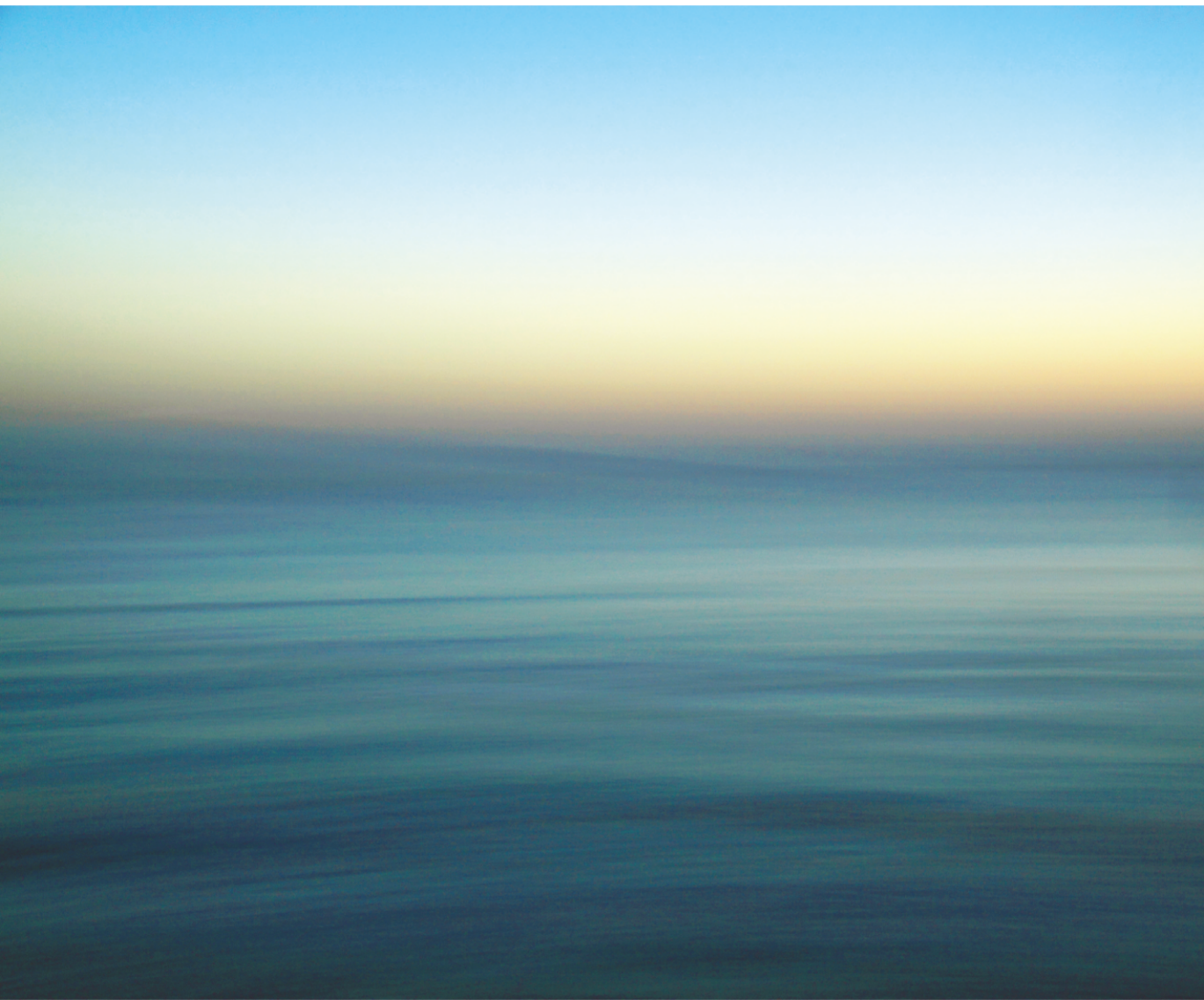


for LONDON INDEPENDENT PHOTOGRAPHY

FLIP

ISSUE 46 SUMMER £5

Wonder



Marco Ruggeri



Editor's Note

London: 31 January 2020. Brexit had been 'done' and the United Kingdom left the European Union without fanfare or bluster. The new fLIP team met soon after on a wet and gloomy Sunday afternoon in a crowded King's Cross cafe. We talked about Wonder, the theme for this edition. Lockdown, social distancing and the Black Lives Matter movement were not on the horizon but within the realms of possibility if one wondered – the essential human quality of imagination and curiosity, and of allowing oneself to be awed and amazed.

How fast things can change!

The three features in this edition are about the marvellous resilience of human bonds in times of adversity, how time and decay can create wonderful patterns and shapes if only allowed to do so, and of fairy tales and dreams that asks questions about personal aspirations and society's expectations of the individual. The gallery showcases a selection of superb images from the 337 images we received from 41 photographers. The interview with Professor David Bate explores amongst other things the way we look at images, photo-books, and anxiety. It provides insights from his unique career as a renowned teacher and practitioner of photography. We also have two fascinating book reviews and a new Member's Views page, for which we welcome contributions for future issues.

fLIP exists to serve you, our readers. Your views are important and the new editorial team want to know more about you, what you would like to see in the magazine and your views on how we can encourage greater contribution to the magazine from all sections of our membership. So do get in touch and let us know what you think. Details are on p67. fLIP also has an expertly curated Instagram account. See the back cover and please follow us.

So, I will leave you now wondering about what we as image makers are about: what makes us tick, what inspires us to explore and investigate, and what drives us to express and share our visions. I hope the images you see here will keep your creative juices flowing.

Until next time, all the very best

Arun Misra



Sandra Roberts

FLIP

WELCOME

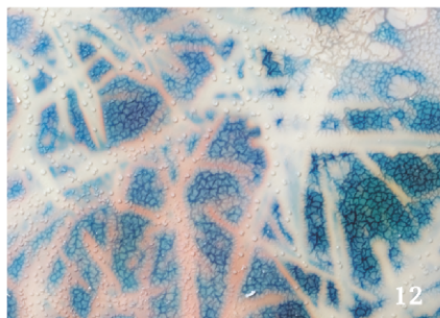
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Alan Larsen



Gordana Johnson



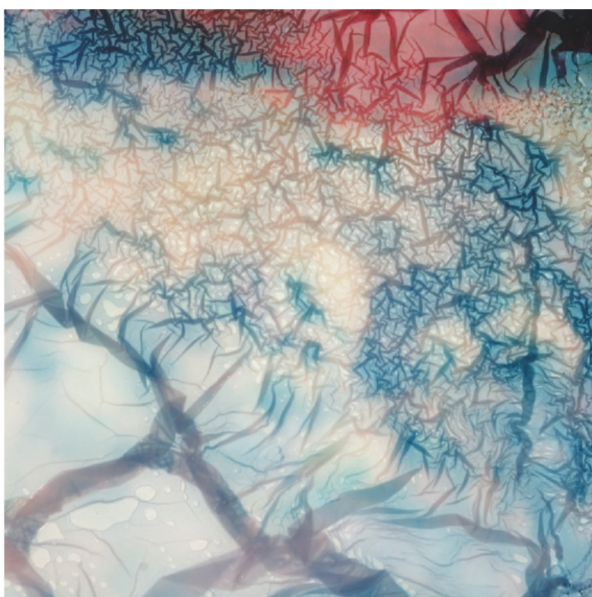




Bastian Hertel



Eve Milner



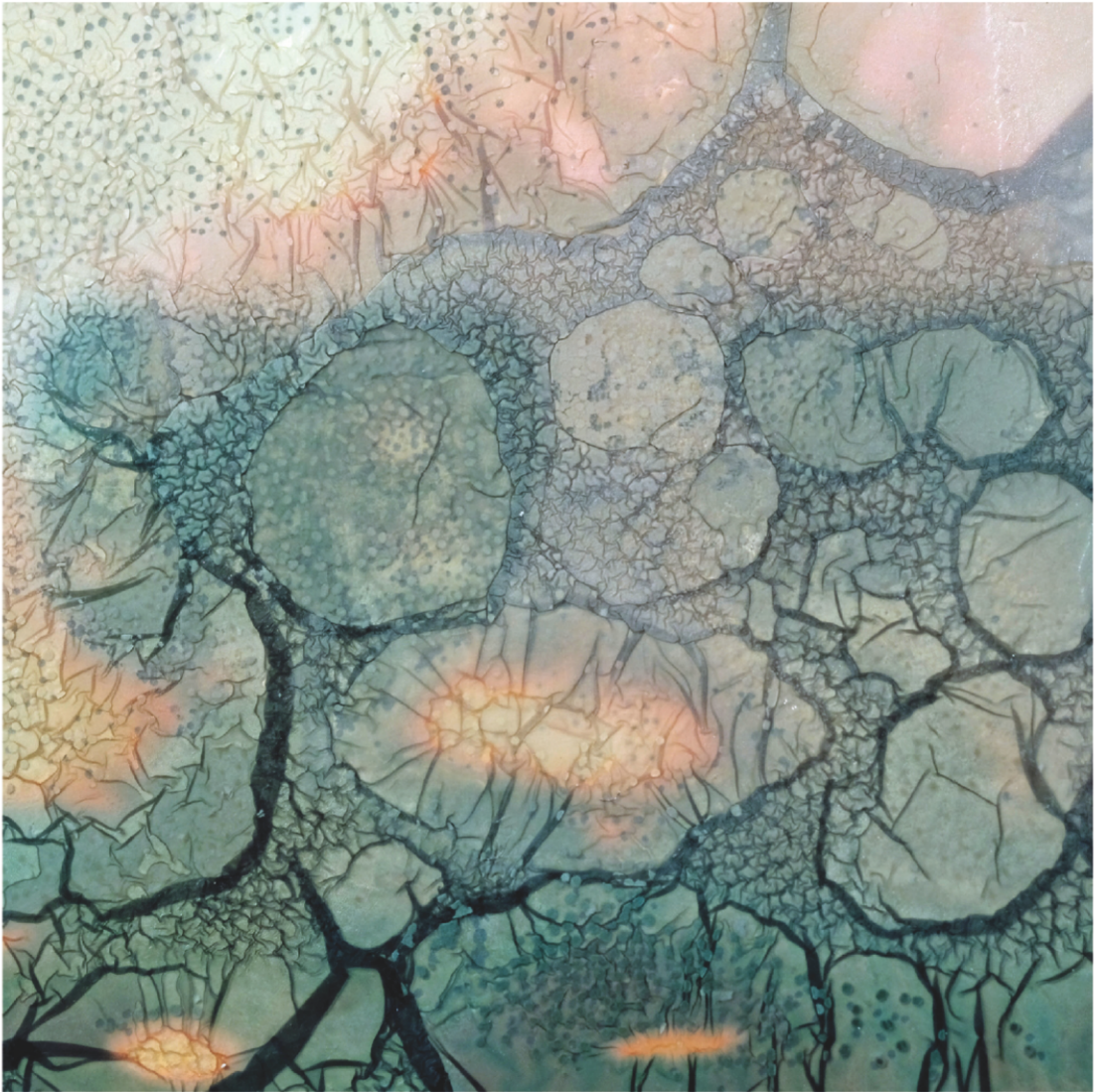
The background of the entire page is an abstract artwork. It features a textured, mottled background in shades of orange, yellow, and brown. Overlaid on this are intricate, cracked patterns. On the left side, there are thick, irregular lines in a vibrant orange-red color. On the right side, there are thinner, more delicate black lines that resemble a web or a network of cracks. The overall effect is one of decay and complexity.

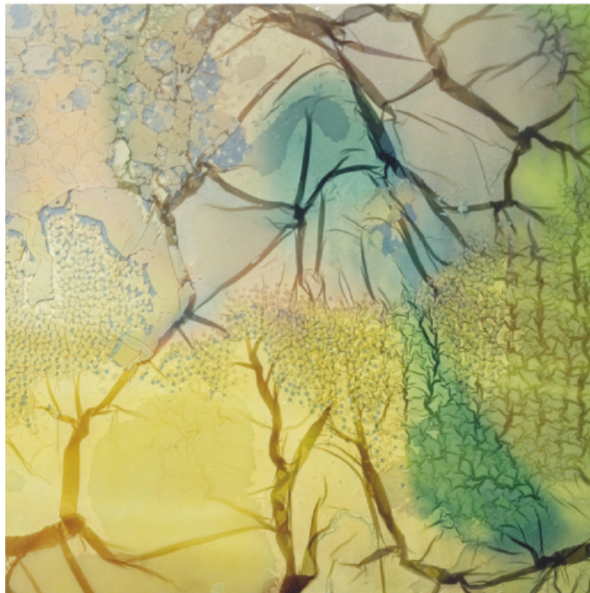
Naomi James

Lockdown Polaroid Decay

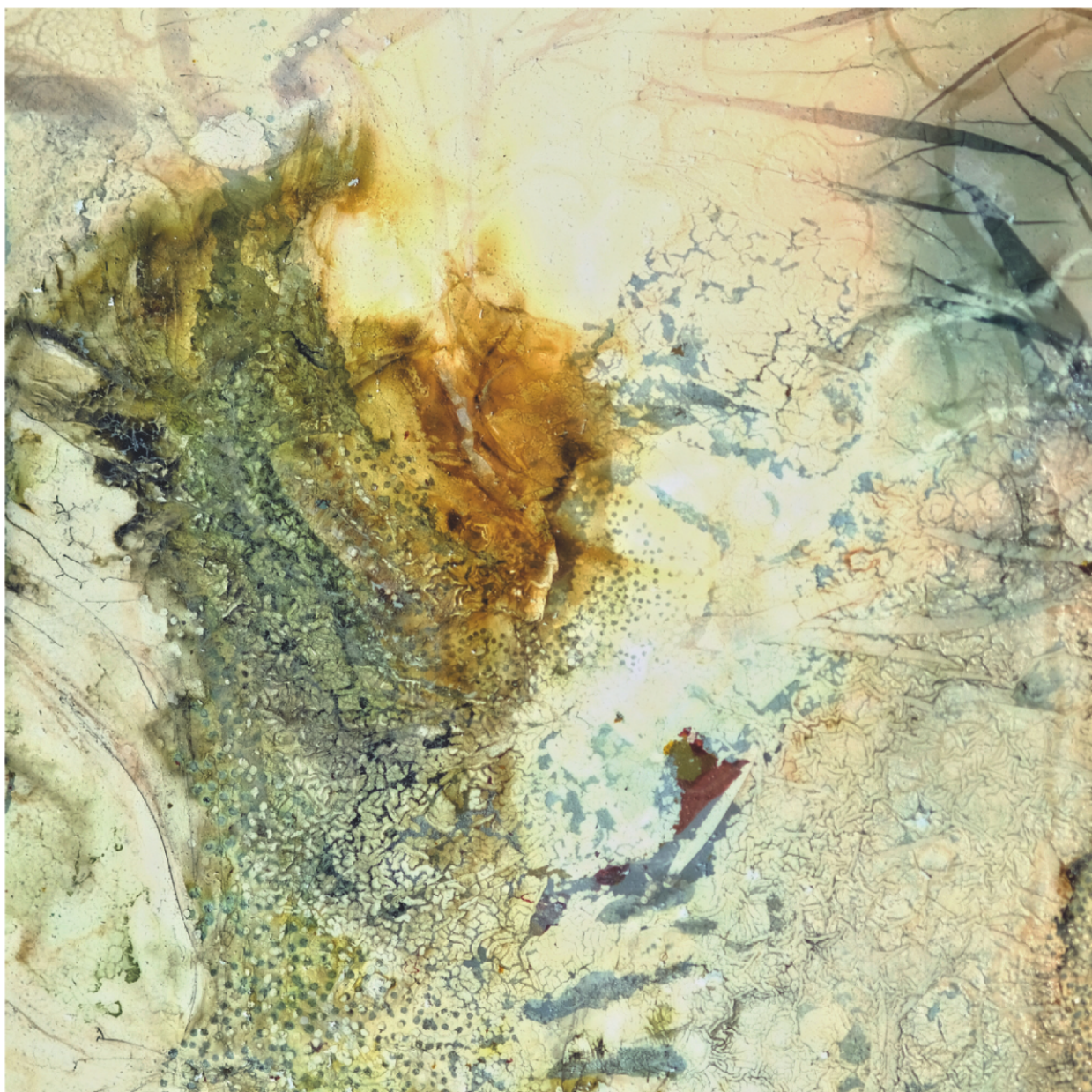


In a time when we do nothing but question, my curiosity led me to a Polaroid based project. As lockdown began, I submerged a set of Polaroid images in liquid to see how they would disintegrate and decay. They remained closed in a box, much as we were to be for the coming months.





The first group, I removed and photographed on the 13th May when the first easing of measures took place. On June 1st, as further restrictions lifted, I retrieved more images- a key day for me as a teacher when the first pupils returned to school. The almost cellular quality feels fitting as we wonder where this virus, and the response to it, will take us next.





Frankie McAllister



Liz Thomas





Marco Ruggeri

Where is Photography Headed?



A Decisive Gesture © David Bate

'Sometimes it is an important role to re-imagine our experience, not just of reality but our dreams and existence. There is a politics of the imagination here, to wonder how it could be otherwise....'

The fLIP interview: Professor David Bate

Arun Misra, Editor



Professor David Bate through cyberspace © Arun Misra. 2020

At the time of this interview the United Kingdom was in full lockdown due to the covid-19 pandemic. The country was gripped with fear, anxiety and grief. By 30th June there were over 44,000 deaths. Social distancing was the norm and social contact was limited. With severe restriction on mobility and meetings we agreed to have our discussion via cyberspace.

David is a pre-eminent critical thinker. He is Professor of Photography at the University of Westminster, the author of several highly acclaimed books on photography and art, and an educator and practitioner with an international reputation. We spoke about David's formative experiences, photography education, and his views on current issues and challenges.



A Badly Handled Thought © David Bate

Arun Misra *How did you first become interested in photography?*

David Bate I started photography as a teenager. Probably like many other people I bought a camera when I started to travel and wanted to take pictures of things. It was a SLR film camera. You have to imagine or remember a period with no digital cameras or mobile phones and film was itself not cheap. The only access to representation, aside from picture postcards, magazines and books, was do-it-yourself photography. The first roll of film I shot was mostly of my place of work - at that time in a garage. I recall people finding it

strange I took photographs at a work place, rather than on holiday, at family rituals or of friends, etc.

AM *What are your personal photographic passions at the moment?*

DB I am just proofing a monograph book called *Photography as Critical Practice*, which is a collection of some of my own photographic works, projects that toured in galleries internationally or were published at the time, but not currently available. They appear sequentially alongside and interspersed with essays written at about the same time. So it has been an interesting process to

put these together. I'd like to select another set of works for another book. Working with commercial galleries, as I did from 1990s until about 2009, meant working on something 'new' (like fashion, art always wants the 'latest'), so spending a little time on the past work has been interesting. The book has a lot of experimental works, for example I had started working on computers with photographs in the early 1990s, but went back to film later on. I am now back working with digital materials, although differently. As always my interest is in images and their relation to subjectivity and social processes, the way that social and private 'psychical' worlds collide or are intertwined through photographic images and language.

AM *Can you talk a bit about your approach to looking at photographic works? What do you look for when looking?*

DB There are probably three modes of looking. One is like everyone else: a transient casual everyday looking, that is, browsing across screens of one sort or another, the images that are part of something, a magazine, advertising billboard, gallery wall, etc. A second is that of a 'concerned viewer', someone who looks in a bit more detail because something about an image interests, fascinates and causes you to look twice. Then a third mode, which comes from art and art history, looking at an image more intently as a mode of analysis, following the way your own eyes and mind drift around it and, at the same time, thinking about what it is that you are looking at, how it is organised, what the eye is drawn to in the different aspects of the picture. There are all kinds of different techniques around this, but it is basically an 'analytic' vision. Some artists or photographers squint at a picture to increase its contrast and look at it for longer, art historians will look at the structure of an image, scrutinize the details and bring all these back together to the gestalt or whole meaning of the image. This last 'analytic' vision ought to be used in post-production work too.

Each of these three 'visions' have their own merits and uses, and none are probably only rarely ever completely separated in practice.

AM *In 2018 you were awarded the Royal Photographic Society Education Award for your*

contribution to education. Can you tell me what you find particularly rewarding about teaching? What transformations do you see in students?

DB I suppose I still think of myself as a student ... It might sound like a cliché to say that 'I am still learning', but it is true. And, since higher education is, or should be, a place for the production of knowledge, then it makes sense to be working there. Interaction with students is obviously a crucial part of that, and certainly this has changed over time. The idea that knowledge can be 'bought' like a product is alien to me, it's a struggle and every person has to make it on their own terms. These are highly individual struggles, yet each of these students has something in common as part of a group together. It is often hard to explain how that aspect is important, certainly at MA level. Learning a software or how to print is relatively easy, but knowledge about using these or other techniques intelligently – and this includes what people call being 'creative' with them – requires a level of work that does not come easily to many. The gratification, if any, comes from the individuals who develop their work into something new and become articulate. So, it is this difficult process of education that is the interesting part, whether it involves practical work, writing and speaking or all of these. It is also wonderful to see so many graduates, like yourself, take up roles not only as photographers, but also contributing to its presence in and as contemporary culture.

Photography is still a minority art in many ways, despite being utterly pervasive as a common social practice. Despite its new popularity in art, education and online, it is still often ignored and marginalized by major institutions.

There has never been such a time with so many possibilities, so many courses on offer, at least in the UK. Yet it is a difficult time too, the obvious mutations of photography into an online data-based industry, the archaic feel of some established rhetorical forms of photography being peddled as new and the waning of any coherent theoretical project to understand these shifts. At the same time, and this may be a contradiction, it feels like there are moments today when everything is very open, that there is a lack of established boundaries and rules, which means new things can happen

'We write these trivial events off as accidents, mistakes and silly errors, but Freud recognised a causality to these 'mistakes', of which we are not actually conscious of at the time....'

spontaneously and quickly. These open historical moments come and go, so it is important to grasp them when one can - before they close down again.

AM *LIP members are increasingly interested in making Photobooks and Zines. Your view has been that the way in which photobooks work is under-theorized, and that we are still thinking about photography in terms of the 20th Century. You have talked about Robert Frank's photo book 'The Americans' as a kind of beat poem where the experience of turning the pages leaves one with an after image, a kind of mental imprint which lingers and works psychologically. How should thinking about photobooks change?*

DB Photobooks have become the lost objects of the history of photography, now increasingly recovered thanks to the work of many people, but notably to Martin Parr for actually collecting them and Gerry Badger working with him on writing up those general compilation histories (the Phaidon published Photobook volumes). It is worth noting that they were not the first or last to compile chronologies of such books, but they did a lot to draw attention to them. More than artist's books, which also obviously intersect with a photobook history (especially in the 1960s and 1970s when conceptual artists starting working with photo series in small books or zines), a visual book based around photographs has become increasingly popular.

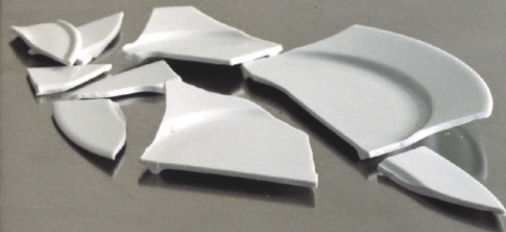
While this is all great, there has been little equivalent critical work concerned with how these books 'work' as books. So, if you take one of the most popular selling photobooks today, Alec Soth's *Sleeping by the Mississippi*, it is very clearly structured around a landscape/portrait alternation of images. It is like a silent movie, a sequence of images with no soundtrack, but also with no 'plot'. Even very short early cinema movies developed a storyline plot. Visual photobooks often don't have a story or plot, but they do have a structure. It is this structure, the specific sequence of images that enables the viewer to make an imaginary journey through them. These are the structures that need understanding. Gerry Badger has pointed out that photobooks are different, some can appear like a 'stream of consciousness', a diatribe, a literal sequence of movements in pictures, or like a dream

sequence - apparently nonsensical but having some more or less obvious manifest and veiled meanings. Some books and zines might work through repetition, or serial mediations on a specific motif, like a house at night, or people reading. The analogy here is with literary theory, which been very interested to study the structures of novels, poetry, prose, fiction and so on. I do not see much or hardly any work on this in photography. You don't need theory to enjoy a book, but to someone like me interested in theory, is it not also possible to make better books by understanding something of how they work? I'd say this analytic work can also a part of the pleasure of looking at them.

AM *Turning to your own work - Can you talk about 'Bungled memories'? There are images of broken things and text that says: 'Political error'. What inspired this?*

DB I am not sure that saying what 'inspired' me will help anyone with the work, but I suppose you mean: how did it start? Basically, I'd broken a plate and it was on my kitchen table and I was looking at it, and decided to take a picture of it. Since it worked out well I did another one, later on when eventually I broke something else I took another picture and so on, though I hasten to add this was over years rather than weeks. More formally, it is an image-text piece, based as the series title implies, on a 'bungled action' or 'mistakes'. The idea of mistakes is clearly linked (in the Introduction to the work) to the classic proposition of Sigmund Freud: the Freudian slip. In the book where Freud discusses all this as slips-of-the-tongues, saying the wrong word (or 'mis-speaking' as it is sometimes called today), bungled actions or forgetting things like names or appointments, are all forms of psychological 'mistakes' that interested Freud. He called the motivation for these errors 'unconscious' symptoms, because they are all more often than not (in fact always in his argument), symptoms of another thought activity interfering with everyday normal automated actions. We write these trivial events off as accidents, mistakes and silly errors, but Freud recognised a causality to these 'mistakes', of which we are not actually conscious of at the time.

In my work the pictures, made in a quite traditional



The Wrong Idea © David Bate

still life format, show quite un-traditional broken objects in the pictures. In the history of art a broken object was often to show a social or personal catastrophe, for example, a broken mirror as a collapsed vanity or a 'broken' social status. William Hogarth or the then equally popular eighteenth-century French painter Jean-Baptiste Greuze for example both used such motifs to signify some kind of family, personal or political catastrophe. I am doing something similar with photography - without explaining it in the work. I use a 'text' or title to suggest a social dimension to the scene of breakage in the image.

So, the word 'A Political Error' and a broken wine glass - what kind of 'political error' might relate to the situation in which a wine glass is broken? Is it so difficult that the work asks the spectator to speculate on that? But a spectator can also ignore the title and just look at the picture and perhaps

even enjoy just looking at it. I would say that is also a legitimate right in art. We have enough social situations already which dictate to us what a picture means or what we should do with it in advertising, newspapers, online and so on. It is legitimate to do what you want or like with an image in a gallery. It is also legitimate for me as an artist to add another level to the work for anyone who wants it, not to 'explain' the image, but to offer another space for reflection, for a social imagining about it. If someone wants to just look at the images, fine, they will see a whole set of broken objects - which is not so common to see in still life photography. They might just think 'this guy breaks a lot of things', or something else, like 'I like that one, but not that one'. I think this process in art of 'not-knowing' what something means, is often used to criticize art, as in 'I don't know what that means', which means either 'it is stupid' because it makes me feel stupid' or elitist because I don't

know what it means. Art and the experience of it is really about becoming active as a spectator in relation to a picture, where we have to do the work to think about what it is for, which is something we are not encouraged to do elsewhere.

Of course, anyone is entitled to think or say anything they want; however, this is why art is also so important. Because of the fact that the meaning is not given in art, it is so alien to other areas of social life. We should not lose this possibility to dream, as a political act of reflection.

So, I add the titles for those who do or don't want to read them, because I want the work to have several levels of potential meaning, if anyone wants it. In any case the text-titles do not add or fix the picture's meaning, they offer another space: for a day-dreaming, perhaps outside of capitalism.

AM *Post truth – does it matter? Where does the notion of truth and authenticity fit in contemporary art photography?*

DB Yes, truth matters. Yet, this issue of what is true or real has a long history. Since Plato at least, and it certainly mattered to the Realist movements: all those artists and writers in the nineteenth century and since who disputed what was considered 'reality'. However, I am not sure 'truth' ever mattered that much in art in the popular sense of 'Trump truth' politics today. Whereas, it does matter very much in the social systems of public information, judicial systems, and so on... But in art? Why is truth so important there, unless as a realist? That is not the only goal or aim of art, to be an alternative media outlet. Photography does have that history, of galleries being set up to show pictures that newspapers refused to publish, for example. That was part of the genesis of London's The Photographers Gallery. Yet I would argue we should not underestimate how important the imagination and 'imagining' is to any society, and if the arts are allocated this role it is because sometimes it is an important role to re-imagine our experience, not just of reality but our dreams and existence. There is a politics of the imagination here, to wonder how could it be otherwise, whether that is some new figuration of 'beauty', or a different narrative, which can have a 'dissensual' effect on the social and aesthetic world we occupy.

Photography has been stuck with an old nineteenth century debate about reality and appearance and depth ever since it was invented. Whether what we see is ever all there to see, is surely ever more

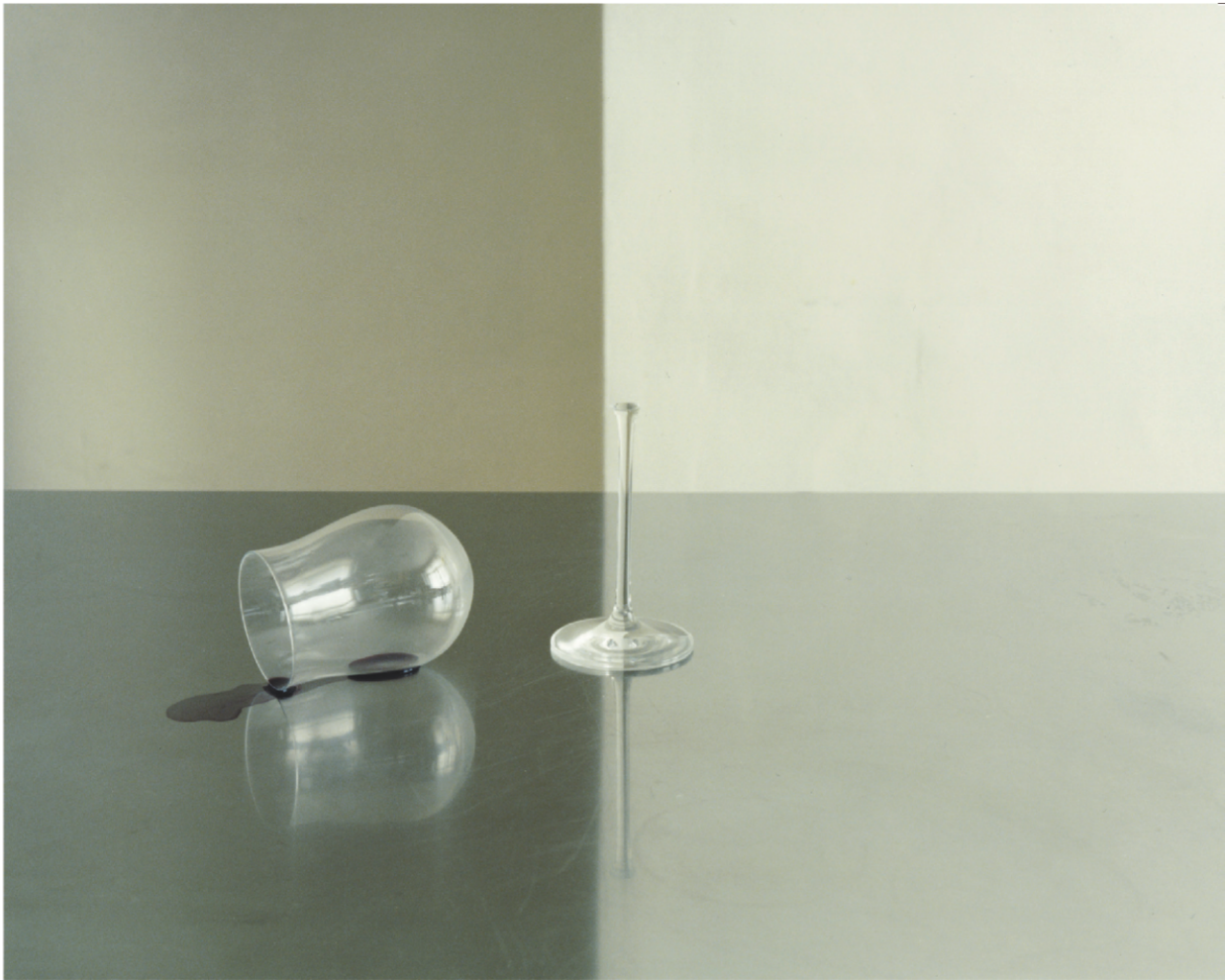
obvious today. We 'know' that when we make a camera phone image it 'mediates' between what there is and what we see, and thus 'what is real' depends on where we point it and at what we click the digital shutter. This is what it means to say that taking a picture is a point-of-view, and this is in a soft sense of the term a political choice. We could say this shows 'a' truth, but it is never the whole truth. If the idea of 'post-truth' means that truth does not matter anymore, is this not also symptomatic of the fact that we are more aware that truth and power can be separate things? Trump has tremendous power, designated by his office as President of the USA and the media presence to assert truth, even if trivially: the photographs of his inauguration ceremony do not represent the right number of people. The history of photography's relation to power and truth, through news, advertising, political regimes, and now social media, is littered with examples of the abuses of power and photography used as a truth-effect mechanism.

AM *Can we turn to the works of Japanese photographer Daido Moriyama? Moriyama won the 2019 Hasselblad Foundation Award and is celebrated for his radical approach to both medium and subject. His work is cited as occupying a unique space between the illusory and the real. What makes his work so evocative and lasting?*

DB I'm a fan of his work and pleased he was given that award as recognition. If the normative value of photography is 'communication' then the way he uses and introduces the mediation of monochrome grain to interfere with that is one of the striking features which he acknowledges he partially got from William Klein. There is in the tradition of Japanese aesthetics a very different valuation of light, or rather, of darkness. Shadows are not negative spaces in Japanese aesthetics; unlike in Western theory darkness is something to get rid of, as in the 'Enlightenment' for example. So there is something of this in his work that speaks, alongside our fascination for the subject-matter and themes he works with. They tend to be quite socially motivated, yet the visual treatment of them involves us in distancing from these ideas too. It is a very seductive technique.

AM *How do you think photography as an art form may develop over the next few years?*

DB The role of archives and photography in memory, both cultural and personal, is already having an increased importance and presence



A Political Error © David Bate

'And, given the current Covid-19 pandemic, we may expect an acceleration of many things, including online art and culture, which will surely come faster now as part of our everyday life....'

everywhere, because there is so much that has been produced and never seen, that enunciates 'history' in a way words do not. This is crucial globally and in particular in areas of the globe where an established history is contested, or simply absent, censored. A recent PhD student, Ana Janeiro, made an important piece of work based on family archives from the fascist and colonial era of Portugal, an era that only finished in the 1970s. 'The archive' is already an emergent and important practice with significant social consequences.

Other themes have already emerged in our discussion, the importance of the growth of data-image dynamics and their dialogue with the

real, sculptural forms of the image, immersive technologies, photo-virtual hybrids, through to what is sometimes seen as a response to that: the passion for old and obsolete photographic techniques, sometimes mixed with new themes about social or private space, and inevitably, an ecological discourse, often framed by more traditional forms of geographical photography across different parts of the world.

And, given the current Covid-19 pandemic, we may expect an acceleration of many things, including online art and culture, which will surely come faster now as part of our everyday life. And who knows what and where new forms and practices might



'There is a long history of linking the artist to melancholia and depressive states, or forms of social madness. The idea of art as a kind of cathartic process, either for the producer or the audience is a very powerful idea....'

come from, out of that.

AM *It is believed that anxiety can help with creativity and artistic expression. Have you ever experienced this and did this help with your work? What tips can you offer to those photographers exploring methods of creative expression?*

DB If you mean something like art as 'therapy' or having a 'therapeutic' effect? It may possibly help some people, or it may not! There is a long history of linking the artist to melancholia and depressive states, or forms of social madness. The idea of art as a kind of cathartic process, either for the producer or the audience is a very powerful idea. The popular image of artists is that they are often a bit mad. Yet, this is often where confusion arises as the compulsion to

make photographs and the drive to show them has a whole complex of motivations. Then it also has to be mediated through technology, whether it's a camera, computer, brush or pencil. How is photography an expressive form? Being creative is not driven by technology, but features as part of it, for example, when making an image evokes an anxiety it is to do with the question: 'what is it that I am doing here or want to 'say'? This is a question that haunts all creative work, and why some people find solace in it, almost as an existential question about existence. Certainly, most of these ideas or themes and subject-matter are in front of everyone, 'hiding in plain sight' as the expression goes. I don't mean literally in front of you, like a nose, although that is sometimes the case, but as already in your mind but which has just not been recognised as there yet. After that, the

1% inspiration, the process is 99% perspiration, to get the idea to 'work' and find its form to function as image. This process of identifying a thing and making it into a representation may sound simple, but it involves a lot of work, both psychologically and technically, which sometimes even talented people can't be bothered to follow through. And, if it is any comfort, most artists have projects that never worked out, so, yes – anxiety, as fear of something unknown, is definitely a useful part of the production process.

AM *What are some your favourite photographs?*

DB A difficult question... there are so many and depending on when you'd ask me a different answer. Probably any of the classics, from Fox Talbot to Atget and Berenice Abbot to early Cindy Sherman. I have an image on my wall by Paul Nougé the Belgian surrealist from his work the Subversion of the Image.

Thank you, David, for your time and for sharing your insights with us. It was a real pleasure talking to you.

Editor's note: This is an abridged version of my interview with David Bate. The full text is available from the fLIP page of the LIP Website and includes discussion of photography theory.

David's book, *Photography as Critical Practice*, is published by Intellect Books and is available from: <https://www.intellectbooks.com/photography-as-critical-practice>

left: *Forgetting a Foreign Word*
below: *Mistaken Memory*
photos © David Bate





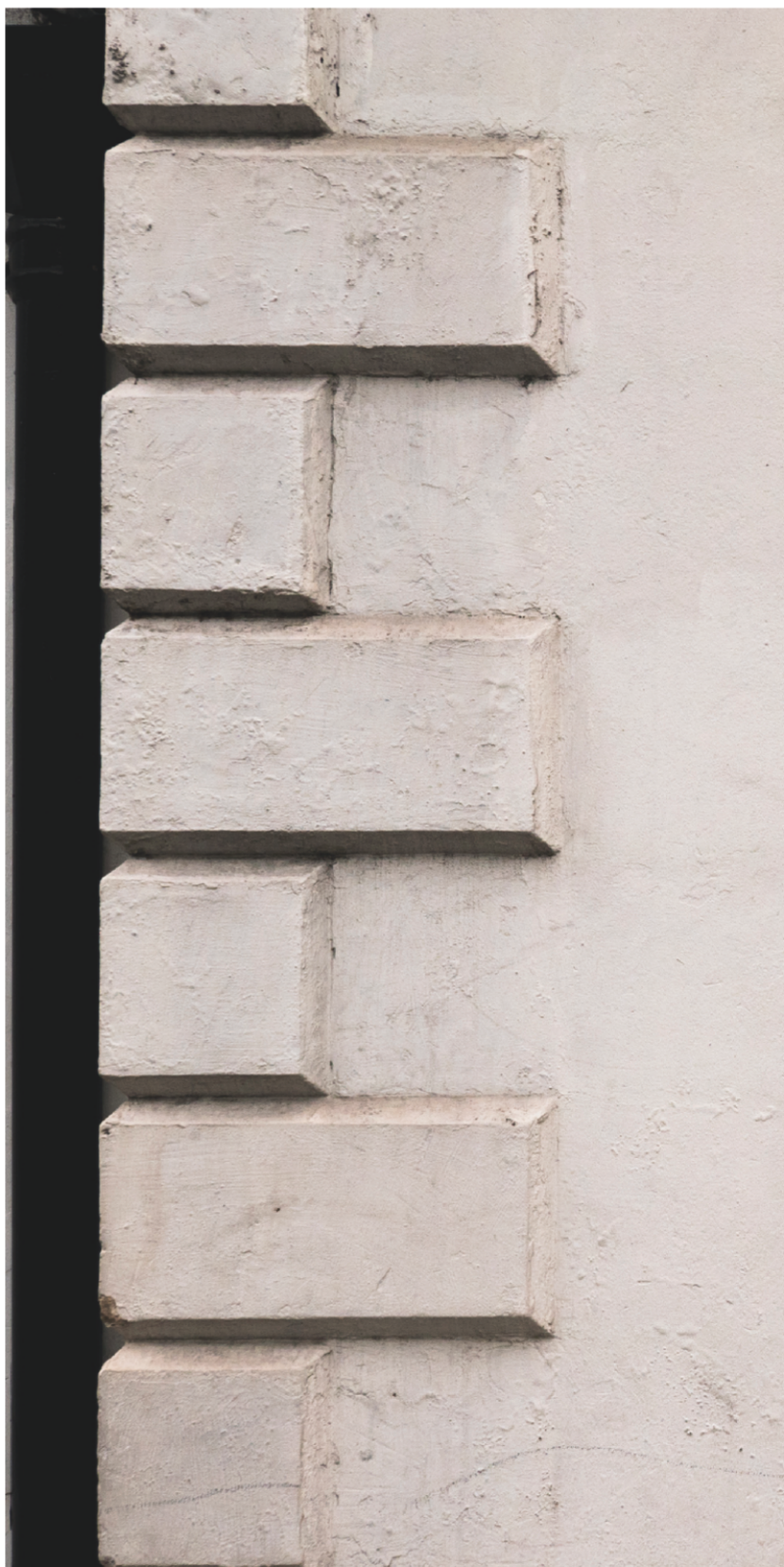
Clare Park



overleaf: Jacqueline Ennis-Cole





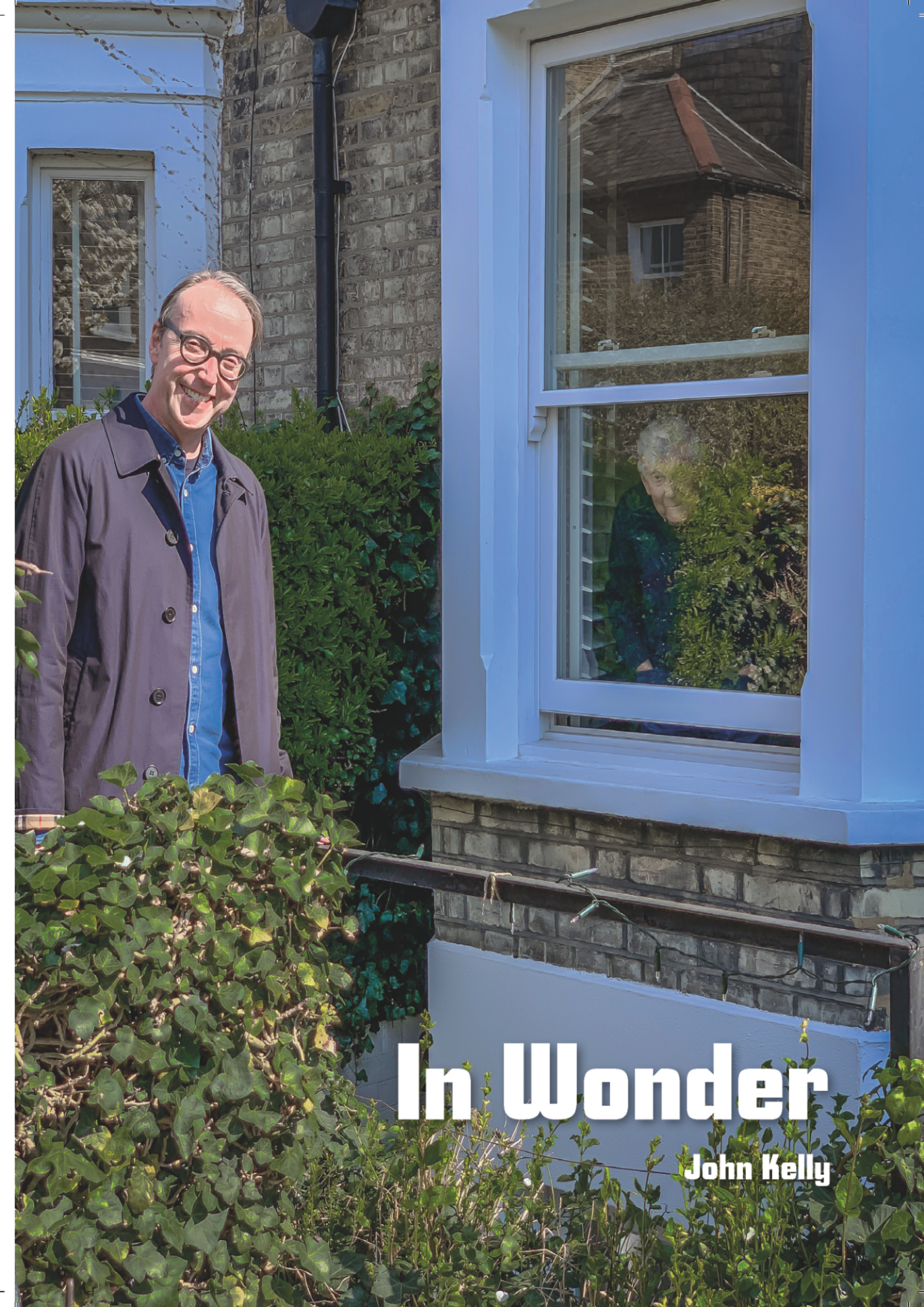


Colin Buttimer





Ann Nikonenok



In Wonder

John Kelly



On 23 March the UK awoke to reports of Boris Johnston ordering everyone to “stay at home.” A social distance of 2m between people was a new requirement.

I wondered how people would cope with this imposed mandate. How could they visit friends and loved ones?

I set out within a 30 minute walking distance from my front door to observe how my local community reconfigured their everyday lives in a “new normal”.

In wonderment I saw - a daughter's Mothers Day visit from the footpath; sons visiting parents but keeping outside the family home; grandparents who hadn't held and cuddled their new-born grandchild; a family celebrating mum's birthday in the front yard; a brother dropping off food for his sister; a young couple playing Solitaire on their i-phones; and caring friends checking up on each other.

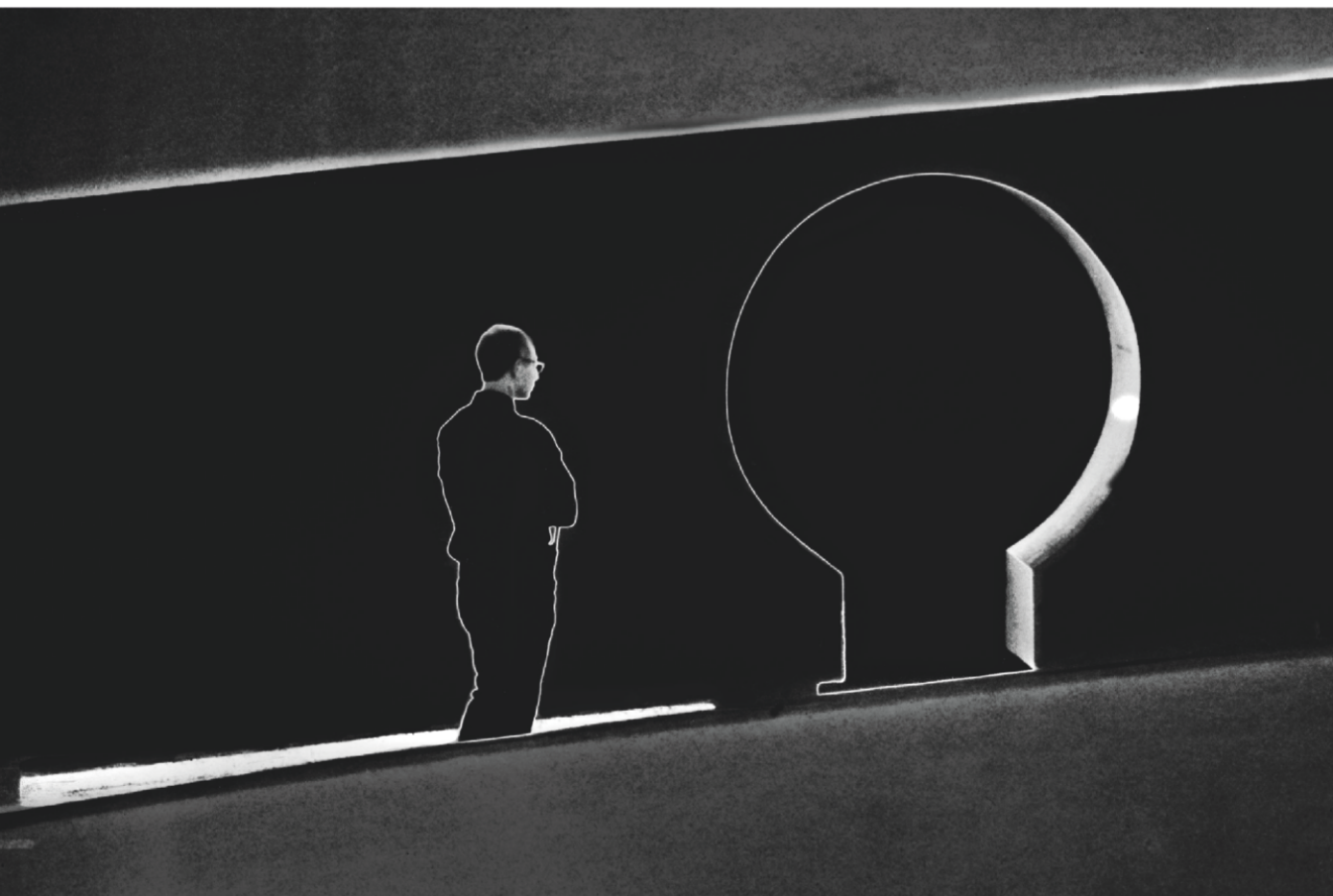
No wonder the British are so resilient.



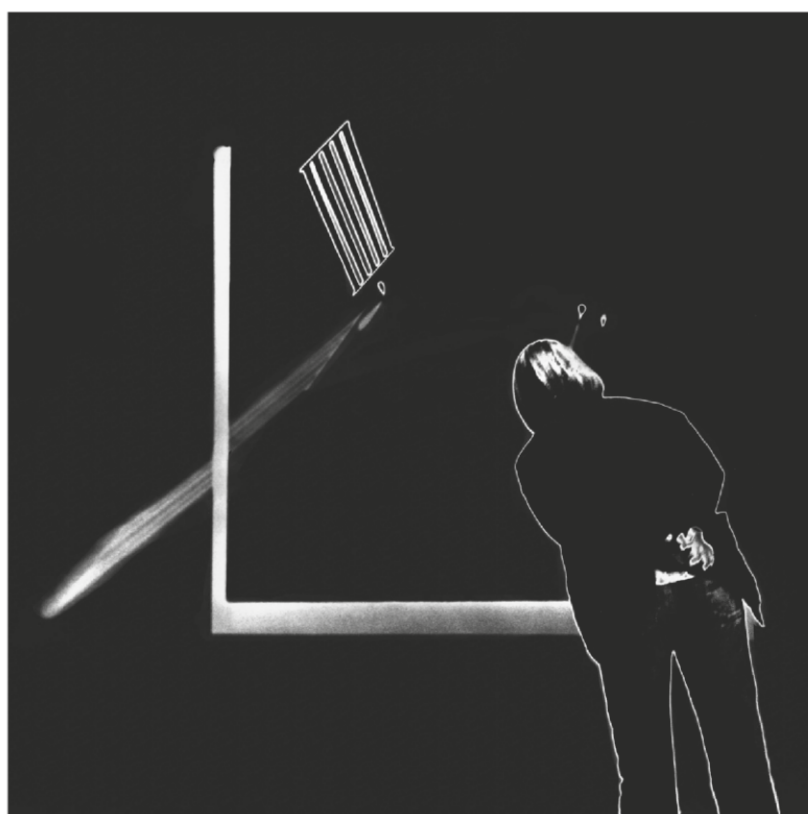




all photos pages 39-43: John Kelly



these pages: Steve Jones







The Gilded Cage

Virginia Mazzocato

Almost from birth, women carry a cultural background of fairy tales and stories with happy endings. I am wondering where the fairy-tale dreams go when we grow up and what happened to Prince Charming and his castle.

At this time of my life where I should have ticked all the boxes of society's expectations: family, kids, home, economic security, I find myself somewhere between fantasy and reality, dreams and waking states, still hovering in a limbo between childhood and adulthood.

Using the house as a symbol of shelter, the womb and maternity, my work examines the house as a feminine representation - a place of success and failure, of possibility and disillusion.











back FLIP

EXHIBITION HIGHLIGHTS

The exhibitions listings in this issue are in a different format to normal due to the closure of all museums and galleries over the last few months. Because of our print deadline it was not possible to feature current exhibitions in London as the information was not available at the time. Readers should check to see if the exhibitions featured in the last issue of FLIP have reopened re-opened in the meantime. There are however many opportunities to view exhibitions online worldwide via various platforms, several of which are listed below.



The Covid Photo Museum Online gallery

The Covid Photo Museum was conceived of as an online time-capsule for the extraordinary circumstances caused by the pandemic. Curated by creative duo Billy Linker and Einav Jacobovich, the site features nine themed galleries with titles such as The space we used to fill, 1.5m apart and Enclosed spaces.

www.covidphotomuseum.org

Google Arts & Culture

Google Arts & Culture is another platform that has been showcasing the digital works of museums and art institutions long before social distancing became part of our everyday vocabulary. They have over 500 virtual tours, exhibitions and collections available, including iconic images by Nan Goldin via MoMA's Contemporary Galleries: 1980–Now, as well as LIFE Magazine's visual chronicle of the 'American century' and Gordon Park's 'A Harlem Family 1967', which was published in LIFE's 1968 special section on race and poverty. The series offers a "searing look at the daily struggle of one impoverished Harlem family, the Fontenelles".

<https://artsandculture.google.com>

PHmuseum

PHmuseum is a curated platform dedicated to contemporary photography that has been dominating the world of digital exhibitions for a while now. Every year they invite more than 60 photographers to show works in their online gallery space in collaboration with special curators. They are currently showing 'Falling', which presents the images of eight photographers from all over the world and thematically centres around the ties between love and the photographic.

www.phmuseum.com

www.phmuseum.com/exhibition/falling

Biennale für aktuelle Fotografie 2020 – The Lives and Loves of Images

Virtual exhibitions and tours of the Biennale für aktuelle Fotografie Curated by David Campany, all six exhibitions in the Biennale für aktuelle Fotografie 2020 are now available to view online. The German photo festival was due to run from 29 February until 26 April across three cities, Mannheim, Ludwigshafen and Heidelberg, but its temporary closure was announced in early March. Centred on the theme The Lives and Loves of Images, each exhibition explores the inner workings of photography and our relationship to it.

www.biennalefotografie.de/en/edition/virtual-tour

Artland

No digital encounter can fully emulate the physical experience of visiting an exhibition, but if one platform comes close it's Artland. Using VR technology, the innovative

space for 'sourcing and trading art that moves you' also hosts a number of 3D shows that allow you to navigate exhibition spaces in a similar way to how you would if you were there in person. Blending sculpture, photography and film, Mariken Wessel's 'Nude – Arising From The Ground' is inspired by the material qualities of the human body and, despite its corporeal roots, translates particularly well via the virtual world.

www.artland.com/exhibitions
www.artland.com/exhibitions/arising-from-the-ground



Circulation(s) European Young Photography Festival

CIRCULATION(S) is a French festival dedicated to emerging photography in Europe. Over the past decade they have acted as a stepping stone for many young artists by promoting innovative contemporary creativity. With the 2020 edition unable to go ahead, the team has instead chosen to implement a sort of ongoing 'artistic telegram' project in place of their original programme. From Minsk and Paris to London and Barcelona, the 45 festival artists are now participating in an ongoing digital correspondence of images intended to maintain their creative link during this unprecedented situation. It's an interesting take on community-based visual storytelling that harnesses the

EXHIBITION HIGHLIGHTS

immediate power of social media and you can follow their updates via Instagram.

www.festival-circulations.com/en



100 years of Helmut Newton Online exhibition by Newlands House Gallery

Newlands House Gallery in West Sussex, UK, has launched a digital exhibition of their most recent show celebrating 100 years since the prolific fashion photographer's birth, HELMUT NEWTON 100. Available through Instagram's video service, IGTV, as well as the gallery's Facebook page, the exhibition was launched with a short film that guides viewers through the gallery, offering glimpses of rare prints that have never before been publicly displayed in the UK. Further content will be published including a short interview series, Friends of Helmut, as well as discussions with guests such as Mary McCartney and Juergen Teller.

www.instagram.com/tv/B_m4C4jl8mg

The Ryerson Image Centre

Image archive, artist talks and panel discussions, podcasts
The Ryerson Image Centre in Toronto, Canada, comprises almost 375,000 objects — from historical photographs by the likes of Dorothea Lange, W. Eugene Smith, and Edward Steichen, to the work of contemporary practitioners. Along with individual images, the centre also hosts the archives of several artists, which are available to view, in part, online; highlights include the Jo Spence Memorial Archive and the Black Star Collection, featuring work shot over a period of eighty years for the Black Star photo agency in New York City. Over 60 videos of artist talks and panel discussions are also available, alongside the centre's podcast —

recent episodes include Rethinking colonial images and Art as activism.

www.ryersonimagecentre.ca/collections

Magnum: Quarantine Conversations Video series

A new video series, Quarantine Conversations, sees two randomly selected Magnum photographers engaging in frank, unedited dialogue about work, current affairs and everything in-between.

www.magnumphotos.com/theme/quarantine-conversations

Photo London Academy

Talks archive and e-magazine
Photo London, which usually takes place in May, has been postponed until the autumn. In the meantime Photo London has launched its online platform, Photo London Academy, hosting the fair's upcoming e-magazine, and an archive of video-recordings of panels and talks from the past five years. Currently, you can watch the 2019 conversation between fashion photographer Tim Walker, and V&A curator Susanna Brown. The free resource will eventually give access to conversations with over 100 artists and curators, including Sebastião Salgado, Edward Burtynsky, Hannah Starkey, Don McCullin, Liz Johnson Arthur, Martin Parr, Stephen Shore, Susan Meiselas, Taryn Simon, and Simon Baker.

www.photolondon.org/academy



GalleriesNow

Art exhibitions at leading galleries around the world.
GalleriesNow.net is the essential international gallery guide with installation views, 360° VR previews, viewing rooms, art listings, real-time interactive art

maps and the unique NearMe function. Galleries Now is an extremely useful and comprehensive resource for accessing past and present art exhibitions worldwide. On their website you can find virtual tours and details of many exhibitions going back over several years. Photographers featured include Irving Penn, Richard Avedon, Don McCullin, Luigi Ghirri, Shirin Neshat, Kara Walker, Bill Viola, Mario Testino, Wolfgang Tillmans, László Moholy-Nagy, selections from the International Center for Photography in New York, and many more.

www.galleriesnow.net/vr-exhibitions

Here are just a few of the featured photographers but it is well worth searching the whole website.

Shirin Neshat: Land of Dreams

Land of Dreams is the UK premiere of Shirin Neshat's most recent body of work and the renowned artist's first solo exhibition in London in two decades. Over the past three decades, Neshat has produced some of the most arresting imagery in contemporary art. The Iranian-born New York-based artist has dedicated her practice to progressing understandings of the religious and political forces of power that shapes human existence and has gained a reputation as one of the most significant artists working today. Land of Dreams marks a pivot in Neshat's gaze towards the "Western World" and opens the newest chapter in her practice. The exhibition comprises a portion of the 100+ photographic portraits and two video installations. For the first time, both mediums converge into one immersive experience to present a portrait of contemporary America under the Trump administration. Goodman Gallery, London

www.galleriesnow.net/shows/shirin-neshat-land-of-dreams

Don McCullin: The Stillness of Life

The Stillness of Life is a focused presentation of over 70 landscape photographs, mapping Sir

EXHIBITION HIGHLIGHTS

Don McCullin CBE's intimate relationship with the local landscape of Somerset and continued passion for global travel since the 60s. Regarded as one of the most accomplished war photographers of recent times, McCullin has spent the last six decades travelling to remote locations and witnessing harrowing scenes of conflict and destruction. Often referring to the British countryside as his greatest salvation, McCullin demonstrates the full mastery of his medium with stark black and white images resonating with human emotion. This personal survey depicts scenes from across the UK, Europe and Asia, revealing McCullin's innermost feelings through powerful compositions of wild heavens, haunting vistas and meditative still lifes.

Hauser & Wirth, Somerset
www.galleriesnow.net/shows/don-mccullin-the-stillness-of-life/

Luigi Ghirri Viewing room

"Images are enigmas that may be solved with the heart." When asked what photography meant for him, Ghirri would reply by quoting these words of Giordano Bruno, which seemed closest to his way of understanding images. Ghirri moves through the labyrinth-enigma with the awe of a child standing before the great work of art that the world is, and with a camera as the tool necessary for his poetic description of it. It is exposed to the marvel of his gaze before the unveiling of the world in terms of presence, and in the artistic gesture of photographing; it seeks a window capable of showing and considering that world.

Repetto Gallery, London
www.galleriesnow.net/shows/luigi-ghirri-3/

LIP EXHIBITION

LIP Chronicles: Life Under Lockdown

Colleen Rowe Harvey

As LIP's Exhibition Organiser I began 2020 with much enthusiasm. A venue had been secured for the annual exhibition and Natalia González Acosta joined me as Assistant Exhibition Organiser. Originally LIP Chronicles: Life Under Lockdown was to be a photographic conversation within our annual exhibition. Due to Covid-19 it has now become the event, a juried online exhibition of member's work with an accompanying publication. All work created during this period of Lockdown is historically important. The exhibition will be an inclusive online event showcasing the membership's response during Lockdown.

The online exhibition will be held for the entire month of November. We will begin with a virtual opening night, followed by a public programme of weekly online talks. Emma Mowat will lead a conversation with Tereza Cervenová, Uta Kögelsberger and Natalia González Acosta, each presenting their "Brexit" themed project. Magnum Photographer Chris Steel-Perkins will present a few of his many celebrated projects and books, and Chris King will discuss his work on "the need to change the way we visually document and communicate the issue of climate change - promoting human-centric stories".

We invite all LIP members to participate in this photographic conversation by submitting up to 5 images for consideration for the November 2020 event. The images must have been created from 23 March 2020. Each submitting member will have one guaranteed image represented in the online exhibition and in the publication. During the selection process additional images may be chosen by our renowned photographic industry selectors: Anthony Luvera, Carole Evans, D Wiafe and Steve Macleod.

Submissions will close at midnight Friday the 14th August 2020.

For more information please visit <https://www.londonphotography.org.uk/exhibitions/LIP32Annual/lockdown.php> or contact me at exhibitions@londonphotography.org.uk.

MEMBER'S VIEWS

Photography: talks, exhibitions and videos online

Elizabeth Brown

As the shutters of galleries and museums came down and we were confined to our homes we have found ourselves turning more and more to our screens looking online for inspiration, learning a new skill and communicating with each other about photography.

LIP's Crouch End Satellite Group, which I am a member of, set-up a WhatsApp group so they could keep in touch. This became a great way of sharing, not only of daily images taken, but what they found online about photography and also where to go in the North London area for inspiration to take photographs on their permitted daily exercise and develop a growing love for nature. A particular favourite became the so-called 'New River' an aqueduct constructed between 1609 and 1613 to bring fresh water to London reservoirs from springs in Hertfordshire near Ware. Images, its history and walks along its banks are still being shared. If you want to find out more about the New River <https://www.luphen.org.uk> for the footpath route and for its history <http://www.thehistoryoflondon.co.uk>.

We found and shared a large amount of photography online in galleries as well as recorded talks and opportunities. Black and white analogue photography was really popular as one of the members was constructing a darkroom. Listed below is a small selection of what we enjoyed before we felt 'Zoomed' out.

BBC series Master Photographers from 1983 now on <https://youtube.com>

Six photographers: Andre Kertesz, Ansel Adams, Alfred Eisenstadt, Jacques-Henri Lartigue, Bill Brandt and Andreas Feininger in conversation with Rob Hooley with an illustrated interview each of which lasts about 30 minutes. It is a rather old series and doesn't include the work of any female photographers but contains some very interesting information about the way these photographers capture their images on film. Ansel Adams uses the Zone System for exposing and processing negatives and printing his black and white images and information about this can also be found on YouTube.

John Blakemore

<https://www.johnblakemore.co.uk/blogs/news>

One of the great landscape and Black & White Photographers with a particular interest in the 'Zone System' has been doing lockdown blogs talking about the simpler pleasures of light, colour and texture.



Elizabeth Brown

'Hundred Heroines' – 'celebrating women in photography today'

<http://hundredheroines.org>.

This has been perhaps one of my favourite places to go to find a mixture of a well-constructed online photographic exhibition 'Cabinet of Remedies', a regular weekly online festival of films made by or about women curated by Lisl Ponger from Vienna and challenges to get your creative juices working. It is really fun - throughout June there has been a weekly Marshmallow Challenge.

Cabinet of Remedies is constructed so that you can see the image, click on a camera for the artists name and title of the piece and click on a file to see what has been written about the image. You also can contribute a piece of writing or poem inspired by the image. Great for the bored writer or aspiring poet! An image by Kourtney Roy called *Survivalist Failures No 3: Hone Your Hunting Skills* inspired 5 poems and an illustration. Helen Sear's image *'Spirits of a Painted Forest'* inspired seven poems.

Arun Misra

Transience

Amanda Eatwell



photos above and below from
Transience by Arun Misra

Transience has an experimental feel, and opens with a set of studio portraits: two straight portraits, then a surprise in the third. Next comes the moon, a close-up of an eye which is then followed by an image of a distressed-stone surface. It is this sequencing that I found most engaging about the book, somewhat like an avant-garde movie spliced onto the pages.

The layout offers an array of photographic styles that could seem to collide, but which are followed by a pause, allowing time for the viewer to question the connections that lay between the images. A thread of symbolism runs throughout the book by offering references to new life, by holding up a mirror to death, and to ponder what lies beyond our own realm of consciousness.

In the author's words 'Transience is about the ebb and flow of the epic human journey from conception, through the present and death and into the vastness of the unknown future'. Arun has found inspiration from many disparate forms: poetry, philosophy and the visual arts; influences from various artists are evident in some of the imagery.

This body of work seems less intent on showcasing a set of exquisite photographs, but serves more to present a multi-layered collection of images that lead to question the state of matter, and how tangible it is, or isn't. If you were able to visualise a break-down of the human thought-process thought by thought, and (additionally) photograph the brain's electrical activity, then lay those images side by side, I think this is how I would interpret the arrangement of pictures in *Transience*. I am sure one could look at this book time and time again, and keep seeing new images and finding new meanings.



There are two poems at the back of the book, written by Arun's wife Poonam Jain. He says that it was quite by chance that she wrote these simultaneously to him working on this project. Perhaps it is this harmony that allows Arun to explore his creativity in such depth.

Handmade aluminium covers and fabric spine
25 x 21 cm; 140 pages

Transience is currently self-published in an edition of six signed copies. You can purchase it here: <https://www.arunmisraphotography.com/photo-books>



MEMBER'S BOOKS

Brendan Delaney

New York City.... in passing

Steve Jones



photos above and below from
New York City.... in passing by Brendan Delaney

New York City in the 1960s was arguably the birthplace of the natural-realist photography now epitomised in the genre of 'Street'. It is the home turf of the likes of Meyerowitz, Winogrand and Friedlander. In this Kickstarter funded, self-published book, LIP member Brendan Delaney aims 'to capture some of the feelings that a deep observation of the New York City street affords, both in images and in complementary Haiku'.

The 36 photographs were captured in the 2010s, both digitally and, more recently, on 35mm film with the reproductions in the book intermediated by the author's darkroom prints. Predominantly figurative, the images do not seek to clarify or explain the social landscape of New York City but rather to convey a sense of its mystery. This is effected both through the characters depicted (the guy in the tankini with hairdryer being particularly unfathomable) and through the presentation. Echoing the recent Don McCullin retrospective at Tate Britain, these pictures of everyday life, of people at work, at leisure and in transit, are presented in gritty monochrome, printed dark with dense shadow areas which hide rather than reveal the secrets of the streets. We are left with glimpses of New York life which provoke our curiosity: who are these people; where are they going?

The photographs are interspersed with 11 Haiku which, Delaney explains, comprise two lines of observation and a third that 'cuts' that observation. I enjoyed the Haiku as individual comments on New York City but was initially a little disappointed that in many cases I could find only a tenuous connection with nearby

NEW YORK CITY.... in passing



Brendan Delaney

photographs.

*Uptown train is full
Bodies pressing carriage rocking
She holds her Bernie placard*

In this case the first two lines did correspond with the following two images, but I searched in vain for a Bernie placard. Of course, a Haiku is not meant to be a caption, and on further reflection their inclusion does add an important and distinguishing dimension to the book. Seeking to relate the words to the images certainly encourages the reader to engage more deeply with the photographs. As David Bate says (in this issue) such texts do not explain but offer further space for reflection. If the photographs provoke our curiosity, the Haikus do not provide answers but add provocations of their own. Together their distillation of Delaney's personal experience, to paraphrase Gerry Badger, makes a worthwhile contribution to the genre.

Softback, 25 x 21 cm, 50 pages

New York City. ... in passing is available from the author at b.c.delaney@mac.com

www.brendandelaneyphotography.com



Central London Satellite Group

Ingrid Newton



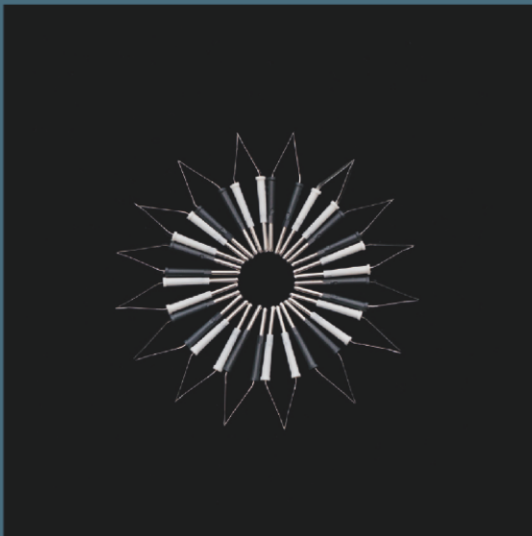
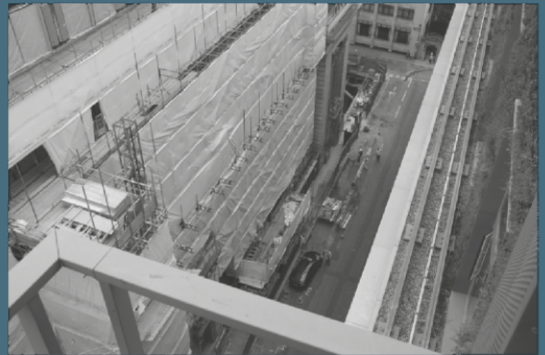
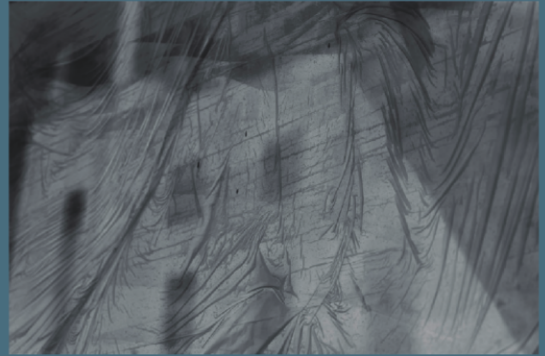
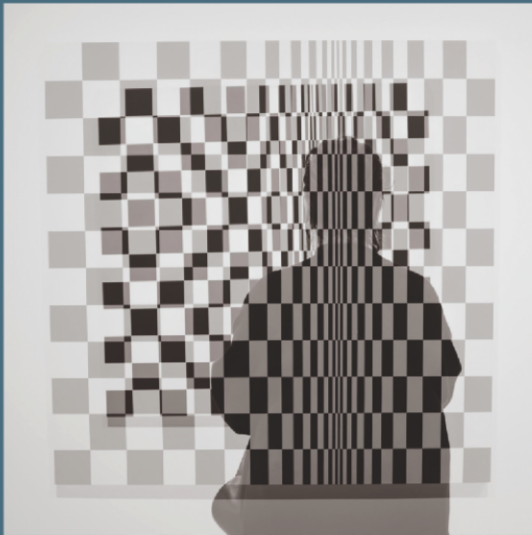
The Central London Satellite Group has been up and running for ten years now and meets on the second Wednesday of each month in the beautiful surroundings of the Art Workers Guild in the heart of Bloomsbury.

Our meetings attract a regular attendance of between 15 and 25 of our 60 members who cover a diverse range of photographic styles and skills. All are welcome, whether experienced or new to photography and we aim to provide an opportunity to share our work in an inclusive and stimulating atmosphere.

Most meetings have a pre-arranged theme and images are displayed on a digital projector or as prints. Lively debate and comment is encouraged (often continuing after the meeting in the pub round the corner!) and there is also ample opportunity to show and discuss ongoing personal projects and gain useful feedback. At least once a year we have a meeting dedicated to the photobook where members bring along their favourite photography books to share. We also organise a photography day trip for members in the summer – last year we went to Margate.

A highlight of the Central London Group's year is our annual exhibition at Espacio Gallery in Shoreditch. The show is loosely based round a theme and is curated by a guest curator to a very high professional standard.

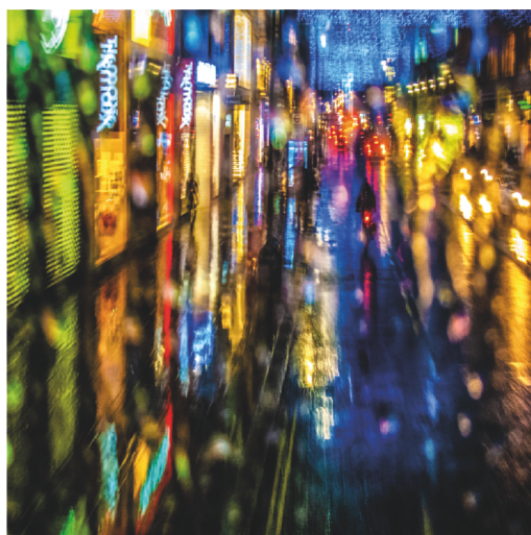
With the advent of Covid-19, there is no exhibition or outing in 2020, but we have been successfully holding monthly meetings via Zoom which provides a most welcome opportunity to keep in touch in these troubling times.



Clockwise from far left - Frankie McAllister,
Robin Barr, Krystina Stimakovits, Peter Luck,
Jan Cylwik, Hady Bayoumi



clockwise from top:
Heloise Bergman, Chris Burrows,
Rashida Mangera, Hugh Look





clockwise from top left: Ingrid Newton,
Jim Patterson, Edith Templeton, Steve Jones,
Sally Lyall Grant, Heather Martin



Features

Naomi James

I am a self-taught photographer who loves the unpredictability and immediacy of instant film. I use a Polaroid SX-70 for much of my work and have carried out several projects using the emulsion lift process.
https://www.instagram.com/naomi_james_photography

Arun Misra

Arun Misra is a London based photographer. His works explore the magnitude of human experiences and ideas, inspired by time, space and the abstract and conceptual arts. He graduated from the University of Westminster's MA in photography arts program in 2018.
www.arunmisraphotography.com

John Kelly

John Kelly is a London based enthusiast photographer, taking up his interest as a retirement hobby. He has enjoyed success at camera club level with competitions and exhibitions. Engaging with people and exploring their communities attracts him to street photography.
<https://www.flickr.com/photos/jomak1>

Virginia Mazzacato

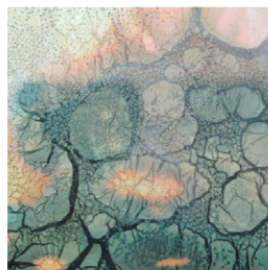
In my work I often like to play with the notion of the time and memories. I use the landscape as a tool to portray an emotional state to the viewer.
www.virginiamazzacato.com

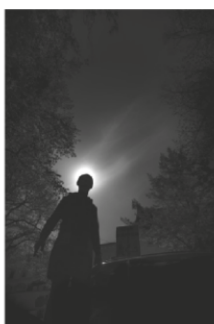
BackFLIP

Central London Satellite Group

Our thanks to the Central London satellite group for their feature. To find out more about the group contact Hugh Look: hl@futureglance.com

Our thanks to: Elizabeth Brown, Amanda Eatwell and Colleen Rowe Harvey for their contributions.





Gallery

Alan Larsen enjoys exploring and documenting the world around him through his images. Whether in travel, urban, or landscape photography, he strives to capture the mood and emotion of the moment as he experiences it. www.alanlarsen.uk

Ann Nikonenok is a free artist from Siberia. Photography for me is the best way to be in the moment. I believe that the camera in my hands can change the world through beauty and mindfulness. Instagram: @nikonenok_ann

Bastian Hertel mainly focusses on artistic interpretations of subject matter evolving from life in metropolises. His approach is a very personal one. He has a strong propensity for the thesis that a photograph always is a window into the photographers soul. www.bastianhertel.de

Clare Park originally trained as a ballet dancer and then studied photography at the RCA. The body, movement and the collaborative process with her subjects form the foundation to her methodology. Her work is held in the NPG and the V&A RPS collections. www.clarepark.com

Colin Buttimer The main subject of my work is the impact of neoliberalism on London, the city where I've lived most of my life. I make one-off books and other formats and I'm looking for a publisher. <http://www.eleventhvolume.com>

Eva Turrell. Lockdown. I walk around looking at my surroundings with wonder and awe. I pay attention to the light and shapes looking for something unusual, often simple, sometimes obvious. This image was taken in my garden. Cherries. Instagram [evaturrellphotography](https://www.instagram.com/evaturrellphotography)

Eve Milner I came to photography late in life and am largely self-taught, so I'm still exploring, and haven't yet settled on a genre. What I see, and try to capture, is the beginning of a conversation, a hand reaching out. Instagram: @pixfromeve

Frankie McAllister is a London based photographer whose practice sits between landscape and documentary photography. As a response to 'Lockdown' she has been creating abstract landscapes from found textures and archive images. Instagram: @frankie.mcallister

Gordana Johnson is trying to record, through her photography, the world round her, sometimes in an ambiguous way in order to open it to more than one interpretation. www.gordanajohnson.com

Jacqueline Ennis-Cole graduated from Kingston University in January 2020 with an MA in Photography. She is a neuro-diverse photographer whose practice engages with all that is environmental. www.thetangleisblue.com

Liz Thomas enjoys capturing patterns, textures, contrasts, detail in ordinary things and landscapes. Often shooting directly in monochrome her interests span different subject matter, currently with a focus on nature, and the boundaries and relationships with human influence.

Marco Ruggeri is a London based amateur photographer. He is drawn to abstract and most recently street photography, and shoots predominantly in black & white, where his true passion lies. Instagram: @marco_ruggeri2019

(continues overleaf)

Gallery

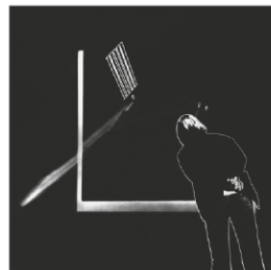
Sandra Roberts is an outdoor photographer whose photographs span the divide between rural and urban locations. Sandra likes to create a fusion, almost, of traditional landscape and social documentary photography. www.sandraroberts.myportfolio.com

Shaun Waller makes portraits. London-based. www.shاونwaller.com

Steve Jones, a London-based urban photographer engaging with the world as he finds it, working in both digital and analogue media. He is a recent graduate of Goldsmith's Photography and Urban Cultures MA programme. Stevejones35@gmail.com

Terry Prudente is a Londoner and former creative director. In urban photography he looks for images where people, places and objects come together in intriguing juxtapositions - when everyday situations can appear extraordinary. He occasionally gets one.

Zitta Kalmyk Photography for me becomes an experiment that allows me to look both outwards and inside of my soul and the world around me. The different milieu allows me to express different ideas. https://www.instagram.com/zita_kalmyk/



Zitta Kalmyk

fLIP Magazine

Current issue



#46 Summer 2020

Wonder

Front cover image: Naomi James

Backflip cover image: Shaun Waller

Submissions

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

Deadline 9th October

Submissions are welcome online

www.londonphotography.org.uk/magazine/submit

A call for members' contributions and ideas

fLIP's purpose is to serve its members. The Editorial Team would like to know your views on the magazine and how it can better reflect your interests. We will also be undertaking a short and focused reader's survey which will be announced in September's LIP Highlights.

Email us at: 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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Published by

**London Independent
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

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

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

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