

for LONDON INDEPENDENT PHOTOGRAPHY

# FLIP

ISSUE 45 SPRING £5

Wild





Amanda Eatwell

## Editor's Note

**We shall end as we began, and offer you this Spring edition of fLIP as the last instalment with Anita Chandra as Designer and myself as Editor. A little over two years ago I took on the role of fLIP Editor with no real knowledge of magazine editing, and the challenge felt very real. With Anita by my side we managed to piece together our first edition as a team. Ingrid Newton is somewhat of an unsung hero of fLIP. She collates the Exhibition listings for us, which remains one of my favourite features, thank-you Ingrid.**

Working on the magazine has been a great experience, and enabled me to meet lots of our members, and other interesting people who live, breathe and work photography. We feel like we are ending on a high with this edition as there is so much great content: from a fascinating interview with a travel & adventure photographer, book reviews, one of which was written by our former deputy editor Tim Butcher, and the usual scope of interesting and varied imagery.

It is no surprise that we received a whole lot of entries depicting living organisms, but we are delighted with the diversity offered, through a collection of powerful, evocative, and arresting images. We do hope you will find plenty in these pages to keep you entertained.

You'll be pleased to know that all editorial roles have been newly appointed, and I want to wish Arun Misra, who will be stepping into the Editor's role, Steve Jones as Deputy Editor, and Jonathan Taylor in the Designer's seat all the best as they steer the good ship fLIP to new horizons.

Due to the current status of Corona Virus (upon writing), we are unable to hold a launch event for this edition, so I hope that you stay in good health, keep taking pictures, and continue to support the fLIP community as you do.

Many thanks,

**Amanda Eatwell**



Warwick Hemingway

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Mieke Douglas





# Sciryuda

Terence Lane

**Sciryuda means 'the wood belonging to the shire' and is the earliest known name for Sherwood Forest, first documented at the time of the Danelaw about a thousand years ago.**

A wild primeval forest and once covering a very large area, Sciryuda is an ethereal wilderness: a place of extreme beauty, tranquillity, presence, movement, light, darkness and time.

Sciryuda is partly accessible to the public. I find if you go off the beaten track, stand, listen and observe carefully you can imagine, and almost place yourself moving back and forth across time. Sciryuda is never still, but wild and alive; it moves and flows. Connecting with this area of nature can be most exhilarating.

I have lived in and around Sciryuda for much of my life: it is my wilderness. Contemplating the many myths and legends that surround it as well as the people who have ruled, managed and looked after Sciryuda, my purpose has been to depict this ancient forest in one part of its journey, wherever it may be going. These images have not been made to provide a documentary record, rather a reflection or indication of the deep heart of wild Sciryuda, its fragility and its strength.



*A wild primeval forest and once covering a very large area, Sciryuda is an ethereal wilderness: a place of extreme beauty, tranquillity, presence, movement, light, darkness and time.*





Anita Chandra



# Trespassing

Dineke Versluis



**"(urban) encroachment of habitat"**

**Looking back, the image with the cat is one of the first I took for what is now an ongoing project on privacy. The shape of the tree following the build of the house attracted me. The image was taken on a road trip in Canada, where I then noticed more overgrown properties. I started collecting.**

Often drawn to sites and situations that are momentarily devoid of human activity I am interested in the boundary between the public and the private self and how people live, work and spend their leisure time.

In the urban landscape where I take most of my pictures, many of the bushes and hedges I see are well kept. I think of ordinary people looking for a bit of privacy, keeping some distance from the neighbours, or maybe just really fond of landscaping.

It's the ones that have gone wild that let my imagination fly. Is someone hiding or held captive? Did someone die and nobody knows? Or have things just gone out of control and they don't know where to start?

At first, friend or defender of the property, these bushes and trees have now become the enemy. Are they trespassing or is it nature reclaiming?



Gordana Johnson

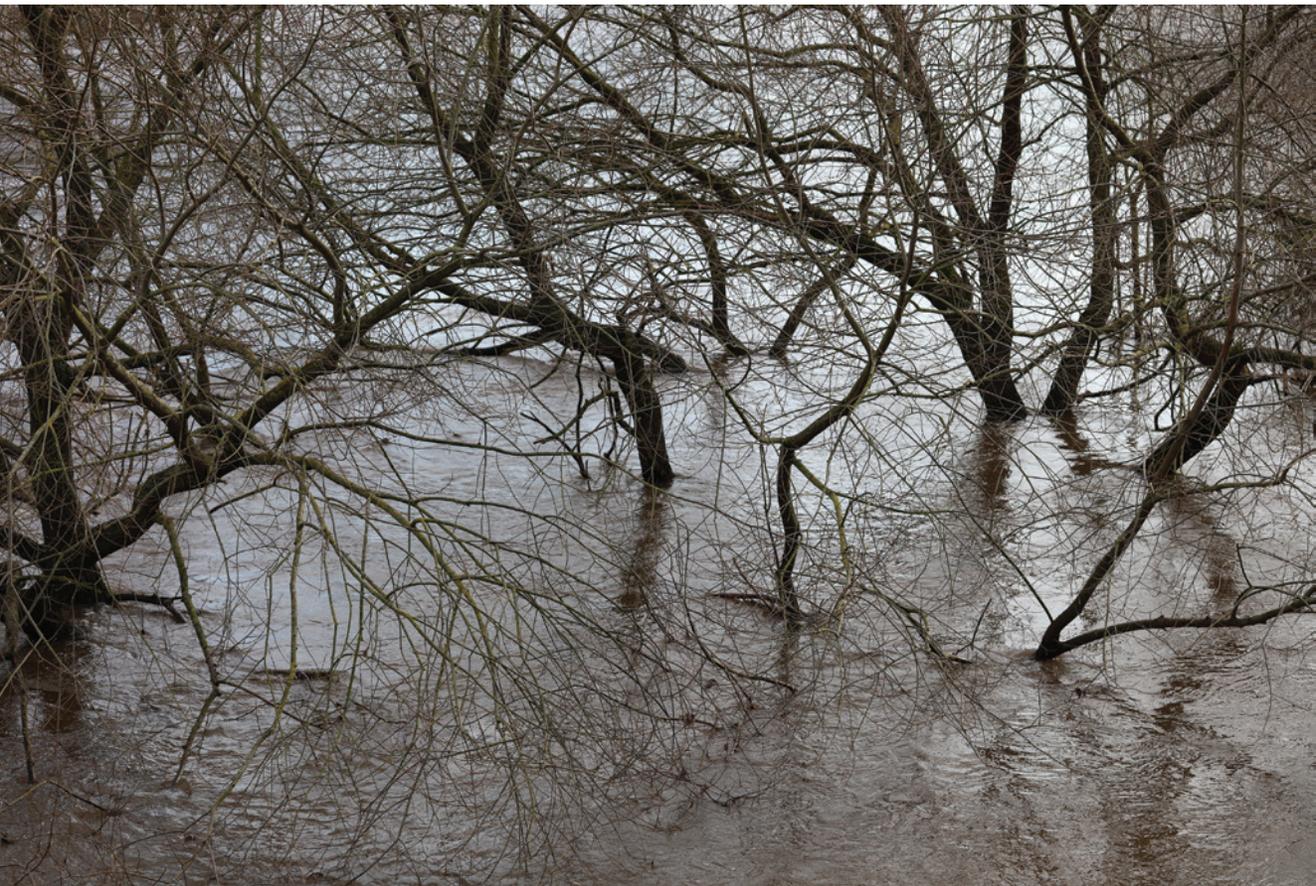
Anne Crabbe





Alan Larsen

Jacqueline Ennis-Cole



Steve Jones

A wide-angle landscape photograph of a vast, flat green marsh. In the foreground, a person wearing a hat and a light-colored shirt is riding a white horse through a shallow, blue waterway. The water is rippled, and there are some small blue flowers in the water. The marsh extends to the horizon under a bright blue sky with scattered white clouds. The overall scene is peaceful and scenic.

# Gauchos and the rest

An interview with Greg Funnell



Photo © Amanda Eatwell

## *In conversation* **Gauchos and the rest: An interview with Greg Funnell**

Amanda Eatwell

**I had seen the striking imagery that had resulted from Greg Funnell's Gaucho project, so invited him to be interviewed with a view to discussing that project in particular, but first I wanted to learn more about the man, and his wider work. The rain lashed down as I arrived at the studio Greg shares with some fellow photographers in the depths of South London. There was a jovial atmosphere in the studio, and an abundance of tea-pots.**

Greg tells me that he was really into art as a child, spending all his free time painting at school. That was until he discovered the Darkroom, "and it switched, and I was always in the Darkroom". Despite establishing his love of photography at a young age, he had not given photography as a career much thought and went on to study History and War Studies at Kings College London. The student newspaper beckoned and he found himself on the editorial team. He took on a range of commissions, inferring there was a good variety of content because he was in London. That work in turn started to get Greg commissions with other, smaller independent magazines.

He casually told me "Once I graduated I ended up basically, accidentally, going out to cover the Israel Hezbollah war" He chuckled, I questioned the accidental part: Greg was supposed to be doing a workshop at Birzeit University in the West Bank and had already bought his ticket. He was going with a friend who wanted to be a writer, so they bought some flak jackets on eBay and found their way up to the border. He spent a month shooting that, and regales his meeting with Getty photographer John Moore, who allowed Greg to shadow him for four or five days, sharing his wisdom. He speaks highly of John, and describes this time as "almost like an extreme form of work experience"

The following year he went to Kosovo to cover the run-up to their independence. It didn't take long for people to start labelling him as some kind of conflict photographer. Greg explains that for his Degree he had written his dissertation about Vietnam War photographers, one of whom was Catherine Leroy, a French photojournalist and War photographer. "A fantastic photographer" who won the Robert Capa prize for her work in Lebanon. She was the first photographer allowed to jump directly into a battle zone with any Regiment, having gained her Parachutist's license aged eighteen. Greg says "she was someone everyone underestimated, partly because she was a woman and partly because she was no more than five feet tall. She was an amazing woman".

After Greg graduated he was approached by a Documentary company who were trying to make a Documentary about Leroy's life. They approached him initially to help with the research side; they then asked him to present it, as he recounts 'because you have gone through the experience of going off and covering the war, and you're young...' Greg was so uncomfortable being painted as somebody who was going to become a war photographer. In his mind he was not a war photographer, but "just someone who happened to cover a few conflict things".

Greg has visited further trouble-zones since that time, and witnessed some very harrowing scenes, but his commercial work over the past ten years has spread across creating documentary work for NGO's, and working on international campaigns, primarily in the travel, lifestyle and adventure industries. Where possible, and when he finds something that resonates with his values, or something he feels is worth exposing people too, Greg will find a way of creating personal work on the back of a commission, and so it was with Gaucho.

A commission came in for Norwegian airlines which led him to Buenos Aires. This enabled Greg to action a plan, and for this project he collaborated with his friend Amanda Barnes who is a writer and wine expert, based in Argentina. The pair travelled to various parts of the country, where the roles of the Gaucho vary from place to place. They started in the Wetlands of Iberá. Greg tells me that it was a bizarre landscape because of how flat it is. He describes the remoteness of the place and how your nearest neighbour is likely to be 4 or 5 miles apart. The whole area is wetlands, so can only be accessed by horseback or Kayak. Because of the water, the Kayak can always be towed by the Horses. Omar and his right hand man Ruben, two of the Gauchos they travelled with on the first leg live in a place called Iberá Ruguá which translates as The End, and takes many hours to reach.

Greg explains how the term Gaucho has multiple connotations in Argentina, and in south America generally, much in the same way a cowboy has different meanings. "Some people see them as



villains almost, like some kind of outlaw". The Gauchos travel light, and ordinarily wouldn't carry more than a roll-mat, an empty Gourd for Mate tea (which they drink all day) their knife, and a sharpening steel. Accessories consist of a Belt, Boots, and a Hat. In the north it is most common to ride barefoot and bareback. Their journey took them on to La Pampa, where they met a horse whisperer. "Despite the men undoubtedly having worked as Gauchos all their lives", Greg explains "La Pampa is a bit more laid on for tourists". He feels that the men here are far more used to seeing westerners, and offering them 'what they want to see'. "This makes it more difficult from a Photographer's point of view, when you are trying to portray something more authentic". They continued their journey to Patagonia and Greg goes on to tell me that despite Patagonia being firmly on the tourist map, the Gauchos here are quite obviously working - not there for entertainment. "Most of them are actually from the north".

The Gaucho lifestyle is one of isolation: working in a testing environment, and away from home for often months at a time. "They are a law unto themselves. You have to be self-reliant, and to sort out your own disputes". Greg says his work over the past few years has unconsciously drifted into looking at these types of lifestyles, that were once common, but have since become very rare. He says "I am personally interested in self-sufficiency, traditions, people doing things well, a sense of frontiership, and of people living on the edge of societies."

Gauchos are predominately male, and so naturally our conversation crosses into the broader discussion of male culture, something that Greg takes a great interest in. Through his historical studies Greg is able to make the correlation of what has been and what is happening now.

We talk about how the loss of identity amongst young men has been a recurring theme throughout history: from the post world war period and again now with the rise of the Right across Europe and the US. Although his work doesn't necessarily illustrate these ideas, these are the kinds of thoughts that may well be in his subconscious mind whilst he is shooting.

Throughout the interview Greg recounts numerous testing situations that he has found himself in throughout his career: from Scorpion bites, to shoot-outs, to having his passport confiscated in a war zone. He tells me "I don't want to be chasing the Cortisol". It seems to me, it may find him anyway, even if by accident.

Thanks Greg, for your time, knowledge and insights.

**You can purchase a copy of Gauchos from here**  
<https://www.gregfunnell.com/p/shop>







Marco Ruggeri



Gordana Johnson



Edith Templeton



# A Senseless Kill

Anita Chandra





*This is not cute, but presents wild animals as part of the food chain: fighting, doing what they need to do to survive, showing no mercy.*

**These photographs document a very sad and moving story that unfolded quite dramatically before my eyes, whilst observing a large herd of elephants in the beautiful natural setting of Kruger National Park, South Africa. On a ledge, above the elephants, was a pride of sleepy lions. They were basking in the sun, and were not immediately noticeable because they were laying down.**

The drama started when two of the adult elephants had a fight, creating a lot of noise and sending the dust flying. Within minutes a young elephant who had been looking after a tiny-baby elephant, bounded up the ledge, waking up the lions. There was a face-off, but before long that calf came back to join the others, now very agitated and aggressive.

A while later, the tiny-baby elephant strayed up to the ledge into the path of the lions. It looked like they were waiting for him, peering down to watch the baby come to them. Within seconds the lions grabbed the baby: the act was quick and devastatingly shocking. The oddest part of it all was, where normally elephants are very protective of their babies, they let this one wander off without doing anything; barely noticing it, almost as if they knew what fate lay ahead.

It was hard to reconcile, and for days afterwards I was full of questions: did the herd deliberately send the baby to the lions? Was it ill? Was it an orphan they wanted to get rid of? Did the young elephant deliberately wake up the lions so they could kill the baby, or did he want to drive them away to protect him? I'll never know.

The final image shows the harsh reality of life in the bush. Half of the lions seemed disinterested in the kill: it was instinctive, opportunistic. I created this series of images as I wanted to document the baby elephant's short life, and to show the sadder side of wildlife photography. This is not cute, but presents wild animals as part of the food chain: fighting, doing what they need to do to survive, showing no mercy.







Joseph Lockley



# back FLIP

EXHIBITIONS  
EVENTS  
FEATURES  
REVIEWS



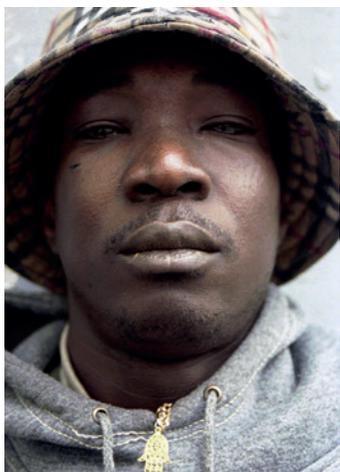
CJ Crosland

## EXHIBITION HIGHLIGHTS

**Deutsche Börse Photography Foundation Prize 2020**

The Deutsche Börse Photography Foundation Prize is an annual award, originated by The Photographers' Gallery, to recognise and support the most innovative, original and relevant photography-based practice within a given year. The 2020 nominees are: Mohamed Bourouissa, Anton Kusters, Mark Neville, Clare Strand

Until 7 Jun at The Photographers Gallery, 16 – 18 Ramillies Street, London, W1F 7LW £5/2.50



Mohamed Bourouissa - NOUS SOMMES "HALLES", 2002-2003 In collaboration with Anoushka Shohet © Mohamed Bourouissa, Kamel Mennour, Paris & London and Blum & Poe, Los Angeles, DEUTSCHE BÖRSE PHOTOGRAPHY FOUNDATION PRIZE 2020 at The Photographers' Gallery, London.

**Harold Feinstein – Boardwalks, Beaches and Boulevards**

Feinstein established himself as an eagle-eyed observer of city life, matching exquisite black-and-white compositions with a rare command of printing. His subject was 1940s New York; his medium, a Rolleiflex camera borrowed from a neighbour. The native New Yorker honed his skills on the beaches and boardwalks of Coney Island, wandering among the sun-drenched crowds in search of subjects.

Until 27 Apr at David Hill Gallery, 345 Ladbroke Grove, London W10 6HA



Mark Neville - Parade #7, 2019 ©Mark Neville, DEUTSCHE BÖRSE PHOTOGRAPHY FOUNDATION PRIZE 2020 at The Photographers' Gallery, London.

**Jan Svoboda: Against the Light**

Against the Light marks the first major UK presentation of Czech photographer, Jan Svoboda (1934–1990) since his first solo exhibition at The Photographers' Gallery back in 1982. Svoboda sought to redefine the language and perception of photography, deconstructing the process and form, playing with subject matter and presentation and considering the medium in relation to painting and sculpture, and within the traditions of Symbolism, Romanticism and Modernism. His self-reflective, speculative works paved the way for wider experiments with photographic appropriation and mark him out as a pioneer of conceptual photography.

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

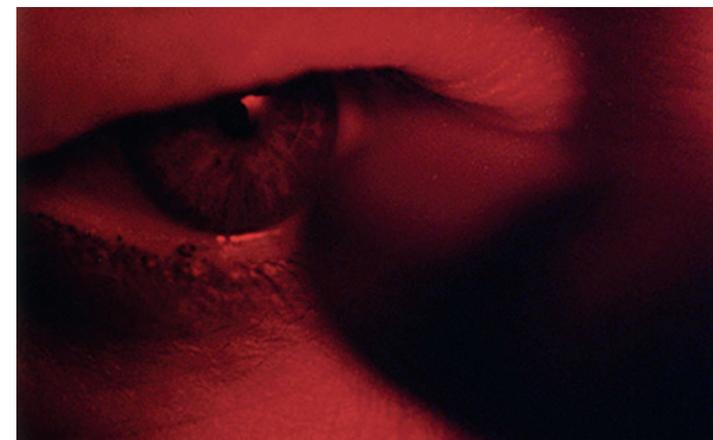
Right: Jan Svoboda - Three pairs, 1985 Courtesy Collection of Miroslav Velfl, Prague © Artist's Estate, JAN SVOBODA: AGAINST THE LIGHT at The Photographers' Gallery, London.



Above: Jan Svoboda - A third of a plate, 1985 © Artist's Estate, JAN SVOBODA: AGAINST THE LIGHT at The Photographers' Gallery, London



## EXHIBITION HIGHLIGHTS



Steve McQueen - Charlotte 2004, Film still © Steve McQueen at Tate Modern, London. Courtesy the artist, Thomas Dane Gallery and Marian Goodman Gallery

**Steve McQueen**

This is the first major exhibition of McQueen's work at the Tate since he won the Turner Prize in 1999. It features 14 major works spanning film, photography and sculpture, including his first film shot on a Super 8 camera, Exodus 1992/97, and the recent End Credits 2012–ongoing, McQueen's homage to the African-American singer, actor and civil rights activist Paul Robeson, which is on show for the first time in the UK. Spanning two decades of his career, the exhibition will reveal how McQueen's pioneering approaches to filmmaking have expanded the ways in which artists work with the medium, creating poignant portraits of time and place.

Until 11 May at Tate Modern, Bankside London SE1, £13/£12

**Steve McQueen Year 3**

Explored through the vehicle of the traditional school class photograph, this vast new art work is one of the most ambitious portraits of children ever undertaken in the UK. It offers us a glimpse of the capital's future, a hopeful portrait of a generation to come. Steve McQueen invited every Year 3 pupil in London to have their photograph taken by a team of specially trained Tate photographers. They included

independent schools, faith schools, special schools, pupil referral units and home-educated pupils. These class photos are brought together into a single large-scale installation, capturing tens of thousands of Year 3 pupils in a milestone year in their development. Running in parallel to the exhibition at Tate Britain, Artangel is staging an outdoor exhibition spanning London's 33 boroughs, giving the public a glimpse of the future of their city.

Until 3 May at Tate Britain, Millbank, London SW1P 4RG, Free

**Guido Guidi: Moon Faces**

'Moon Faces' is a selection of photographs by Guido Guidi made between 1968-1999 that draw on his life long fascination with the moon. In Guidi's work the Moon is a presence that stretches and warps, or records itself again and again via long exposure, on a farmhouse wall or simply in a luminous football. Whether direct or reflected light, the moon and its symbolism is evident from his earliest works in 1968 when still a student in Venice.

Until 17 Apr at Large Glass Gallery, 392 Caledonian Road, London N1 1DN

**Rineke Dijkstra**

This is the first UK solo exhibition of Rineke Dijkstra since 2010. The exhibition will include the UK



Rineke Dijkstra - Marianna and Sasha, Kingisepp, Russia, November 2, 2014, 2014 Archival inkjet print. © Rineke Dijkstra, at Marian Goodman Gallery, London.

premiere of Night Watching (2019), a three-screen video installation commissioned and first shown at the Rijksmuseum in Amsterdam in 2019 featuring 14 different groups of people observing and speaking in front of Rembrandt's large iconic painting The Night Watch (1642). A selection of works from a number of recognised photography series will also be on show, including Family Portraits (2012–), Chen and Efrat (1999–2005) and Emma, Lucy, Cecile, (Three Sisters) (2008–2014).

Until 25 Apr at Marian Goodman Gallery, 5-8 Lower John Street, London W1F 9DY

**Turn It Up: On Paradoxes**

Jide Odukoya's photographic series shows Nigeria abuzz through the lens of traditional Nigerian weddings, presented as some of the world's most opulent ceremonies. Turn It Up: On Paradoxes deploys a critical lens to explore the paradox of parallel Nigerian worlds, contrasting cosmopolitan affluence and extravagance, with underlying economic poverty. His work focuses on global consumerism and overindulgence, Nigeria's contagious spirit of celebration, and moments of everyday intimacy

Until 21 June at The Horniman Museum, 100 London Rd, Forest Hill, London SE23 3PQ

## EXHIBITION HIGHLIGHTS



Jennifer Steinkamp - Blind Eye, 1, 2018, Video Installation, 2.77 minutes  
© Jennifer Steinkamp 2020 at Hayward Gallery, London.  
Courtesy greengrassi, London, Lehmann Maupin, New York and Hong Kong

### Among the Trees

By turns poetic, adventurous and thought-provoking, this group exhibition explores our relationship with trees and forests. Among the Trees transports us around the world – from Colombian rainforests and remote Japanese islands to olive orchards in Israel and a 9,550-year-old spruce in Sweden. By drawing attention to the beauty, scale and complexity of trees and forests, the 38 artists in this exhibition turn our vision of the natural world on its head, inviting us to see it with new eyes. Featuring photographs by Robert Adams, Thomas Struth, Zoe Leonard, Simryn Gill, Steve McQueen and more.

Until 17 May at the Hayward Gallery, Southbank Centre, 337-338 Belvedere Rd, Lambeth, London SE1 8XX, £12

### Inspiring Photographs: Collecting for the Future

Within a remit that covers both contemporary and historic periods, an important area of new acquisitions at the National Portrait Gallery aims to respond to recent political, social and cultural events. Such photographs not only celebrate the achievement of individuals who are making contributions to Britain and the world, but also are part of considerations about ideas of British identity that are increasingly relevant, such as 'Who are we?' or, 'How does portraiture represent us and our stories?' Alongside contemporary musicians and politicians, the display includes women photographers, BAME artists and sitters, and members of the LGBTQ+ community, highlighting the Gallery's ongoing commitment to represent diversity.

Until 28 June at The National Portrait Gallery, Room 29, Floor 1, St Martin's Place, London WC2H 0HE

### Unfinished Business: The Fight for Women's Rights

The fight for women's rights is unfinished business. From bodily autonomy and the right to education, to self-expression and protest, this new exhibition explores how feminist activism in the UK has its roots in the complex history of women's rights.

24 Apr – 23 Aug at The British Library, 96 Euston Road, London NW1 2DB £15

### Andreas Gefeller

The first UK solo show of Andreas Gefeller showcasing his new series of photographs. At the heart of his photographic practice is a deep questioning of external reality, the nature of perception and how the camera can be used to reveal what lies beyond our senses.

23 Apr – 30 May at Atlas Gallery, 49 Dorset Street, London, W1U 7NF

## EXHIBITION HIGHLIGHTS



Above: Barry Cawston - Tyre Tracks © Barry Cawston, Dreamstates at The Observatory Photography Gallery, London.

Below: Barry Cawston - Suburban States © Barry Cawston, Dreamstates at The Observatory Photography Gallery, London.

### Barry Cawston: Dreamstates

Dreamstates brings together a unique selection of Barry Cawston's extraordinary photographs. Cawston takes us on a surreal trip across countries and continents, drawing us in with his mysterious storytelling until it becomes almost impossible to remember that the imagery is found by him and not somehow imagined by us.

Until 30 June at Observatory Photography Gallery, 64 Marchmont St, London WC1N 1AB



### Steve Best: Comedians Back To Front

This exhibition gives us an exclusive and revealing peek behind the curtain of the British Comedy scene. Steve Best's own years on the comedy circuit have not only taken him to the four corners of the planet but helped him to gain the trust of some of the funniest people on it – and with it an open door to the four corners of their dressing rooms.

Until 30 Apr at Observatory Photography Gallery, 64 Marchmont St, London WC1N 1AB

### Genders: Shaping and Breaking the Binary

GENDERS presents a playful and kaleidoscopic view of genders and the relationship with science, as well as factors like class, culture, race, age and sexuality. The season aims to open conversation through personal perspectives on and beyond the female and male 'binaries'. Drawing on the latest research from King's College London, the season examines ideas of gender today. The exhibition features artworks, scientific research and collaborative projects, and invites audiences to interact



Rotimi Fani-Kayode - Untitled, c 1985 © Rotimi Fani-Kayode, PhotoLondon. Courtesy of Autograph, London.

with and speculate upon the factors that shape our behaviour and our understanding of genders.

Until 28 June at Science Gallery, Kings College London, Guy's Campus, Great Maze Pond, London SE1 9GU

### Photo London 2020

Photo London brings the finest international photography to the British capital every May. Set amongst the spectacular neoclassical architecture of Somerset House – where the term 'photography' was first coined in 1839 – the Fair presents the best historic and vintage works while also spotlighting fresh perspectives in photography.

14 - 17 May at Somerset House, Embankment Galleries, Strand, London WC2R 1LA, day pass from £29/£19, weekend pass from £35/£29

## EXHIBITION HIGHLIGHTS



Gerti Deutsch, A Childs View of the War. © Gerti Deutsch Picture Post Hulton Archive, Getty Images at Four corners Gallery, London.



Bunyard Ader Studio, Vogue fashion photograph © Estates of Anneli Bunyard and Inge Ader at Four corners Gallery, London.

### ANOTHER EYE: Women Refugee Photographers in Britain after 1933

This Women's History Month 2020, we celebrate some remarkable women who escaped Nazi persecution and helped to transform photography in Britain. During the 1930s, more than 70,000 refugees came to Britain from Nazi-dominated Europe. Amongst those escaping anti-Semitic and political persecution were a surprising number of women photographers. These women brought fresh, modernist perspectives that opened up British photography in the decades that followed. ANOTHER EYE is the first UK exhibition to bring together work by this group of women, and explore their collective influence on British photography.

Until 2 May at Four Corners Gallery, 121 Roman Rd, London E2 0QN



Lotte Meitner-Graf, portrait of Marian Anderson © Lotte Meitner-Graf Archive at Four corners Gallery, London.

### Sohei Nishino: Everest & Journey of Drifting Ice

Sohei Nishino combines photography, collage, cartography and psychogeography to create large prints of urban landscapes. His signature photo-collage technique pieces together thousands of images taken over the course of his travels, to construct dioramas of complex geographies which integrate human and physical landscapes. Moving beyond his earlier work in urban environments, Nishino has most recently travelled to Mount Everest, and to the sea which runs between northern Japan and eastern Russia, taking on some of the world's most challenging environments.

Until 25 Apr Michael Hoppen Gallery, 3 Jubilee Place, London SW3 3TD

### Collecting Photography: From Daguerreotype to Digital

Since its invention in the 1830s, photography has radically transformed the way we document and interpret the world. Today, photographs are created and consumed at a rapid pace, but in its early years photography was a time-consuming and challenging process. In this display you can see highlights from the V&A's extraordinarily broad photography collection, including a range of processes, from early daguerreotypes to contemporary



Portrait of Sohei Nishino at work, 2019. At Michael Hoppen Gallery, London.

digital images. Explore the history of photography through the lens of collecting, showing photographs collected by individuals and institutions, and learn more about how photographers collect and categorise their surroundings.

Until 4 Sep at Photography Centre, V&A Museum, Cromwell Road, London SW7 2RL, free

### CURRENT SITUATION (COVID-19)

Many of the places housing these exhibitions are likely to be closed for some time, so the opportunity to see these shows is limited. Photo London has been moved to the Autumn. Many of the establishments are offering online alternatives to a physical visit or to share work in general. We feel that is important that all artist's work gets maximum exposure, more now than ever, so hopefully you can get to know their work online.

## MEMBERS BOOKS

# Aritmia

## Fabrizio Quagliuso

Amanda Eatwell

*Aritmia*, by Fabrizio Quagliuso evokes a mysterious quality from first glance. The front cover looks somewhat like a constellation forming; from grainy hues of grey to black. I realise I am looking at the relaxed hand of a female-form placed gently above her thighs.

Inside, the first image jumps from the page in a blast of light (literally) against a jet-black background, and on I go, transported on some kind of journey that I am yet to understand.

Throughout the book there is a sense of movement, a change of pace, an ebb and flow of activity. Many of the images have a dreamlike quality. Produced in monochrome, through contrasty images to ethereal graininess, the book is separated into chapters, which was unexpected, and my lack of Italian means I do not know what the titles mean.

The layout seems to work in rhythm, shifting from double-page spreads to small single images on a blank white page. Fabrizio has applied various camera techniques to achieve some wonderfully expressive images, from multiple exposures to what look like Photograms. Light and dark work in contrast, and in synchronicity, images of water are interspersed throughout the pages, and one in particular draws my attention: a sense of drama is created through what I imagine to be light reflecting off of a water surface, creating a sea of specular highlights in an explosion of light.

I feel there are metaphorical messages in these images, but I am not sure what they are; some kind of struggle perhaps? The final chapter contains a series of grainy underwater shots. I interpret this to be some kind of surrender, relinquishing to the power of nature.

I approached this book with no background knowledge of its content or (possible) intended meaning. It is only when I reach the back few pages that I discover what Fabrizio had in mind when he created these images. An Afterword written by Antonia Storace tells the reader about the existence of irregular heartbeats: *Aritmia* in Italian, Arrhythmia in English. She likens this mix

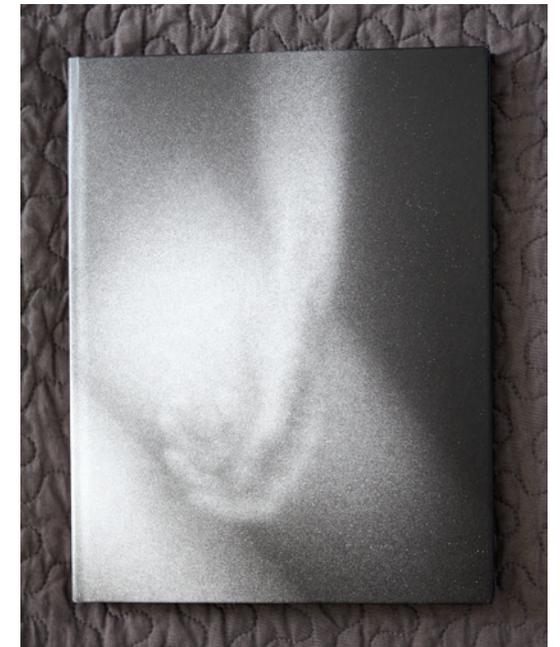


Photo of book by Amanda Eatwell

of high intensity with slowness and breathlessness to finding the sweet-spot of the self: "towards the human nature that dwells in the nature of this world and the world of nature that dwells within the human".

The model who appears throughout the book is named Mia, which in Italian means 'mine'. "Because when one belongs to her own, it is herself that she wants to return to". This will resonate with anyone who has taken time to apply a philosophical approach to the self, and philosophy aside there are many sensual images to engage with.

*Aritmia* is a self-published book, curated by Steve Bisson and was successfully funded through Kickstarter. Each copy comes with a limited edition illustration by Naima Ramanan.

The book can be purchased at: [www.fabrizioq.com](http://www.fabrizioq.com)

# On the razor's edge of experience

## If you can piss...

David O'Mara

Tim Butcher

Too often, many of us find ourselves in jobs, following careers that detract from the things that give meaning to our lives. Yet there is a certain communitas that emerges from shared toil. To work side-by-side is to work through something together. In *If you can piss...*, David O'Mara offers a visceral exposition of his working life as a painter and decorator on London's building sites, whilst attempting to reconcile this with his identity as an artist. As O'Mara writes in his essay at the end of the book, this project "was born out of the frustration [he] felt at spending so much time working on building sites when [he] wanted to be making art."

The book's title derives from a phrase often heard on sites: 'if you can piss, you can paint.' For O'Mara, it "captures the camaraderie, humour, and micro-hierarchy of the building trades" - a togetherness, a belongingness, a relational sense of place. He introduces his essay by stating that he enjoys the work. I can see how this is reflected in the book's images. The photographs show himself and his workmates toiling in all weathers, mostly smiling through it and getting on with the job at hand. With his point and shoot camera in hand, O'Mara is able to show through his black and white images how hard the work is and how that constructs camaraderie. Many of the moments he has captured document the satisfaction of a job well done; whether it be an exhausted smile from someone enjoying a well-deserved cup of tea, or a grin from a colleague leaning out of a window. These very human portraits are interspersed with images of dirty work and heavy lifting, as well as shots of the everyday objects that can be encountered on building sites.

*If you can piss...* not only provides a window into the rarely documented world of building sites, but through the curation of these images, a sub-



Photo Page 68-69 Me, Vincent Square, Pimlico © David O'Mara

plot also emerges. Embedded within the narrative flow of the images is the tale of O'Mara's sense making. At the heart of this book is an ethics-political project to extract and represent a deeply felt sense of being at the razor's edge of experience. I borrow this phrase here and in my title from O'Mara's essay, where he uses the philosophy of Edmund Husserl to understand the precarious phenomenon of Being that he and so many of us experience. Relating O'Mara's writing to his images, I interpret the discrete situations that he has captured on building sites as poignant moments of self reflection for him. These are perhaps moments when he is balanced on scaffolding, up a ladder, of making the tea, when he stops to wonder about whether he is a painter and decorator, an artist, or both.

*If you can piss...* is a deeply affective book that represents a very personal experience of a particular work life. It is though very relatable and timely. David O'Mara's experiences of making sense of his work identity are not uncommon. Precarious work is the norm in the arts, and is rapidly increasing in all sectors through the casualisation of labour. Few of us can now depend on having a steady job, a regular salary, stable working conditions, or a pension. Hence, to my mind, *If you can piss...* illustrates a search for Self in a world that places us at the razor's edge of experience every single day. As so many of us try to simply make ends meet, we either question our very existence or try to distract ourselves from our realities. One thing that this book shows us is that we are not alone in this.

*If you can piss...* by David O'Mara is available via his website: <https://www.davidomara.com> and leading online bookstores.

# Postcards from Great Britain

Shutter Hub

Karen Harvey

*Postcards from Great Britain* is a large-scale project from Shutter Hub, inviting photographers to share their visions of British culture through photographic images and create conversations and exchange. The project launched in Haarlem on 05 March 2020 at the city's famous Hotel Lion d'Or with special guests from the British Embassy, FujiFilm, Foam, Amsterdam Partners, Netherlands Board of Tourism and Conventions, and the Dutch press.

The exhibition in Haarlem was the first showing of photographs from the project, showcasing a whopping 326 images from over 100 photographers, including many LIP members - a full list of participants can be found on the Shutter Hub website.

Pop-up exhibitions will be held in locations across Europe, with related events, showcasing thousands of postcard-sized images. Every image will be

collated into an archive; the catalogue to be housed in locations around the world, including Cambridge University and the V&A. At a significant time in European history this project sets out to document and share aspects of British culture, spanning all genres of photography, and collating images which include social, political, historical, traditional and observational responses.

'The project is a catalyst for cultural exchange and it brings with it a warmth and energy that is very special.' Simone Sagi, Netherlands Board of Tourism and Conventions.

If you're keen to get involved it's not too late, the deadline is 31 December 2020 and the entry information is available at

[https://shutterhub.org.uk/call\\_for\\_entries](https://shutterhub.org.uk/call_for_entries)



Photos: Shutterhub © Jayne Lloyed / Shutter Hub

LIP EVENTS

Elizabeth Brown has been busy organising an exciting roster of events for us this year, and says "Having looked through our archive of LIP events I realised that this year's events programme required us to celebrate and focus on the work of female photographers".

Our partnership with John Cass School at London Metropolitan University continues and this is where, in January we hosted a talk with two photographers, Dafna Talmor and Lucy Levene. Lizzie reported "It was very refreshing to hear from these two up and coming photographers about their work using analogue photography. Dafna discussed her use of cut negatives to produce a collage. To most photographers cutting up a negative is an act of vandalism, but Dafna uses this technique to produce her wonderful images through which she explores notions of home, transnationality and the constructed nature of representations of landscape. Lucy, a portrait photographer, talked about her series *The Spaghetti Tree* where she was an outsider taking on the position of the community photographer; attending events and providing portraits as memories for the Italian communities of Bedford and Peterborough".

In February Karen Knorr talked about her development as a photographer, taking us through the different stages of her life's work, from her student days to the creation of her beautiful black & white images throughout the 1980's. Her latest work nods to her previous series *Fables* and draws inspiration from Japanese woodblock prints and folklore associated with Buddhist and Shinto heritage sites.



Photo © Lucy Levene

Future Events

London Independent Photography has had to postpone talks by Sarah Pickering and Yan Wang Preston due to restrictions in place because of the Corona Virus. We hope you will support Lizzie and the LIP community when these come back on the schedule.

# Greenwich Satellite Group

Alan Larsen

We are a small friendly group with a diverse and broad range of photographic interests, skills, and experience. Our aim is to support and inspire each other in a relaxed, respectful, and fun environment.

Monthly meetings are held in The Greenwich Gallery, thanks to the generous support of Tony Othen, proprietor. The gallery, which specialises in photography, provides a supportive backdrop to our discussions. It also provides the space for our annual exhibition, the Greenwich Annuale, and recently we have contributed to Greenwich Arts Meridian Exhibition and a very personal 'pop up' show.

The first part of the evening is usually a substantial presentation on a theme followed by shorter presentations by one or two members. Recent themes have included working to a brief, selecting images for a coherent narrative, and portraits.

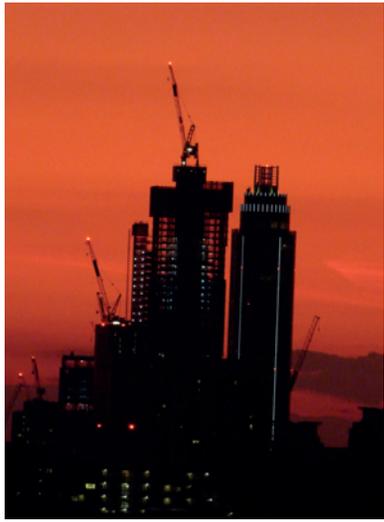
In the second part of the evening members have the opportunity to show their work and discuss it amongst the group. We often converse about current exhibitions and books we have enjoyed.

Open discussion and constructive comments are encouraged and contributed. All work is received by the group with interest and enthusiasm.

The Greenwich group meets on the third Wednesday of the month.

From top clockwise: Norman Smith, Tony Othen, Carol Kenna

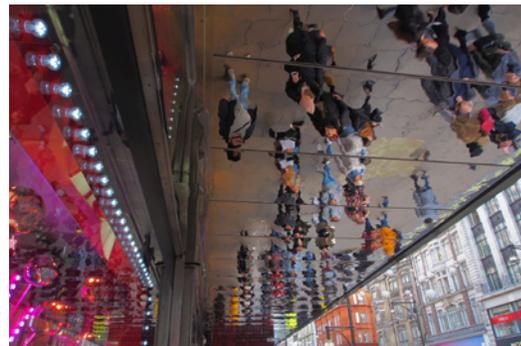




From top left:  
Judy Harrington,  
Astrid Schulz,  
Warwick  
Hemingway



From top right:  
Ian Welsby,  
Angelika Berndt,  
Tony Mallet,  
Teresa Levitt



From top: Peter Luck, Quentin Ball, Alan Larsen

From top: Sarah Hickson, Anita Chandra, Shaun Waller

## Features

**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)

**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)

**Terence Lane** is a self-taught photographer based in Sherwood Forest. Areas of interest include the urban and rural landscape: sometimes responding to the formal aspects of design placed within, or growing out of a landscape, at other times attempting to make some sense of the apparent organised chaos in nature. [www.terencelane.com](http://www.terencelane.com)

**Dineke Versluis** is a Rotterdam-based photographer who is interested in the boundary between the public and the private self and turns a documentary lens on how people live, work and spend their leisure time. Instagram: [dineke.me](https://www.instagram.com/dineke.me)

## BackFLIP

### Greenwich Satellite Group

Our thanks to Greenwich Satellite Group and Alan Larsen for their feature. To find out more about the group contact Barry Cole [bjcolegreen@gmail.com](mailto:bjcolegreen@gmail.com)

**Alan Larsen** enjoys exploring and documenting the world around him through his images. In his natural landscapes he strives to capture the mood and emotion of the moment: what he feels as well as what he sees. [www.alanlarsen.uk](http://www.alanlarsen.uk)

Our thanks also to Tim Butcher for his contribution.



## Gallery

**Kathryn Alkins** lives in London but frequently visits North Wales. She is interested in a variety of styles of photography, but always returns to landscape, where she is currently enjoying exploring I.C.M. to convey mood and atmosphere. [kathrynalkins.myportfolio.com](http://kathrynalkins.myportfolio.com)

**Anne Crabbe** is a London based photographer who predominately photographs people.

**CJ Crosland** is a self-taught photographer who became hooked on street photography in 2010. "I'm inspired by whatever experiences life brings, seeking to capture my intense and complex individual experience. The image featured comes the latest project using Instax". [cjrosland.com](http://cjrosland.com)

**Mieke Douglas** is an award-winning Fine Art Photographer, based in London. Her work questions our relationship with the natural world by exploring concepts of distance and intimacy. Her images strip down the unnecessary and focus on simple lines and moments of movement and stillness. [www.miekedouglas.com](http://www.miekedouglas.com)

**Jacqueline Ennis-Cole** graduated from Kingston University in January 2020 with an MA in Photography. The photographs featured are quiet reflections of her journey through the landscape of Nottingham. The River Trent was impacted by the recent flooding of her banks.

**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://warwickshemingway.myportfolio.com>

**Gordana Johnson** took up photography as a teenager. Her interest was mainly portraiture which brought her first awards. Her photographic repertoire has increased greatly since then. Through her photography she says not only about the world around her but also about herself. [www.gordanajohnson.com](http://www.gordanajohnson.com)

**Steve Jones** is a former accountant and urban photographer engaging with the world as he finds it. He works with both digital and analogue media, and is a recent graduate of Goldsmith's Photography and Urban Cultures MA programme [Stevejones35@gmail.com](mailto:Stevejones35@gmail.com)

**Joseph Lockley** is a 24-year-old writer and freelance photographer with a penchant for the spontaneous realism of street photography. Originally from Birmingham, he recently relocated to London to pursue inspiration and aspiration alike. [www.josephlockley.co.uk](http://www.josephlockley.co.uk)

**Beverley Nelson** took her featured image at the annual London Tattoo Convention. As a portrait photographer the use of the body as a canvas holds an ongoing fascination for her. She works with both digital and film. Instagram: [NelsonLeePhotography](https://www.instagram.com/NelsonLeePhotography)

**Ali Moosavi** has been experimenting with film and digital techniques, trying to widen his knowledge of the art. His latest photography interests have been pinhole, out of date 35mm film, and iPhone photography playing with reflections. Instagram: [amj\\_1975](https://www.instagram.com/amj_1975)

**Marco Ruggeri** is a London based amateur photographer, drawn to abstract and street photography, and shoots predominantly in black & white, where his true passion lies. His love of travel took him to Selous Game Reserve, Tanzania, where the featured image was captured. Instagram: [@marco\\_ruggeri2019](https://www.instagram.com/marco_ruggeri2019)

**Edith Templeton** is a London based photographer, originally from Scotland. Her work is varied but the sea in all its moods is a recurrent theme. Instagram [@etempleton96](https://www.instagram.com/etempleton96)

**Sabes Sugunasabesan** is a photographic artist. He is interested in the interface between spaces: land/city/home/sites of events: psychology and history. "A place can trigger a memory, arouse intrigue or align with your state of mind". Instagram: [sabessuguna](https://www.instagram.com/sabessuguna)



Beverley Nelson

## fLIP Magazine

### Current issue



### #45 Spring 2020 wild

Front cover: Photo © Ali Moosavi  
Back cover: Photo © Greg Funnell

### Submissions

The theme for the next edition is WONDER  
Deadline: 5th June 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.*

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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.

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 per 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

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