best in contemporary portrait photography from



David Brintzenhofe Applying Makeup (II), 1982©1987 The Peter Hujar Archive LLC, Masculinities: Liberation through Photography Barbican Art Gallery.



Newest Cowboy in Town; Rodeo Future, from the series Delta Hill Riders, 2018 ©Rory Doyle. Showing at The National Portrait Gallery.

around the world. Showcasing talented young photographers, gifted amateurs and established professionals, the competition showcases a diverse range of images and tells the often fascinating stories behind the creation of the works, from formal commissioned portraits to more spontaneous and intimate moments capturing friends and family. The selected images, many of which will be on display for the first time, explore both traditional and contemporary approaches to

the photographic portrait whilst capturing a range of characters, moods and locations.

Until 16 Feb 2020 at The National Portrait Gallery, St Martin's Place, London WC2H 0HE £6/£5 conc



Eha: Portraits of my mother, 2019 ©Sirii Raitma. Showing at The National Portrait Gallery.

EXHIBITION HIGHLIGHTS



Untitled, 1994; from the series Forbidden Pleasures ©Jo Ann Callis, Courtesy the artist and Rose Gallery, Santa Monica, California

**Feast for the Eyes – The Story of Food in Photography**

Exploring the rich history of food photography through some of the leading figures and movements within the genre including: Nobuyoshi Araki, Nan Goldin, Martin Parr, Man Ray, Cindy Sherman, Wolfgang Tillmans and Weegee. Encompassing fine-art and vernacular photography, commercial and scientific images, photojournalism and fashion, the exhibition looks at the development of this form and the artistic, social and political contexts that have informed it.

Until 9 Feb 2020 at The Photographers Gallery, 16 – 18 Ramillies Street, London, W1F 7LW £5/2.50 Free after 17.00 daily

**Wildlife Photographer of the Year**

The fifty-fifth Wildlife Photographer of the Year exhibition will immerse you in the breathtaking diversity of the natural world. Encounter the beauty and fragility of wildlife, see fascinating animal behaviour and get to know extraordinary species, exhibited on 100 stunning lightbox displays. Go deeper and discover the surprising - and often challenging stories behind the images during a time of environmental crisis.



#jelly #jello #fruity #fruto #thingsarequeer, October 26, 2014 ©Joseph Maida

A panel of international experts selected the awarded images from almost 50,000 entries from photographers from around the world.

Until 31 May 2020 at The Natural History Museum, Cromwell Road, London SW7 5BD £13.95/£10.95 conc

**Insight Investment Astronomy Photographer of the Year Exhibition**

This brand new exhibition showcases the world's greatest space photography. This year the competition attracted an



Phillip J. Stazzone is on WPA and enjoys his favourite food as he's heard that the Army doesn't go in very strong for serving spaghetti, 1940 ©Weegee/International Center of Photography

astonishing 4,602 entries from 90 different countries across the world. Each spectacular image lets us see the universe in a whole new light.

Until 26 April 2020 at The National Maritime Museum, Park Row, Greenwich, London SE10 9NF £9/34.50 online, £10/£5 walk-up

**Dora Maar**

The most comprehensive retrospective of Dora Maar ever held. During the 1930s, Dora Maar's provocative photomontages became celebrated icons of surrealism. Her eye for the unusual also translated to her commercial photography, including fashion and advertising, as well as to her social documentary projects. In Europe's increasingly fraught political climate, Maar signed her name to numerous left-wing manifestos – a radical gesture for a woman at that time. Her relationship with Pablo Picasso had a profound effect on both their careers. She documented the creation of his most political work, Guernica 1937. He painted her many times, including Weeping Woman 1937. Together they made a series of portraits combining experimental photographic and printmaking techniques. In middle and later life Maar withdrew from photography.

## EXHIBITION HIGHLIGHTS

She concentrated on painting and found stimulation and solace in poetry, religion, and philosophy, returning to her darkroom only in her seventies. This exhibition will explore the breadth of Maar's long career in the context of work by her contemporaries.

until 15 Mar 2020 at Tate Modern, Bankside London SE1 £13 /£12 conc

**Shot In Soho**

Shot in Soho is an original exhibition celebrating Soho's diverse culture, community and history of creative innovation as well as highlighting its position as a site of resistance. Through a range of photographs, ephemera and varied presentations, the project reflects the breadth of life in a part of the capital that has always courted controversy and celebrated difference. It comes at a time when the area is facing radical transition and transformation with the imminent completion of Cross Rail (a major transport hub being built on Soho's borders) set to make a landmark impact on the area. This is a rare opportunity to see outstanding images from renowned photographers including William Klein, Anders Petersen, Corinne Day, alongside other photographers whose work in Soho is lesser known such as Kelvin Brodie, Clancy



Rose in gold trousers, THE FACE magazine 'England's dreaming', 1993



Shoes polisher, Rocky II, etc, Piccadilly, 1980  
© William Klein,

Gebler Davies and John Goldblatt. The show also includes a new commission by Daragh Soden.

Until 9 Feb 2020 at The Photographers Gallery, 16 – 18 Ramillies Street, London, W1F 7LW £5/2.50 Free after 17.00 daily

**Prix Pictet**

Now in its eighth cycle, the theme for 2019's prize is 'Hope'. The winner is announced at the V&A on 13 November, and the twelve shortlisted photographers will have their work exhibited in the V&A's Porter Gallery.

until 8 Dec at V&A Museum, Cromwell Road, London SW7 2RL free

**Valérie Belin/Reflection**

Inspired by the museum's collections, Belin has made a new series exploring street photography and storefront window displays. Her fractured, dreamlike landscapes, made using digital manipulation and superimposition, examine the visual vernacular of urban streets. Belin brings a fresh perspective to historical collections, exploring the line between artifice and reality. This display is the latest contemporary commission to feature in the Project Space of the

V&A Photography Centre.

Until 31 Aug 2020 at Photography Centre, Room 101, The Sir Elton John and David Furnish Gallery, V&A Museum, Cromwell Road, London SW7 2RL free

**Mario Testino: East**

Mario Testino: East is an exhibition of new photography by the renowned fashion and portrait photographer Mario Testino. Featuring 18 prints, the collection comprises two subject matters: Japanese flowers on lustrous golden screens and vividly tattooed men, intricately entwined. Through the distinctive lens of Testino, these dazzling images capture two Japanese traditions at their most vibrant.

Until 18 January 2020 at Hamiltons Gallery, 13 Carlos Place, London W1K 2EU

**James Welling: Planograph**  
Explorations in Antiquity

Until 05 January 2020 at Maureen Paley, 21 Herald St, London E2 6JT

## EXHIBITION HIGHLIGHTS



A Terrible Beauty Is Born (Long Live the Dead Queen Series), 2013  
© Mary Sibande

**Mary Sibande: I came Apart at the Seams**

An exhibition of new and celebrated works from one of South Africa's most prominent contemporary artists, Mary Sibande. In her first solo exhibition in the UK, Mary Sibande presents a series of photographic and sculptural works exploring the power of imagination and constructive anger in shaping identities and personal narratives in a post-colonial world. I Came Apart at the Seams follows the transformative journey of Sibande's avatar, Sophie. Taking form as a series of colourful human-scale sculptures modelled on Sibande herself, Sophie transgresses from her humble beginnings as a domestic housemaid into myriad empowered characters, transcending racial bias and marginalisation. Iterations of these striking installations are also captured in vibrant large-scale photography, documenting Sophie's journey. Through these works, Sibande pays homage to the generations of women in her family who worked as domestic labourers. In sharing their previously untold stories, Sibande challenges stereotypical depictions of Black women in post-apartheid South Africa throughout history and today.

Until 5 Jan 2020 at Terrace Rooms, South Wing, Somers House, Embankment Galleries, Strand, London WC2R 1LA free

**Tim Walker: Wonderful People**

The first private gallery exhibition of Tim Walker's photography, Wonderful People will celebrate his portraiture, and this show will run alongside the Victoria & Albert Museum's major solo exhibition. Walker's images, whilst iconic and much-coveted on the pages of magazines, have a completely different presence as pictures framed on the wall. Walker's portraits bear testimony to his playful and imaginative vision, which conjures extraordinary worlds in which his subjects and friends are immersed. His sitters don't merely sit for Tim, but are transformed by the roles they assume within his fantastical imaginative landscape.

Until 25 Jan 2020 at Michael Hoppen Gallery, 3 Jubilee Place, London SW3 3TD

**Lina Iris Viktor: Some are Born to Endless Night – Dark Matter**

Become immersed in deep lustres of black punctuated with luminous 24-karat gold and opulent ultramarine blue hues in Lina Iris Viktor's singular artistic universe. Her photography, painting and sculptural installations are infused with cultural histories of the global African diaspora and preoccupied with multifaceted notions of blackness: as colour, as material and as socio-political consciousness. To Viktor, black is the proverbial materia prima: the source, the dark matter that birthed



Claire Foy, Fashion: Alexander McQueen London, 2017 © Tim Walker Studio, Courtesy Michael Hoppen Gallery

everything. This is the British-Liberian artist's first major solo exhibition in the UK, more than 60 works on display in two galleries, many seen for the first time.

Until 25 Jan 2020 at Autograph, Rivington Place, London EC2A 3BA

**Masters of Photography**

Includes work by Bill Brandt, Henri Cartier-Bresson, Josef Koudelka, Robert Mapplethorpe, Joel Meyerowitz, Irving Penn, Cindy Sherman, Alec Soth, Edward Steichen, Andy Warhol and more.

Until 20 Dec at Huxley Parlour, 3-5 Swallow St, Mayfair, London W1B 4DE

## EXHIBITION HIGHLIGHTS



The Final Project ['End Picture' Floating], Jo Spence.  
© The Jo Spence Memorial Archive, Ryerson University.  
Courtesy Estate Jo Spence, Richard Saltoun Gallery

### Misbehaving Bodies: Jo Spence and Oreet Ashery

This free exhibition brings together two artists who explore the representation of chronic illness and reclaim the idea of 'misbehaving bodies'. Influential photographer Jo Spence's (1934–92) work documents her diagnosis of breast cancer and subsequent healthcare regime throughout the 1980s. Her raw and confrontational photography is shown alongside Oreet Ashery's (b. 1966) award-winning miniseries 'Revisiting Genesis', 2016. Ashery's politically engaged work explores loss and the lived experience of chronic illness in the digital era.

Until 26 January 2020 at Wellcome Collection, 183 Euston Rd, London NW1 2BE free

### Heartfield: One Man's War

Revisiting the father of photomontage, John Heartfield. Armed with scissors, paste and acerbic wit, Heartfield used art as a political weapon. Risking his life under Hitler's Third Reich, he subverted Nazi imagery to reveal the political threats of 1930s Germany. 80 years since the outbreak of World War Two, Heartfield's work foregrounds the need for artistic agitation in challenging times. His striking photomontages offer inspiration in our own era of rising

far-right politics, racism and the blurring of fact and fake news.

Until 1 Feb 2020 at Four Corners Gallery, 121 Roman Rd, London E2 0QN

### Play Well

'Play Well' explores how play transforms both childhood and society. Using displays of historic toys and games, artworks and design, this exhibition investigates how play develops social bonds, emotional resilience and physical wellbeing. The exhibition includes: images of children at play in the street, in playgrounds and beyond including works by photographers such as Mark Neville and Shirley



ToyLikeMe  
© Beth Moseley / Kate Read, Play Well.

Baker, makeshift and commercially produced toys, digital games and a LARP (live action role-play) space by artist Adam James.

Until 8 Mar 2020 at Wellcome Collection, 183 Euston Rd, London NW1 2BE free



Kristina, an hour after the shelling in Luhanske, Eastern Ukraine  
© Mark Neville, Play Well.

### THIRTEEN at Lauderdale House

London Independent Photography members Quentin Ball, Gwen Campbell, Gareth Davies, Avril Harris, Gordana Johnson, Chris Moxey, Norman Smith and Duncan Unsworth exhibit together as THIRTEEN. This is their 5th exhibition.

From 27 November 2019 until 4 Jan 2020, at Lauderdale House, Waterlow Park, Highgate Hill, London N6 5HG



Photo from THIRTEEN at Lauderdale House  
© Duncan Unsworth,

## BOOK REVIEW

## Time to pause and reflect Going South Big Sur

Kirk Crippens

Tim Butcher

How often do we pause and reflect on the damage we are doing to the planet? This is the trouble with progress - it keeps us busy; too busy to stop and consider our impact. So, what happens when an environmental disaster occurs - when the planet shows us the damage we are doing to it? This question, I think, is one that Kirk Crippens answers in his new book, *Going South Big Sur*.

Crippens offers images he made with a 10 x 8 large format camera he lugged back and forth through the forests of Big Sur, California in 2017 and 2018. The images in this book poignantly tell a story of the impact of climate change in a specific moment and particularly vulnerable place. Big Sur, Crippens tells us in his introduction to the book, has become an extremely popular tourist destination. However, in the winter of 2017, a mudslide devastated this coastal region with a fragile eco-system, causing the main highway in and out to be closed, temporarily keeping the tourists at bay. His friend, Torre McQueen, a Big Sur local with an intimate knowledge of the land, described that period as 'a precarious pause'.

*Going South Big Sur* offers few words other than the introduction and image descriptions at the end of the book. His images leave us to imagine the impact of the natural disaster. This is a book that demands close attention to detail. Crippens' use of large format photography ensures we have the opportunity to see plenty of detail, if we look hard enough. The series of colour images, each the same size in this tall yet thin volume unfold a narrative of stillness and absence. At least, this is what I see. A combination of landscapes and portraits in public and private spaces take us with the photographer into the temporarily isolated community. Without tourism, little seems to be happening. Images show overgrown public spaces and overcome residents, each having time to recover not just from the mudslide but perhaps from perpetual waves of tourists, year after year. Meanwhile, images of manicured verandas and well-tended shrubs

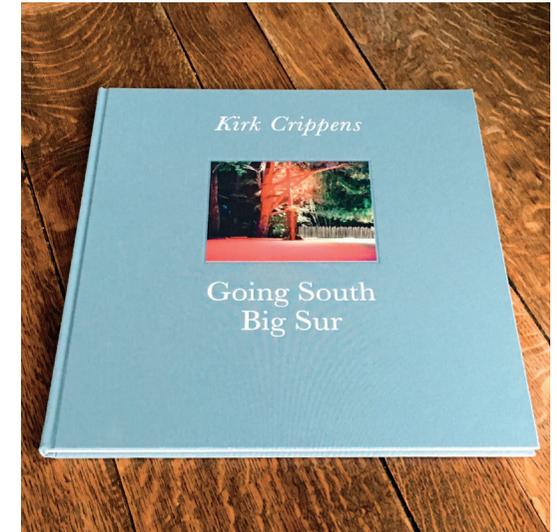


Photo © Tim Butcher

perhaps reflect individuals' priorities to regain some sense of normality in their own backyards, whilst the authorities rebuild the access routes. There is an interesting, yet subtle juxtaposition between private and public property.

This is a book with a subtle political message. It is not a text that will polarise. Instead, it documents the resilience of a land and the people long-settled there in a moment of seemingly much needed hiatus. To my mind, it's stillness offers readers quiet contemplation of a growing issue facing every corner of the planet. *Going South Big Sur* is an intriguing and beguiling work of social and environmental documentary photography. At a time when it seems that we must shout at the top of our voices to be heard, this book's quietness subtly holds a certain appeal. Whilst environmental activism is once again taking to the streets, crying out for progress to be paused, this book shows both why we need to press the pause button and what happens when it is pressed for us.

Thank you to Schlit Publishing for providing this book for review. *Going South Big Sur* by Kirk Crippens is available from: <https://www.schlitpublishing.com/shop/books/new-releases/going-south-big-sur/>

# Self publishing- why not give it a try

Tim Butcher

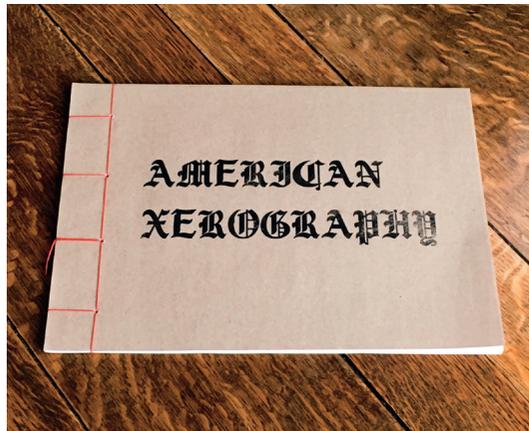


Photo © Tim Butcher

How many images have you made? How many have you printed? And how many have you shared? If you're anything like me, you've probably got thousands of negatives and image files stored away, a few prints floating around, and not enough people seeing them. For some photographers that's fine, but for me this is an itch I need to scratch. So I've been investigating how to self-publish my work, and I thought I'd share what I've learned so far.

This isn't a 'how-to' guide, but a handful of ideas and possibilities for making books and zines that I've discovered in London. What I've found is that it isn't as difficult as I'd thought to get a book of images out there and on a shelf. The selection and curation of images is a paramount consideration before you begin planning the 'making' of the final product. That could be the subject of another article.

Firstly, you might be one of the many LIP members who has had photographs published, self-published or made into a zine. If so, I'm sure that there are plenty of other members who would benefit from you sharing your experiences. I certainly value listening to members at regional and specialist LIP group meetings who show their books and zines. Through asking them questions about their process, I have received plenty of encouragement, support and advice.

This encouragement has led me to explore my own publishing options. There are various publishers of photo books out there; I've discovered many through social media. Whenever a photographer I follow mentions their publisher, I click through and check them out. If I think that they are worth contacting at a later date when I have a body of work to approach them with, I follow them too or bookmark their website.

Having a clear and coherent body of work to show a publisher is critical. Coming from the world of academic publishing, I know that publishers hear many 'elevator pitches' (including my own) and often show interest, but they then need the pitch to be backed up with something more tangible in the form of a book proposal. Basically, publishers need to understand that there is a market for your book project. So having a strong body of work that you are confident in and able to coherently discuss will stand you in good stead. In short, do your homework before you approach a publisher.

Your chances of success with publishers can be limited though. Many famous authors have tales of rejection, before their determination paid off. It can be an exhaustive process. So, if the thought of approaching a publisher doesn't appeal to you, or you're fed up with receiving rejection letters, why not try the self-publishing route?

Some LIP members have self-published books that are professionally laid-out, printed and bound. They tell me that there are online services out there as well as printers who can be approached in person. Besides having a body of work ready to go, you will need to consider costs - it all adds up. The larger the batch and the more basic your requirements are, the cheaper it will be per copy. If you want to sell your books for profit, then this needs a great deal of thought. Alternatively, if you want a small batch of books or a one-off to share with family and friends, this is possible, but expect the costs per copy to be relatively high. If you've access to a software in which you can layout the images, you can create the book layout yourself and save some money.

If you're on a tight budget, or if you want to be more involved in the process, there are other options. This is the route that I'm exploring, because I like the idea of being hands-on throughout the process, from pressing the shutter button to binding the book. Things to consider include the book's layout, how you intend to make the books, how many you will be able to make, and what materials you will use. Again, costs can add up, and there will be a lot of emotional labour as well as physical effort involved, but it should be a lot of fun.

I spoke to Matt Martin who runs *The Photocopy Club*. Matt is an avid maker of photo books and zines; so much so, he facilitates workshops on how to make zines through *The Photocopy Club*, besides

publishing and exhibiting zines and books made using 'xerography' — the process of making Xerox images on a photocopier. This arts-based practice may not appeal to the realists out there who want to show pristine images, but it is an interesting example of how straightforward and creative the process can be. Matt's book, *American Xerography* (pictured) is a good illustration of the process. *American Xerography* was made by Matt as a limited edition of 100 in 2018. Matt told me how he printed the pages on a photocopier and bound it by hand, using a traditional Japanese stab-binding method. Matt's creative process involves photocopying a print from a negative over and over until he gains the density of image he is looking for, which can be different for each image. Hence, whilst book making is a seemingly straightforward production process, it can also be creative. I think that Matt strips back the materialities of a photo book to the basics and then adds new and unexpected layers.

I mention zines above, which could also be an option for you if you have a few images you'd like to share, but don't yet feel ready to make a book. I was recently asked by a fellow LIP member what a zine is. Zines tend to be quick, cheap and easy to produce. As Matt told me, 'if you can just copy and staple pages together, you can make a zine. They typically follow a process similar to Matt's above, although his book is much more considered despite adopting the zine aesthetic.

Zines have a long history in self-publishing political and counter-cultural ideas and images. My first encounters with them were via fan zines printed by music fans and football supporters, sold through fan clubs or on the terraces in the 1980s. They offered a 'do it yourself' alternative perspective to the mainstream views published by the music press and the football clubs. I got fresh and interesting insights that would not have been published elsewhere. Photo zines can be similar in sharing images that would not be published in the mainstream. Although the zine moniker is now widely adopted by many photographers publishing in small volumes with just a few pages per copy — zines needn't necessarily be subversive or alternative. In fact, Matt suggested that the lines between what a zine is and what a self-published book is have been blurred.

Matt also reminded me that zines were how Daido Moriyama first got his work out. Moriyama and his contemporaries published photographs in *Provoke* magazine in the 1960s and '70s; a time when photography was not widely considered as art by the mainstream, and Moriyama's images were not yet well regarded in photographic circles. *Provoke* provided a quickly produced regular outlet for Moriyama's rapidly made images, enabling him to share photographs soon after making them, doing away with a need to construct a body of work that adhered to a set narrative. It is this punk style of publishing where the potential of zine making holds

the power to transform a photographer's career, or at least enables them to show images they might not otherwise be able to show. Today, Moriyama still produces such zine-style books, (also pictured) reflecting his prolific approach to making and disseminating images.

So, perhaps zine-making could be worth considering. With a view to making my own zine, I knew I'd need to learn how to bind them. So I attended a book-making course at the London *Centre for Book Arts*. In one day, I learned how to make four differently bound books, including the Japanese binding method that Matt used for *American Xerography*. If you are looking to self-publish on a tight budget, I'd recommend you consider taking a book making course because the process does require specialist tools and an understanding of the materialities of working with paper; plus it is a lot of fun.

Finally, I think it is always worth considering why we make photographs and for whom. Personally, I like the idea of being a maker. Producing something that I and others value is important to me, and I'm sure it is to you too. So, getting your photography out there through what ever means you think best represents you and your practice should be a rewarding process. Following the theme of this issue of FLIP, why not just give it a go. If nothing else, it could be fun.

For more information about *The Photocopy Club*, see here: <https://thephotocopyclub.com/>;

For London Book Arts, see here: <https://londonbookarts.org>



Photo © Tim Butcher



I am sure that everyone who attended will agree that the LIP 31st Annual Exhibition, curated this year by Colleen Rowe Harvey, was a huge success with a wide variety of images selected and displayed following a thorough process by Colleen in collaboration with the selectors, Laura Noble, Tom Hunter and Philip Grey.

Of course, selecting the images is one thing but organising, sequencing and hanging them is another. For me, every single image was interesting in its own right. Of course, some were part of larger bodies of work but the way the exhibition was structured, sequenced and put together only served to enhance the whole experience and show the work of LIP

members in the best possible way. The displayed images covered a wide variety of subjects, styles and techniques. Often thought-provoking, I was intrigued and amazed at both the subject matter and quality. A small room was also provided for viewers to see projected images of those members whose work had not been selected to appear as prints. Overall, every year I learn something new and come away inspired.

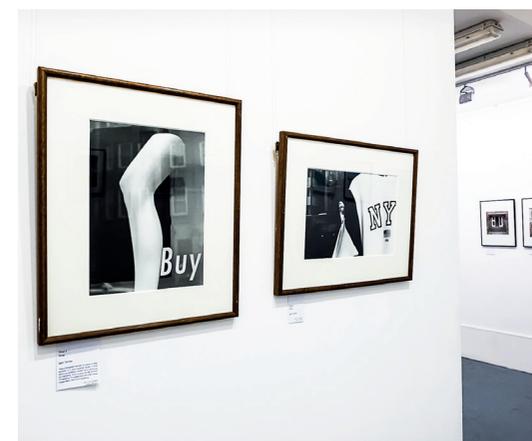
Helping out for a few hours one afternoon, it was wonderful to spend time with LIP friends, talking about images, ideas, projects and inspiration. It was particularly nice to talk to members of the public who had popped in for a look as they were passing by.



LIP 31 Espacio Gallery, London.  
Top and bottom Photos © Terence Lane



LIP 31 Private view at the Espacio Gallery, London.  
Photo © Anita Chandra



LIP 31 Espacio Gallery, London.  
Top, middle and bottom Photos © Terence Lane

It was also interesting to hear about visitors' photographic journeys and how they related what they were doing to the images in our exhibition.

A number of interesting talks were given on the themes of 'Identity' and 'Over the Hill and Far Away' along with a Film and Darkroom Seminar. These talks and the seminar also provided additional opportunities for members and friends to meet and discuss ideas. The private view was a success, with a wonderful atmosphere. Artists and photographers either met for the first time or caught-up with their friends and contemporaries. Whatever, it was 'buzzing'.

Many people played a part in this year's exhibition. Thanks to everyone involved, and of course to our selectors, but most of all to Colleen. As I came away from the exhibition, I couldn't help thinking that there is something very special and inclusive about London Independent Photography.



LIP 31 Private view at the Espacio Gallery, London.  
Photo © Anita Chandra

# Ealing Satellite Group

**Chris Kirkpatrick  
& Chris Moxey**

From a handful of earnest photo-buddies sitting around a kitchen table around fifteen years ago, the Ealing satellite group has evolved into a core of about twenty members, meeting upstairs in a local pub. Our activities are varied. We always encourage members to bring along work for discussion, but have also had talks and workshops, visits to exhibitions and offered a challenge to members to make their own photo books to share. We enjoy exhibiting regularly, and for the last three years have participated in the Borough of Ealing Art Trail.

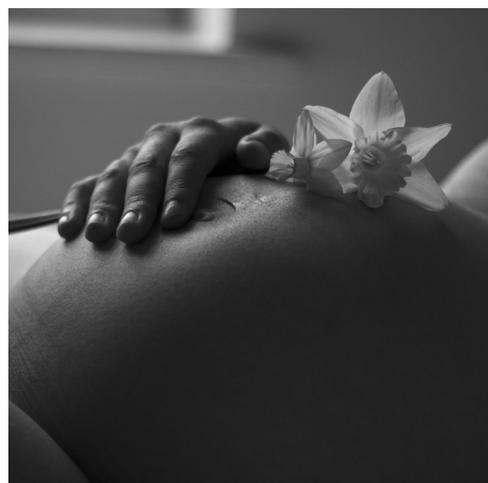
This year our exhibition theme was 'Home' and we asked participants 'what does home mean to you?' Seventeen responses resulted in an exhibition of multiple interpretations, including: an unborn baby in its first home; an elderly figure sitting alone; campervans as temporary living quarters abroad; homeless people living on the streets of major cities, a key to a long-ago lost home carried by a refugee; the gradual disappearance of much-loved make-shift dwellings at the coast; the Home Office sign, symbolising the current hostility towards those from abroad who wish or need to settle in the UK; and right through to the 'Extinction Rebellion' of those who campaign to protect our planet.

Our exhibition venue was The Rickyard in Ealing's Walpole Park, which provided us with a lovely setting, a great many visitors and positive feedback!



This page clockwise from top:  
Edmond Terakopian, Omar Parada, Chris Kirkpatrick,  
Dorota Boisot, Chris Moxey

Previous page from top:  
Ray Higginbottom, Jonny Baker, Melissa Meigh



## Features

**Tatiana Borlatova** is a Sevastopol-based photographer, currently engaged in personal projects in Russia. Her work focuses on topics devoted to social issues and phenomena of modern Russian society. <https://borlatova.com>

**Amanda Eatwell** is a freelance photographer specialising in people and place. She is currently working on a long-term project, 4 x 4 x 4 which sees her travel in four directions, at four distances, by four modes of transport. Read about it here [www.amandaeatwell.com/blog](http://www.amandaeatwell.com/blog)

**Gordana Johnson** took up photography as a teenager in her native town of Split, Croatia. Initially, her preference was portraiture which brought her first awards. As a Londoner, however, her interests have broadened and she photographs whatever she finds exciting. [www.gordanajohnson.com](http://www.gordanajohnson.com)

**Frankie McAllister** photographs urban, suburban and semi-industrial landscapes with a particular interest in the impact of man on nature (and the signs of nature reclaiming the man-made) as well as the seemingly random way scenes, both natural and constructed, often seem 'arranged' as visual tableaux. [www.frankiemcallister.com](http://www.frankiemcallister.com)

**Paul S. Smith** is a Lecturer in Photography within the Creative Industries Department at Buckinghamshire College Group. His photographic work focuses on the alternative landscapes in the United Kingdom, Europe and America.

**Dougie Wallace** is an award-winning social documentary photographer, who has a distinct approach to highlighting the world we live in. Based in London his assignments and personal work see him traverse the world. [www.dougiwallace.com](http://www.dougiwallace.com)

## BackFLIP

### Ealing Satellite Group

Our thanks to the Ealing satellite group and Chris Kirkpatrick & Chris Moxey for their feature.

To find out more about the group contact Robin Segulem [robin@segulem.com](mailto:robin@segulem.com)

Our thanks to: Terence Lane and Tim Butcher for their contributions.



## Gallery

**Tim Butcher** is an academic and a photographer. Amongst other things, he is interested in the utility of photography in the context of social change. His current photographic research project, Tales of Precarity, is a series of visual stories that seek to generate public debate about precarious work in the Arts and the value of artists' work in society. [@timunderscorebutcher](https://www.instagram.com/timunderscorebutcher)

**Anita Chandra** is a London-based photographer. Her work has been exhibited in exhibitions in various galleries throughout London and also the US. She works as a creative director in the design industry. [www.anitac.co.uk](http://www.anitac.co.uk)

**Mike Cookson** is a London-based photographic artist. His work explores his affinity with the exploration of change, transition and the passage of time. He has an MA in Photographic Arts from the University of Westminster. [www.mikecookson.com](http://www.mikecookson.com)

**William Christie** lives in West London and travels widely, photographing with analogue, digital and phone cameras. He is particularly drawn to figures in a landscape. [@bill\\_mackay\\_christie](https://www.instagram.com/bill_mackay_christie)

**Sonia Davda** is a graduate in photography from LCC and the University of Brighton and has been a press freelancer for many years. She is currently working on a story-telling portraiture project about language and identity. [@soniadavda](https://www.instagram.com/soniadavda)

**Warwick Hemingway** is based in London working in the Architectural profession. He is a keen travel and architectural photographer and especially enjoys the challenge of street photography. <https://www.warwickshemingway.myportfolio.com>

**Ray Knox** is a London-based photographer, specialising in portraiture and social documentary. He studied Graphic Design at the University of Ulster and has worked as an advertising art director for over 25 years. [www.rayknoxphotography.com](http://www.rayknoxphotography.com)

**Anna Lerner** is a street-based fine art photographer. She works intuitively to capture the mood of a location or subject. She is drawn to ambient light, transient moments, and unexpected juxtapositions. She has been an active member of LIP since 2014. [@annalernerphotography](https://www.instagram.com/annalernerphotography)

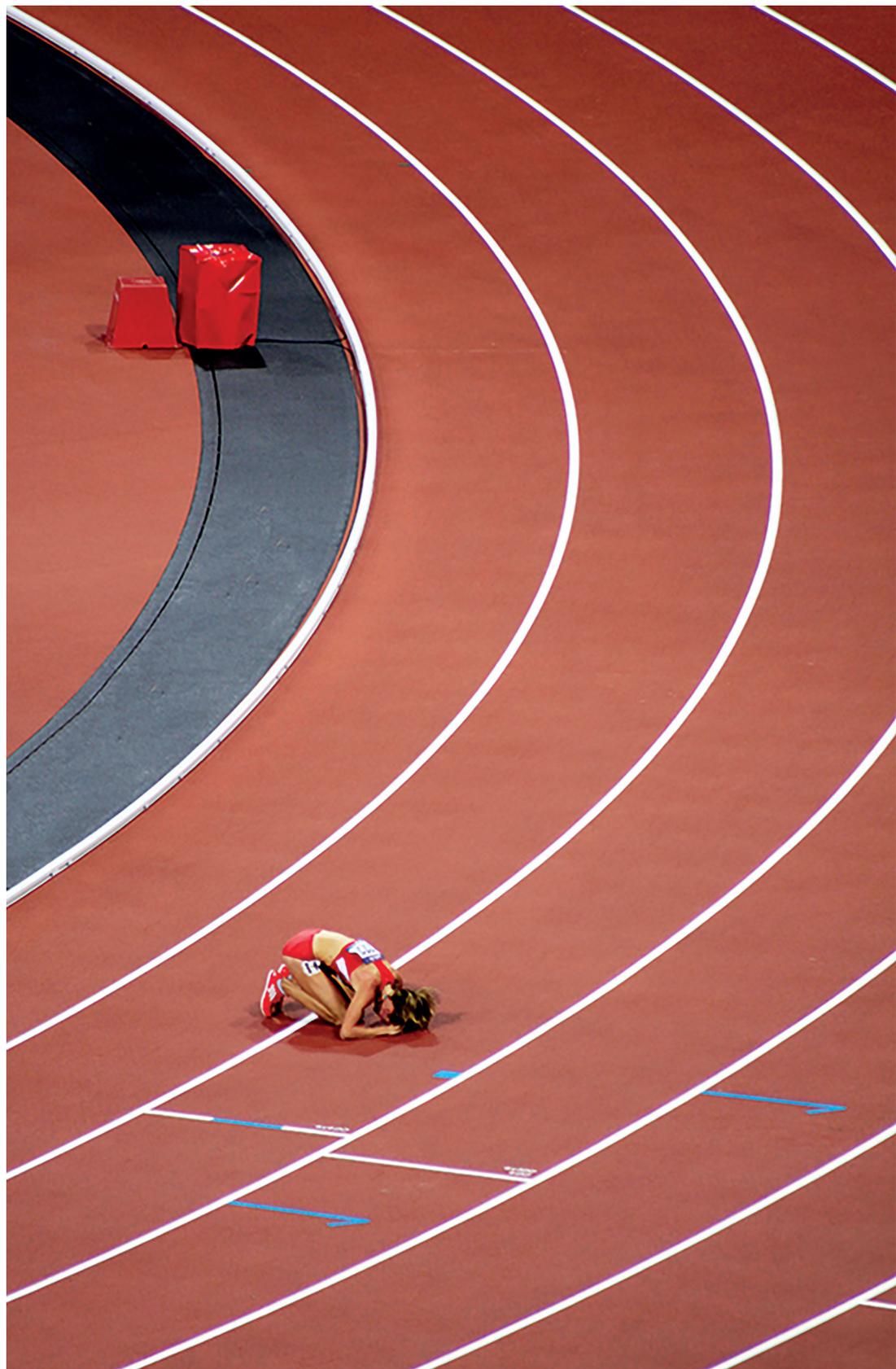
**Peter Luck** retired from architecture many years ago and eventually took up photography. Mostly he keeps to the topographic, particularly in respect of changes to urban space but of late other disturbances have called for attention.

**Beatrice Maccarrone** was born in Catania, Sicily. Now based in London, photography has been part of her life, since childhood. "I see it as a tool to share one's personal perspective and point of views and yet freeze a tiny fleeting moment of collective memory. I am an active member of Ealing LIP group". [@skyfeather\\_travels](https://www.instagram.com/skyfeather_travels)

**Marco Ruggeri** is a London-based amateur photographer. He focuses on the fine details in everyday objects and scenes, however mundane they may appear at first sight. Shooting abstract and in black & white is where his true passion lies. [www.marcoruggeriphotography.com](http://www.marcoruggeriphotography.com)

**Clare Park** explores photographic self-image through the use of symbol and metaphor, having begun developing this work through personal narratives of her own life journey. The body, movement and the collaborative process with her subjects form the foundation to her work. <https://www.clarepark.com>

**Vahé Saboonchian** is a London-based photographer. His interest in photography started at an early age, influenced by his father who is a keen photographer. The majority of Vahé's work covers interactions between family members, but his photographs also include landscapes, cityscapes and street photography. His eye is often drawn to abstract juxtapositions of shapes and light. [@vahe\\_saboonchian](https://www.instagram.com/vahe_saboonchian)



Marco Ruggeri

## fLIP Magazine

### Current issue



### #44 Winter 2019 Spirited

Front cover image: Tatiana Bormatova  
Back cover image: Anita Chandra

### Submissions

The theme for the next edition is *Wild*  
Deadline: 14th February 2020  
Submissions are welcome online  
[www.londonphotography.org.uk/magazine/submit](http://www.londonphotography.org.uk/magazine/submit)

### A call for members' contributions and ideas

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.

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

*Selections for publication are made solely at the Editor's discretion. No responsibility or liability is accepted for the loss or damage of any material or for those received after the submission deadline.*

### fLIP Team contact details

**Editor**  
Amanda Eatwell  
[editors@londonphotography.org.uk](mailto:editors@londonphotography.org.uk)  
**Deputy Editor**  
Tim Butcher  
[deputyeditor@londonphotography.org.uk](mailto:deputyeditor@londonphotography.org.uk)  
**Contributing Editor**  
Ingrid Newton  
**Artwork and Layout**  
Anita Chandra  
[flipdesigner@londonphotography.org.uk](mailto:flipdesigner@londonphotography.org.uk)

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Photography**

London Independent Photography is an all-inclusive community organisation comprising of photographers with varying levels of expertise and myriad practices. The group was founded in 1987 as an informal gathering of like-minded photographers, and you can still experience the opportunity to informally discuss your work and the wider photographic world at various groups across the capital. This year, two new specialist groups have formed: The Film & Darkroom Group, and the Photo and Text Group. To find out more about where and when groups meet visit [www.londonphotography.org.uk/satellites](http://www.londonphotography.org.uk/satellites)

There are a host of benefits in joining London Independent Photography: Various events are held throughout the year, including talks & workshops. Many satellite groups hold an annual exhibition, and there is a judged and curated Annual Exhibition, across the whole organisation. On top of that, fLIP Magazine is published three times a year, and distributed to members as part of their membership fee.

fLIP aims to showcase (primarily) members' work and to engage readers in a wider dialogue concerning diverse approaches to photography. It contains no advertising, so we can use all the space for quality content.

### Membership

Current costs: Annual Membership Subscription: £35 UK / £39 Outside UK

### Current stockists

Photographers Gallery Bookshop: 16-18 Ramillies Street, London W1F 7LW

National Portrait Gallery Bookshop: St Martin's Place, London WC2H 0HE

Vintiners Framers: 24 Crouch End Hill, London N8 8AA

If you have good contacts with any potential stockists please get in touch with fLIP's Distributor, Kevin Newman [knewman@ok2-print.co.uk](mailto:knewman@ok2-print.co.uk)

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