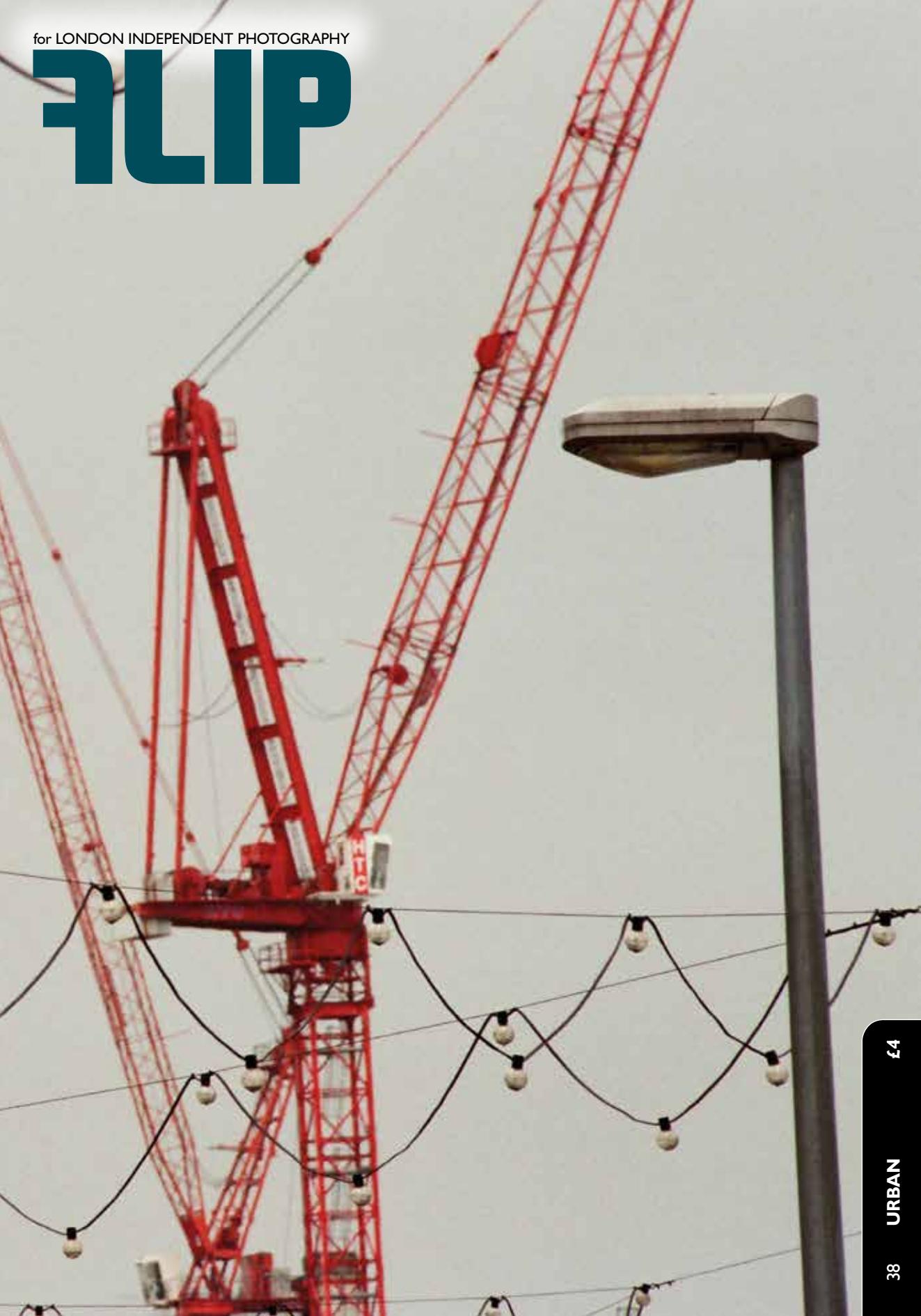


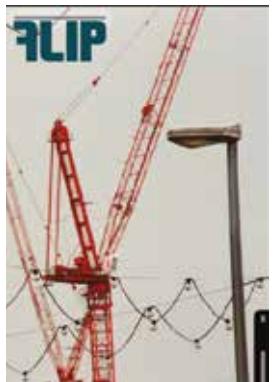
for LONDON INDEPENDENT PHOTOGRAPHY

LIP



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Cover image Debbie Green
Back Image: Edith Templeton

London Independent Photography is a community organisation of photographers from different backgrounds and levels of expertise who wish to develop their individual approach to photography. The group was founded in 1987 as an informal gathering of like-minded photographers, and has since grown to over 600 members. Not-for-profit and run by member volunteers, LIP comes together to offer a programme of workshops and talks, and to produce an annual group exhibition. www.londonphotography.org.uk

The magazine for London Independent Photography is published three times per year with the aim to showcase members' work and to engage readers in a wider dialogue concerning diverse approaches to photography. It is funded entirely by annual membership fees, contains no advertising and is free to members.

Membership

Annual Subscription: £29 UK / £34 Outside UK
Application details are online at
www.londonphotography.org.uk/joinLIP

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The theme for the next issue is **MEMORIES**
Submissions are accepted online, for guidelines go to
www.londonphotography.org.uk/magazine/submit

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Small informal groups meet approximately once a month to discuss each others' work, plan exhibitions and just share ideas. As groups are independently organised by members, the structure, content, times, dates, and frequency of meetings are left to the individual groups to decide for themselves.

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Editor's Note

Welcome to the URBAN Issue of fLIP! We're delighted to say that this special, and slightly earlier than usual edition, was produced in collaboration with UrbanPhotoFest, whose six-day festival takes place from 10-15th November.

Organised by the Urban Photographers Association, this annual event focuses on urban photography and associated visual research, drawing together artists, photographers and academics globally, whose work concentrates on cities and urban spaces.

London Independent Photography is pleased to be working in partnership with the festival organisers and we're excited that this issue of fLIP will have a presence at Tate Britain during the 10th anniversary of the Urban Encounters conference, as well as being available at the various festival venues. We would like to thank Paul Halliday, Creative Director of UrbanPhotoFest and Chair and Development Director of the Urban Photographers Association for inviting us to participate.

Very big thanks to all members of London Independent Photography and the Urban Photographers Association for their thoughtful responses to the theme of this magazine! The selection was a difficult process, but hopefully one offering a diverse and engaging and thought-provoking range of articles and images.

On a personal level, this issue is special for another reason as it marks the last from the current editorial team of fLIP. After more than four years and thirteen issues, it is time to hand over the baton and move on to new exciting projects. Both myself and Chris Moxey, Assistant Editor, are moving on. Our special thanks go to the small team that have so greatly supported us throughout this period - Ingrid Newton and Tim Crowe. A strong team has been invaluable in producing the magazine, and made the process so much more enjoyable.

I would like to thank all members for their support, contributions and comments. Your input has been inspiring!

My thanks also go to the LIP Committee who entrusted me with the magazine and basically let me run with it. I am so grateful for the opportunity and have learned so much along the way about photography and its different viewpoints, met so many interesting and inspiring photographers, and learned so many technical aspects of modern publishing - including tight deadlines and late-night layout sessions. I wish the magazine all the best in the future.

Best wishes,

Frank Orthbandt

editors@londonphotography.org.uk

Letter from... Brighton

By Juliana Mulvany



I've lived in Brighton for 10 years and never tire of it. One of the reasons is its eclectic collection of architectural styles. It's a place where many fine examples of Georgian, Regency and Victorian architecture sit alongside the concrete brutalism of the seventies and the imitation Georgian style of the eighties. But although I live here, I'd not photographed much of Brighton until recently. It was, and is, photographed so often that it became almost invisible for me as the photographer. Then I joined the Urban Photographers Brighton group, and attended a photographic walk dedicated to the history of the Marina and Kemp Town, organised by group co-founder Gill Golding. She ignited in me a spark of interest for the history of a familiar place... and suddenly, what had been familiar looked



different. Since then I've felt a necessity to go out all the time with my camera.

Architecture is a subject that has always excited me, (probably a gene passed to me from my grandfather who was an architect). The straight symmetrical lines of the buildings combined with the ornate deco of the railings are what make Georgian/Regency architecture so attractive. To my mind there are two types of architecture - feminine and masculine - and Regency architecture is definitely feminine.

These images show Sussex Square, one of the best examples of Regency architecture in Brighton. Part of Kemp Town Estate, the square was the brainchild of Thomas Reed Kemp, designed by Charles Busby

'Architecture is a subject that has always excited me... and suddenly, what had been familiar looked different.'

and Amon Henry Wilds - and constructed by Thomas Cubitt. Building work started in 1823. In 1837 when Kemp fled the country to escape his creditors, the project continued under Cubitt with the support of the Fifth Earl of Bristol. At the time of completion in 1855, Sussex Square was the biggest housing crescent in Britain, even larger than London's Grosvenor Square.

The first resident of Sussex Square, in February 1826, was Philip Laycock Storey, brother-in-law of Thomas Kemp, and his sister-in-law, Mrs Ann Sober. Other notable residents have been Lewis Carroll (between 1874 and 1887), Lord John Russell (twice Liberal prime minister in 1838) - and Lady Sackville in 1918.

A Psychogeographical Encounter with Privately Owned Public Spaces (POPS)

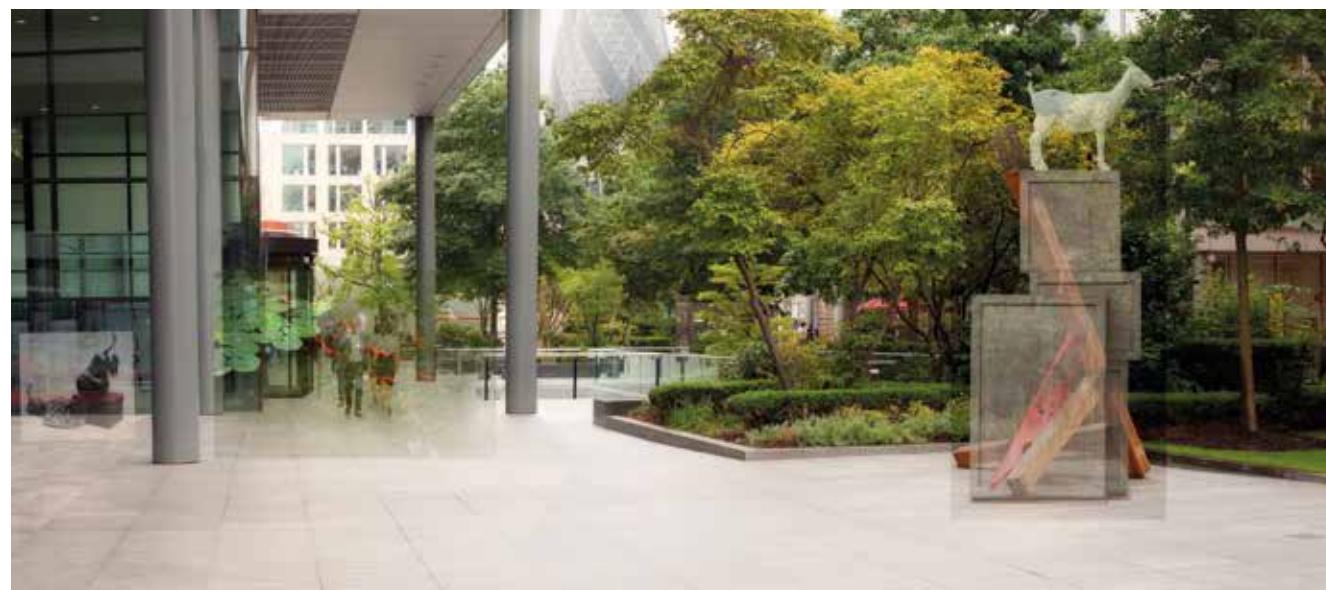
By Allan Grainger

Interested in the way the city is becoming, in parts, privately owned public spaces, I close Anna Minton's book *Ground Control* and travel to Granary Square. My dérive through this POPS space leaves traces that the computer will develop and fix, after the camera has collected visual data for a virtual revising of this once active wheat storage depot, that is now patrolled by a ubiquitous security and cleaning regime of high-vis workers. My psychogeographical encounter with Granary Square, its entangled historical and sensory connections that challenge the possibility of a visual interpretation, starts a methodology that drifts into a semi-surreal engagement with the square. There is a palimpsest of meaning here within this place, and the resultant image, too slippery to be held to account, waits for the next interpreter to decode new meaning. Visual excavation is always in danger of turning the image into a piece of illustrative substratum by those who are blind to the poetic - the spirit of the place reduced to serve an axiomatic position by exuberant personalities.

There is an abundance of decisive moments in the hours I spend in the square; all will be collected and layered into a finished tableau. One such moment is

when a large letter B drifts across my field of view. Perhaps it is some kind of stage set, maybe part of a theatrical event, a signifier that evokes a memory of some photographic past, a piece of street theatre, a visual metaphor for the bread and circus existence that seems to be everywhere today. I imagine Debord's drunken excursions are no longer possible in our 'clean and safe' modern surveyed city. Would he have screamed at the new 'spectacle' that amuses and deceives? Yes!

The dérive takes me on to Spitalfields market, fuelled by a sensory preamble of the place; another place that has lost itself to the 'makeover', I focus on how art plays its part here, trying to revive the collective memory - but it is second-hand, its identity known through a QR code, or some other memory device explaining clipped histories. The sculptural meaning of a goat, or a modern loom relic echoing Luddite dissent, and a blackened pear, are all veils of a history once lived, and now offered up to the urban walker. I watch city workers pass by these artifacts, all too busy to take in their scant messages, only the iPhone snapping tourist has a few moments to spare. I buy an apple from a convenience store and walk to Paternoster Square. Thirty minutes into a conversa-

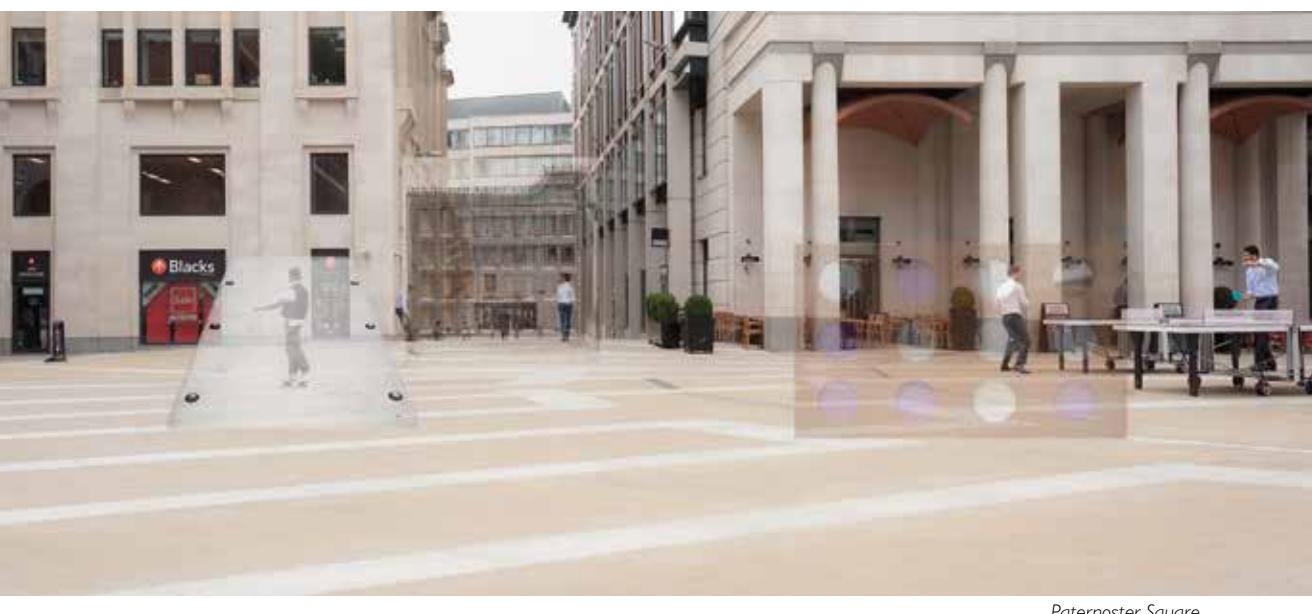


Spitalfields

tion with a security guard about the activity in the square he switches his engaging historical anecdote to describe the plunge of a trader from the upper floor of the London Stock Exchange, another event in a square of events. Erased by bombs this redeveloped charade of classicism offers play facilities for workers and public to momentarily forget they are here. The gliding skateboarder is pushed out by corporate street furniture that has the additional deterrent - steel bumps. Defensible architecture that discourages those outside of the norm has become the template for new urban design. Paternoster has gated rules and play is controlled and monitored by the 'head boys'.

Old structures used for modern times exist here in the form of Temple Bar, once the principal ceremonial entrance to the City of London from the West. Integrated into this organized space, the Bar is a reminder that the city was once gated in the 13th century. Leaving this strange 'natural' world I journey home to my computer to construct the tableaux.

'Perhaps it is some kind of stage set, maybe part of a theatrical event...'



Paternoster Square



Granary Square

The Leaway

By Anthony Palmer

'Often what was rather compelling when walking these paths was the spirit of place which was evocative'

Ask me about urban landscape photography and I will say it involves a lot of walking. My work is often around sites of urban regeneration where ideas about place are under consideration and where proposals for the future will bring change. It involves walking to get around as well as walking to really understand what I am seeing and what I am going to photograph.

This article details the photographic work I made in 2016 about the Leaway, an urban landscape project that had been under consideration for a number of years. Within the revised Lea River Park design manual (March 2016), the Leaway proposed to connect up existing River Lea pathways in a continuous route downriver to where the Lea meets the Thames. It would be a means of transport for cyclists and walkers, as well as a recreational public space with five new urban parks incorporated along the way. Moreover, in connecting up and making accessible the existing landscape, this re-designed public realm would support other urban development. One of the first milestones, the Twelvetrees Ramp at Bow Locks, was due to be completed later in 2016 and so I decided to get my Leaway project done before this major change.

After reading the design manual, I began my research by walking the existing routes over two months and always with the camera to hand. Walking always gives me an embodied appreciation of what I am seeing, it helps me to understand the urban landscape through exploring and sensing it and not only by looking at it. At the end of these walks I knew exactly



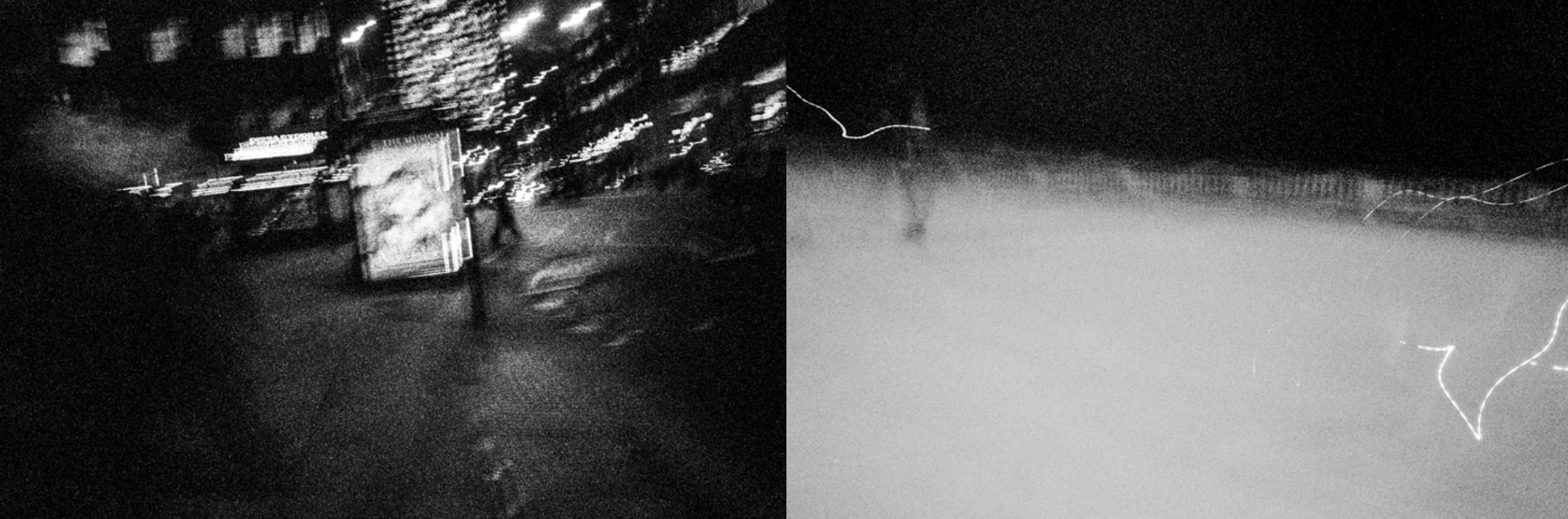
where and what I wanted to photograph as well as when, so further visits were scheduled purely to make the photographs.

In terms of what I photographed, the River Lea remains strongly tidal in its lower reaches and has some remarkable natural habitats as well as interesting architecture, infrastructure and relics from an era of industrial usage. Often what was rather compelling when walking these paths was the spirit of place which was evocative of the past. At times I felt rather out of place but maybe this was down to not having any other people around me. The existing river walkways already provide outstanding views across East London, with many landmarks to be seen from interesting new perspectives. New urban development was underway too, notably on the Leamouth Peninsula and nearby Canning Town. Thinking of the beneficial access changes that the Leaway will bring, I photographed the interesting-looking landscapes that remained off-limits and over the water.

I look forward to the Leaway's completion, which should mean an end to the dead ends and disconnects of the current paths and will also open up new sections along the river.

'Ideas about place are under consideration and the proposals for the future will bring change.'





E = mc²

By Nai-Wen Hsu

We take light for granted; we use it; we rely on light. Our consciousness is a very small percentage of our interactions with light. Light, however, is the bridge over the material world to our visual perception, thus engaging the creative process of memory. It is too easy to be aware that light is pure data received by human senses, which might bring us back to rediscover the basics of life.

While memory is often opposed to materiality, the remembered is not simply the object of memory - it does not always stand apart from the memory of it or the embodied remembering subject but helps to produce both memory and subject.

These images are also selected from my personal notes on drifting in London's nights. While this

project explores the idea of light and materiality as intertwined producers of memory; retrospectively the memory (of any image) is an 'effect' produced through light and materiality rather than merely produced by a human-centred consciousness.

If we take urban life in daytime as daily routines, rational movements, analytical plans, collective efforts and so on; urban life at night reflects a very different energy. It's usually very personal, the dynamic generated by assembled individual decisions, immensely radiating, free and beyond predication. Though both cultivate qualitative contents for urban life in equal measure; urban light (and shade) in hours of darkness especially reveals a city's unique character and sensibility, in contrast to the intelligent face shown during day-time.

The fascination lies where the light meets darkness. Night lights become the phenomenon, the background, the 'pre-' status of (any) story. If we take the city itself as a huge stage platform, all the roles, plots, and scenes shift us towards yet-to-become qualitative transformations of night. The unspoken charm within the nightlight-based spatio-temporal is illuminated by unknown possibilities, and the magic happens, whether spectacular or trivial. It cumulatively generates a richer imagination about urban life and

makes it an open system. The 'pre-' sense embraces all stories; the pending ones, the ongoing ones and the finished. Like a constellation, stories shine like individual stars, yet talk to each other across the sky, and through that, the abstract beauty of a city is built up.

These images were produced in London in 2015, while I was both a newcomer and a passerby; a foreign student, predominantly on the move. Back then, on occasions I imagined myself as a walking untutored monk who, hailing from the far east and motivated by a powerful curiosity towards such exotica, learned about the city by roaming through its streets at night. At some points, when surrounded by this widely mixed cross-cultural metropolis, apart from all the beauty and the confusion I could interpret, I often experienced a sense of the city that was oddly sober and alien to myself. And that was the very moment I sensed night lights like never before. Light became and becomes the fundamental material I have for reaching out, when out of my comfort zone and entering the unknown. It resonates with clarity, yet is ambiguous by nature, and leaves mind maps delineating some of the spatial and temporal relationships of an occasional inhabitant, walker and drifter, passing through the city.

'The fascination lies where the light meets darkness; night lights become the phenomenon, the background... and the magic happens, whether to the spectacular or the trivial.'

Using Photographic Research to facilitate Social Interaction

By Anita Strasser

Within sociological writing, the notion of community has been fiercely debated since the late 19th century. Community was once seen as a traditional way of life with close networks, clear moral values and sentimental attachment to place, incompatible with modern life in the city which was perceived as fragmented, isolated and lacking cohesion. Urbanisation was said to be the result of the 'regretful' loss of tradition (although the reverse could also be argued), and the mourning of this loss resulted in nostalgia and romantic sentiments of a better past. This romantic myth has been largely dispelled, with the concept of community now understood as anything but a homogenous, stable and conflict-free totality with clear boundaries - however, in everyday discourse in rural as well as in urban settings, the term still conjures up feelings of warmth, belonging and loyalty to a clearly defined locality. Although people are often aware of the struggles within their communities, it gives them an even stronger reason to yearn for the idealised notion of 'the good old days', and to complain about urban neighbourhoods lacking community networks and social cohesion.

These sentiments were expressed strongly in the block of flats where I live in Deptford, south-east London. I decided to investigate the affective nature of community spirit, and look at how feelings such as solidarity, trust and a sense of collectivity might be created through participatory photographic research and repeated social engagements. When I asked neighbours how they would define community, they said: recognition in the staircase, a "Hello" and "How are you"; knowing who lives next door to feel safer in the block; knowing a little about each other to feel less afraid of knocking if need be; some collective action such as the odd coffee morning or looking after the flowerbeds. What struck me about these comments was this idea of community as communication; a shared dialogue between people who know one another.

With this in mind, the research project sought to create repeated social interaction among neighbours in order to build up this shared dialogue. The first step was to introduce them to each other, thus removing the first barrier. Using photography, observation and conversations, I put together images and texts to be used at a neighbours' tea and cake afternoon in my flat. This was to allow people time to read and meet each other through texts and images to make the first face-to-

'Community was once seen as a way of life with close networks, clear moral values and sentimental attachment to place, incompatible with modern life in the city which was perceived as fragmented, isolated and lacking cohesion.'





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

face contact easier. It was important to conduct this research *with* my neighbours and make them co-authors in the representations of their own lives, as I did not want to speak for them but, instead, give them more control over how they wanted to represent themselves. It was also important for this to be an informal event, so home-baked cakes and tea in my flat was ideal as this also enabled me to open my doors to the people whose flats I had been allowed to enter. As neighbours told me later, this gathering was crucial, as it not only achieved its purpose of getting people to meet but also helped their understanding of the intention behind the project.

Whilst carrying out the research, some of my neighbours and I created other social encounters in and around the block. Together we engaged in what is known as 'tactical urbanism' ie small-scale subversive activities to make space more liveable. On an ad-hoc basis, we decorated spaces such as the 2nd floor landing with discarded paraphernalia to liven up the dismal and neglected stairwell. Our audible laughter brought others out from their flats to join in and/or admire the curious displays, which have since become a topic of conversation around the block. Another important gathering was the transformation of the neglected courtyard. After obtaining plants, mulch and tools from the council, some of us transformed the space into our own community garden.

The effervescence of these activities has clearly worn off but what the project has achieved is to build the foundation for a shared dialogue, of community as communication. It introduced neighbours to each other and removed the fear factor of not knowing the person next door. It has provided people with connections that form the basis of small talk in the stairwell. The decorations and gardening activities are ongoing, as is collective action to have the block better maintained, and some neighbours engage in food exchanges and having cups of tea together. Although the complexity of social bonds in such everyday banalities is invisible, it is the art of coexisting with neighbours who are connected by proximity. Sharing experiences, territory and daily practices helps to form connections, resulting in mutuality and the visceral nature of community such as a sense of belonging, trust and solidarity.

*This work will be presented in an exhibition, A neighbours' event: building community through socially-engaged photography (and a talk) at Conway Hall throughout November and December 2017.
www.conwayhall.org.uk/anitastrasser*





Marshland

By Tanya Houghton



Marshland is one of my most recent continuing bodies of work, in which I explore the unseen cartographies of London's expansive marshlands, addressing the tension between the urban and the rural. As I move through these spaces of wild shrubland, I collect natural and man-made objects that I later rework in my studio, juxtaposing serene still lifes against landscapes of the marshes I have wondered through.

London's marshland is part of the Lee Valley Regional Park, a 26 mile long area that stretches an expanse of over 10,000 acres from the East End up to the north east of the city. Originally an industrial land laid to waste, architect and city planner Sir Patrick Abercrombie laid out plans in 1944 to turn the forgotten space into a regional park with city usability as its focus. These plans were later put into motion by Hackney's 1963 Mayor Alderman Lou Sherman, who, with the backing of other London boroughs passed a bill to enable the regeneration of these forgotten spaces, turning them into protected wildlife zones and public green space. The result is an intricate network of London's waterways, urban green spaces, heritage sites and protected marshland comprised of the following boroughs: Hackney, Leyton, Tottenham and Waltham-

stow, areas which have all been engulfed by the recent wave of regeneration and gentrification. These spaces provide wild green sanctuaries to the rapidly expanding city that surrounds them.

The Marshes are home to many members of London's boating community, dog walkers, urban foragers, early morning runners, horse riders and keen cyclists. Once combined, these users create an intricate web of unseen paths, hints that they were once there. Desire paths lay scattered across the landscape, blissfully ignoring the preordained designated walking routes of the urban planners.

These spaces call to be explored, and intricate webs of unseen paths pull users off the beaten track. Trampled dew-soaked grass alludes to the paths of the early morning dog walkers, frosted footsteps mapping the way to the first coffee of the day. Swirls of rainbow petroleum dance across the surface of the River Lea, all that remains of what was once a mooring for a floating home; lingering signs of boats moved on. Shiny metal cans sit crushed lonely on cold benches, reminders of late night conversations and early morning goodbyes. Urban foragers line their pockets with the medicinal plants and fruits that the marshes offer; blackberries, elderberries, sloes and cherry plums... a ripe



abundance of British seasonal fruits, available for all that pass through.

This expansive area of the city creates a tension of urban and rural meeting. Pockets of protected marshland, wasteland, and forgotten industry nestle up against residential zones, creating an interesting juxtaposition of the man-made and the natural. A wild, quiet and at times forgotten playground for all to enjoy, traces of the synthetic littering the surface of the landscape, slowly swallowed up by the ever-shifting verdure of the marshes.

My current studio sits along the edge of Clapton's marshes. It is my continuing curiosity and draw to this urban-rural place that has resulted in the following body of work; an exploration and visual catalogue of the escapism that these green spaces offer. The work is created through a series of walks, during which I follow a network of trodden desire paths that connect hidden pockets of the Marshlands. Photographing the landscape as I move through it, I collect disregarded man-made items and local flora and fauna that are later reworked into sculptural still lifes in my studio. Painterly landscapes and delicate still lifes act as testimony to the human interaction within and across these green spaces. These images allude to the traces

left on the landscape and hint at the signs that we were once there.

Marshland aims to pay homage to these wild urban spaces. Battling against the surrounding concrete jungle they provide a calming playground for urbanites to enjoy. Hints of the man-made scatter the landscape, intricate webs of trodden paths act as tell-tale signs that these green spaces are used and loved by many. The marshes act as a natural place of solitude and evokers of calm. They are the city's green enablers, offering a place of escapism and much needed mental clarity from the momentum and lifestyle of the modern city dweller.





'This expansive area of the city creates a tension of urban and rural meeting. Pockets of protected marshland, wasteland, and forgotten industry nestle up against residential zones, creating an interesting juxtaposition of the man-made and the natural.'



In Focus: Edward Hillel

Interview by Susan Hansen

'The Main:
Portrait of a Neighbourhood.'

Edward Hillel is an artist concerned with community, collective experience and memory of urban spaces - its social fabric and how it evolves and influences us over time. His work is often collaborative and he uses different viewpoints and mixed-media to achieve the sense of a place. Over 30 years he has built up a strong body of work via an eclectic range of strategies and techniques - from black and white photography, to video-installation and sculptural pieces which uniquely incorporate photography as a form of collaborative public art, often with social practice and citizen advocacy an explicit part of his work. But with his most recent project *The Main: A Journey in Time* (2017) Hillel returns to the purely photographic practice. This work explicitly revisits and extends his first ever photo book *The Main: Portrait of a Neighbourhood* (1987).

'The Main' in Montreal is a physical division and traditionally divides the city by language, ethnicity, and class, with traditionally English-speaking communities in the West, French in the East, and also pockets of other immigrant cultures such as Hispanic, Jewish, Greek, Arab, and Italian. Traditionally a commercial artery of the city, the street later faced decline, followed by waves of gentrification and reinvention.

It was while living in this community, that Edward started his first photographic experiments and project, which resulted in his photobook about The Main in 1987. After thirty years of living far away he recently returned to the area, curious about its state today, and looking for remains of the social community he'd documented in his first work. The new publication contrasts his historic and contemporary images. Edward talks to us about his latest project, in which he revisits the site of his first project.



< **H**ello Edward. Perhaps we should begin by talking about the production process of your first book. What period of time do the photographs cover and how did it move from becoming a collection of photographs to a book?

The project really started as a result of my living and working in that neighbourhood. The Main divided the island of Montreal between East and West, with the French traditionally living on the East side and the English on the West. There was a class divide between the wealthier English and the French and that made the street a kind of a boundary, a no-man's land where a lot of immigrants would come to, and start a life in North America. When I was a student, I lived in a little apartment in one of those tenement walk ups, and after it caught fire I noticed there were a lot of fires in the neighbourhood, and I started to understand that many of the landlords were in fact absent. Many of them had built and bought these small tenements and left, and years later it was just much simpler to get them burned down.

So Montreal became the arson capital of North America. Arson made sense in major cities in the 80s, before what we now call gentrification really started. But it was the forebear of gentrification.

It freed up a lot of space. Often the cities would take over abandoned properties, and they became major land-owners as a result of neglect.

After my place burned down and my cat and I barely made it out, I realised, "oh, there's something serious going on", so I started talking to neighbours and setting up kitchen table meetings and getting people organised - elderly people, single mothers, people from all kinds of different places - and we would take to the street and tell the story of our buildings.

Were you just talking with the people at that point or had you started taking photographs while you were doing that? Or did that come later?

I was not doing anything with photography then. I began to get funding to create small organisations to continue the work so I was able to translate my studies in philosophy and political science into actions on the street. It was an exciting time. And then I started getting backing from local politicians, and one of the people that I met was Phyllis Lambert, a trailblazing preservationist who founded a group called *Save Montreal*, and she said, "what you are doing is important and you should start documenting it."

So I started to think about how I could translate my privileged situation. As an activist I could walk into a stranger's place, sit at their kitchen table and connect with them because it was about their housing situation, but as artists, as photographers and writers, the connection is usually for us to be able to do something for ourselves.

So that took time: "how do I make a powerful photograph out of this?" Firstly, how do I learn to take pictures? Because I wasn't one of those photographers who was taking pictures when they were 12 and had a darkroom. So parallel to the work of organising and meeting people, I was learning about photography at the same time.

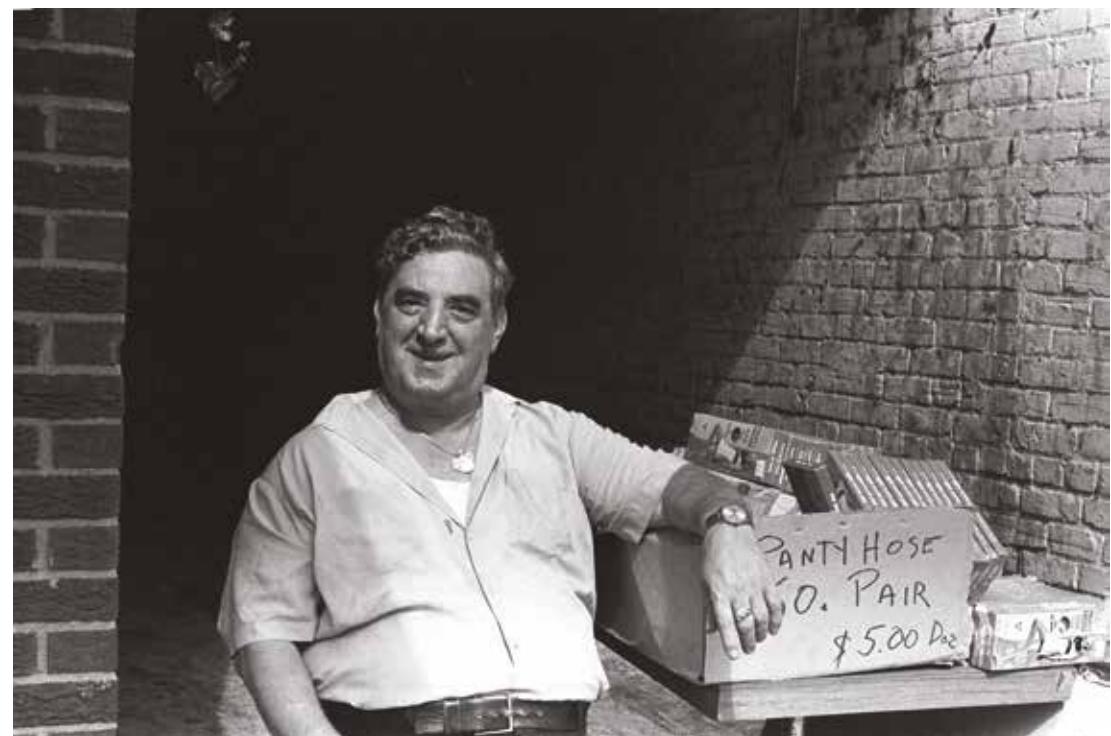
A reversal of the more usual dynamic?

Yeah. I was basically learning about photography and then I went to Carmel, California, where Ansel Adams had a workshop. I learned that making a picture was a multi-tiered, long-term project.

So did you develop your own film at this stage? Is this something you were learning?

I kind of combined those two things, my need for the community aspect and the photography aspect, and I rented an abandoned Chinese Laundry, a walk-in place, and transformed it into a laboratory. I called it 'the Clubhouse.' So the

"We no longer have the connections. Presence is replaced by absence, and the challenge is to make absence present. I think it reflects my own life over the last 30 years.'



◀ kids on the streets hung out there and their parents would come over to get them and the space became kind of a catalyst for me to be able to get intimately involved with the community.

At the same time I realized that in order for me to become really proficient in photography I would need to have other photographers around, real photographers who were into the technical world. And so I hooked up with two or three photographers and basically invited them to join me.

So it became a collective space?

I turned it into a collective space, and they processed my film and made contact sheets, so I could accelerate this process, because it takes a long time just to make pictures, and everything else I was doing - the photographic process, the research, the writing, the personal connections. But it taught me. It gave me a basis for a lot of the things that I continue to do. Combining social-political concerns with collaborations with other people, and so starting to look at photography as a social practice, and not as the solitary 'lone wolf' going out to make pictures and coming back.

And so the book started to organically happen... the photographs were coming in, I'd be in somebody's home or I'd be out at a festival, or at a religious event, and I'd take some pictures, bring back the film, then I'd stay up all night writing field notes like a social scientist.

It seems like you humanise not just your subjects but also yourself - and your subjects often get the better of you too. In so many of your anecdotes, you are the one who ends up in trouble by the end.

Yes, you can lose when you're not hovering above, when you're in the middle of it.

There's a real intimacy and humility to your presence.

Probably because they've seen me in all kinds of situations. I think that's what was so special about that project, and of course you can't do something like that in just a week or two.

Which brings us to your new book and your return to the same street 30 years later. It seems a very different project. You're no longer resident and imbricated in the everyday lives of the people on The Main, so how does the series of photographs from the next book work? How is it different from the first collection?

Technically we have gone from film to digital, so the image capture process is completely different - and everything has to be immediate. The challenge with this project is that you are going back to a place that was so familiar to you that it was basically your home. I knew every alley and every street corner. I was local.

Now I needed to figure out how to explain time



passing, and if I shot colour and I shot digital, that could suggest the 30 year distance.

In terms of layout, your new book has juxtapositions on most pages between your contemporary digital colour renderings of The Main and black and white photographs from your corpus from the 80s. What was the logic for putting those juxtapositions together?

It seemed to be a good way of confronting oneself immediately with the notion of change in the urban fabric. Where is that person you photographed in the park, sitting on that bench? Go back and photograph that bench.

So some of these juxtapositions are quite literal in terms of seeking either the same bench or another bench, or another barber shop, while some of the other juxtapositions seem less literal and more figurative and poetic.

My recurring existential question was "can you go home again?" Yes I could go and look for the same places, and even the same people if I could find them. Many of them had died. The group of boys photographed outside the café in 1987 are the same group of men photographed for the new book. But mostly I photograph light and space and how it is being inhabited.

That's probably the most literal juxtaposition that you did undertake - this mythical quest of

'For me, black and white photographs seek to the sacred - they leave a lot to our imagination in the same way that faith demands of us that we accept. By removing colour and suggesting that there is information in the darkness, it forces you to accept that something may or may not be there.'

locating the original subjects of the photograph, in the original location, 30 years later. Not an easy task!

Yes. But it's really not that simple. You're a photographer so you've got to make strong photographs. It has to be an autonomous piece as well, that works visually.

One of the interesting juxtapositions is of this guy Herbie, who sold the stockings in the alley and now the alley is just empty and it suggests that, you know, he is no longer there. There is an absence there. That's a really evocative juxtaposition.

Also, by changing the framing, the colour alley tells you more about the black and white photograph, so you complete the picture by placing him in that alley and imagine where he was photographed in 1985.

It gives you such lushness of context - such a rush of colour especially against the starkness of the black and white photographs.

After I exhibited *The Main* in Paris, I said in an interview with *Le Monde* something I still believe in. 'For me, black and white photographs seek to the sacred - they leave a lot to our imagination in the same way that faith demands of us that we accept. By removing colour and suggesting that there is information in the darkness, it forces you >

< to accept that something may or may not be there.' Colour puts everything on the table. We are overwhelmed with colour in our everyday.

I abruptly stopped making black and white photographs after that book. I made black and white photographs between 1980 until 1990 when I started working with video installation, and photography became an ingredient in something much larger. I started working in colour because it just made sense. That's what was needed. I was no longer interested in making these beautiful, chiaroscuro, black and white photographs. And I missed it. I missed it for a long time. I realized that I gave up a form of monastic practice, the period of waiting in the darkroom, the ability to change temperatures, to change highlights and shadows, so many elements – I still have a box of cutout dodging and burning tools.

A lost art, to most?

It's a lost art. Most people practicing photography today don't have that sense of loss. Don't have that sense of complexity and richness from a kind of meditative monastic practice.

There's alchemy involved?

Yes. So, my battle with colour: as a visual thinker yet someone who wants to seduce you through your feelings before I engage your intellect, I am interested in getting you to feel something first, and then to have a conversation about it. So, with black and white I could do that by understanding light, composition, playing with all those elements. But with colour, that was problematic, so I developed, over the last 10-12 years in New York, a colour palette. I am very happy to hear you say that you feel something when you look at the colour photographs that is parallel or besides what they contain as information.

I think about colour as an expressionistic kind of practice. When you look at the history of German expressionism, it was basically about how something feels, almost like the trauma of it; not just what it looks like, but to actually get inside of something. So colour becomes this expressionistic, almost like primal scream. I think about colour as the primary subject of colour photography. One last question about your forthcoming book.

Obviously, the major difference is with your use of black and white versus colour to capture the passage of time, but the first book is much more text heavy and as such, you seem in many ways a lot more present within the 1987 book, through your personal anecdotes and close attention to detail. Did you feel less present or differently present in the book that's coming out now?

Presence is definitely a question I am constantly dealing with. With the first book because presence was evident in all my stories, which meant my time there, my text, and also the other people that were present. The first book is really a book of portraits, with landscapes, alleys, buildings and vitrines to add texture. The new project is a kind of remapping and retracing. It's more about the signs, the murals, the trace of people and the poetics of light and landscape.

Is this what happens when we go home to find we have lost the connections we once had?

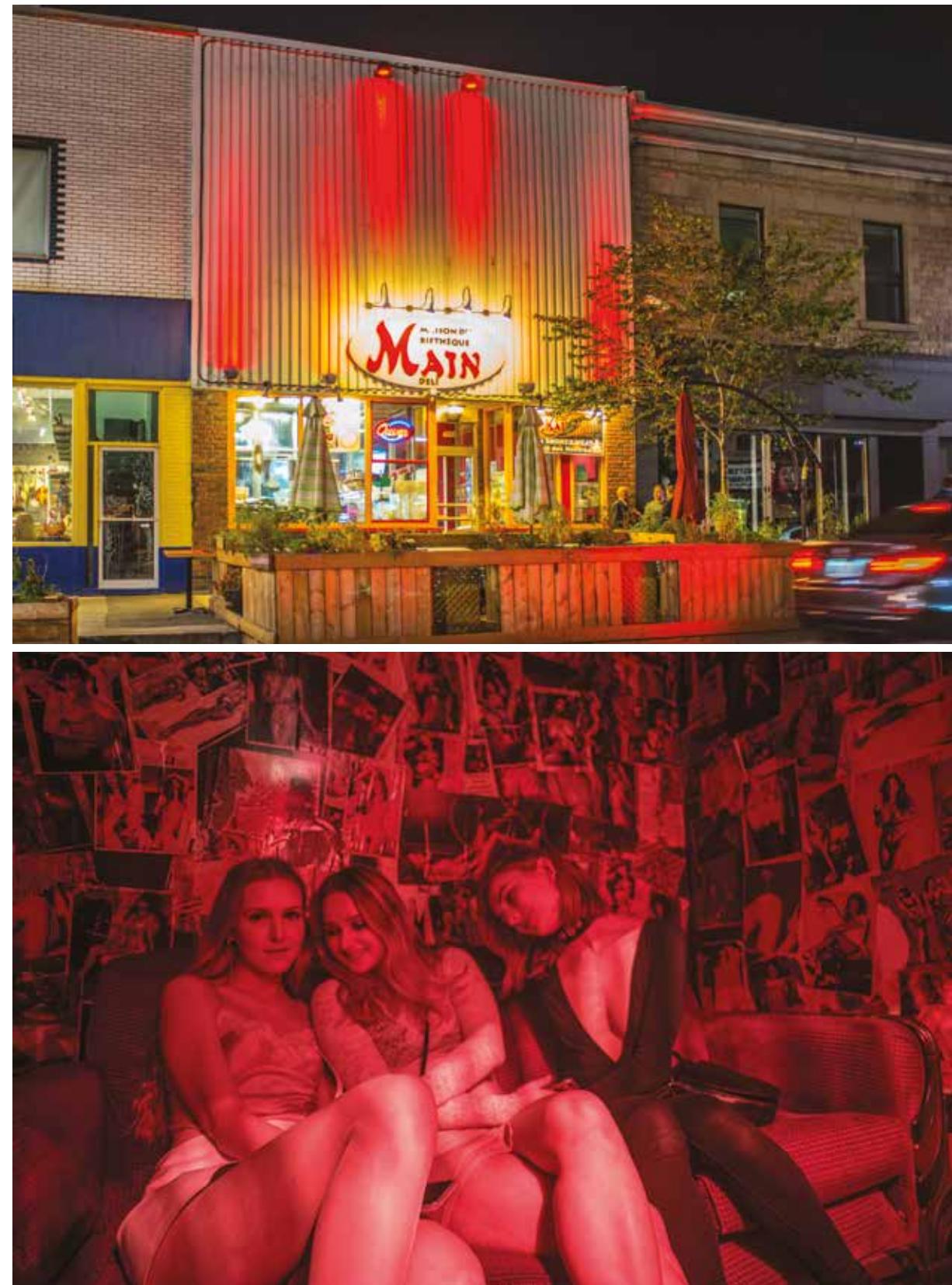
We no longer have the connections. Presence is replaced by absence, and the challenge is to make absence present. I think it reflects my own life over the last 30 years, as I become a full blown nomadic, global person, and it also reflects a kind of loss that happens when you lose that intimacy. I feel like I am making up for it with the world-weary, technologically savvy colour that I have developed and my ability to parachute into a city and capture its essence, without really running the risk of being like the kid on the block who is just sitting on the stoop.

I've thought about how could I make this new book more intimate, but it would have felt artificial. It seems to me that what you convey is the residual intimacy and connection of somebody who is home yet not at home. To me, that doesn't seem like a false form of intimacy, just a different form of intimacy.

Many thanks Edward for talking to us. We are looking forward to your new publication and also to welcoming you to the UrbanPhotoFest.

Edward Hillel is the Invited Festival Artist at UrbanPhotoFest, where he will show his installation Thinking Machine (on display at MMX Gallery) and participate in the UPF's conversations and exploration of the urban topic. His exhibition will bring together selections of publications, workbooks, photographs, drawings, texts, audio and video pieces that provide visitors insight into the artist's process, and the wide range of media Hillel uses to approach the urban in his body of work.

Edward studied political science and philosophy and spent several years working as a community organiser before establishing his art practice. Born in Baghdad, Iraq, he has lived in Montreal and Paris, and is now based in Harlem, NY, where he is strongly involved in local art and community development, which has heavily influenced his recent work.





35 mm photojournalism

printed @ F5.6 for 9 sec.

girl's face dodged a bit

top right hand corner burned in for 20 sec
printed on Ilfospeed glossy 3

Contact sheet and negatives - do not have them but they are available
if needed

Shooting conditions: sunlight 9 pm F16 @ 1/250 sec
Minolta SRT 101 with 50 mm F2 lens.

The Photograph that Inspired Me

By Brian David Stevens

Telex Iran, 1980, Gilles Peress

In Telex Iran is a book published by French photographer Gilles Peress, a member of the *Magnum Photos* agency. I'm picking a particular image in that book to talk about for this feature, but really I'm talking about the book as a whole.

Individually the photographs are wonderful of course, but together they form a raging torrent of photography, immersive and deep.

Peress made the work in a five-week period during the seizure of the American Embassy in Tehran in 1979-1980, although he did not want to tell this story, or any story in fact.

Photographs rarely tell us the 'truth' (although often that is what we expect of them) but we can make 'truthful' photographs, and this is what Peress does. In fact, one of the first photographs in the book is a handwritten sign imploring journalists and film makers to 'tell the truth about Iran to the world'. Peress does this but it's not a simple truth, with answers and rights and wrongs.

The pictures are heavy, both in tone and content, complex and deep. Peress loosens the mooring ropes of traditional composition and frees himself to see at will, using reflections, angles and visual planes.

The picture I have chosen as an inspiration was taken in Tabriz, a city in North West Iran. It shows a demonstration in favour of the leading opposition figure Ayatollah Kazem Shariatmadari. It's the image on the cover of the book and probably the most famous from the series, but I could have honestly picked any one of these extraordinary photographs at random.

The image works well as a cover as it can be neatly halved, in fact compositionally it can be divided into four quarters. It shows a demonstration, the three faces in the foreground cropped almost violently, the lower faces at above the mouth. The upper face is a photograph on a demonstrator's placard, we only see his mouth and beard. People in the back ground observe and stare at the photographer.

There's tension.

There's paranoia.

The air is thick and humid, you can almost taste it as the frame sucks you in. A man with his arms folded looks directly at the camera, his face hostile and challenging.

Guns are visible at the top of the photograph. Although small their threat is real. They could easily pick off the photographer and you the viewer. The two figures in the foreground face each other, their eyes meeting, the boy on the righthand side of the frame, his shaved head a violence of scars.

Telex Iran for me was Peress' high watermark, or at least has been so far. You really do join him as he wanders the Persian streets, you feel the unease, and these are uneasy streets, these are uneasy times.

The pictures are close up, you are the outsider in the chaos, you can feel the breath on the back of your neck, you can feel the eyes upon you, you can be caught up by the energy in Peress' view, you are there.

They showed that photography could be complex, chaotic and still make complete and utter sense. This is photography made difficult, the changes that ran through Iran during this time of upheaval runs through these pictures as they swell and eddy. The pictures are never simple, never neat, often never fully resolved. Just like life itself.

View this image at: <https://tinyurl.com/y8bt13bs>
View the full set: <https://tinyurl.com/ydaokp5>

how we see
URBAN





< Theme Cover Amanda Eatwell

I Marco Caterini



2-5 Bas Losekoot

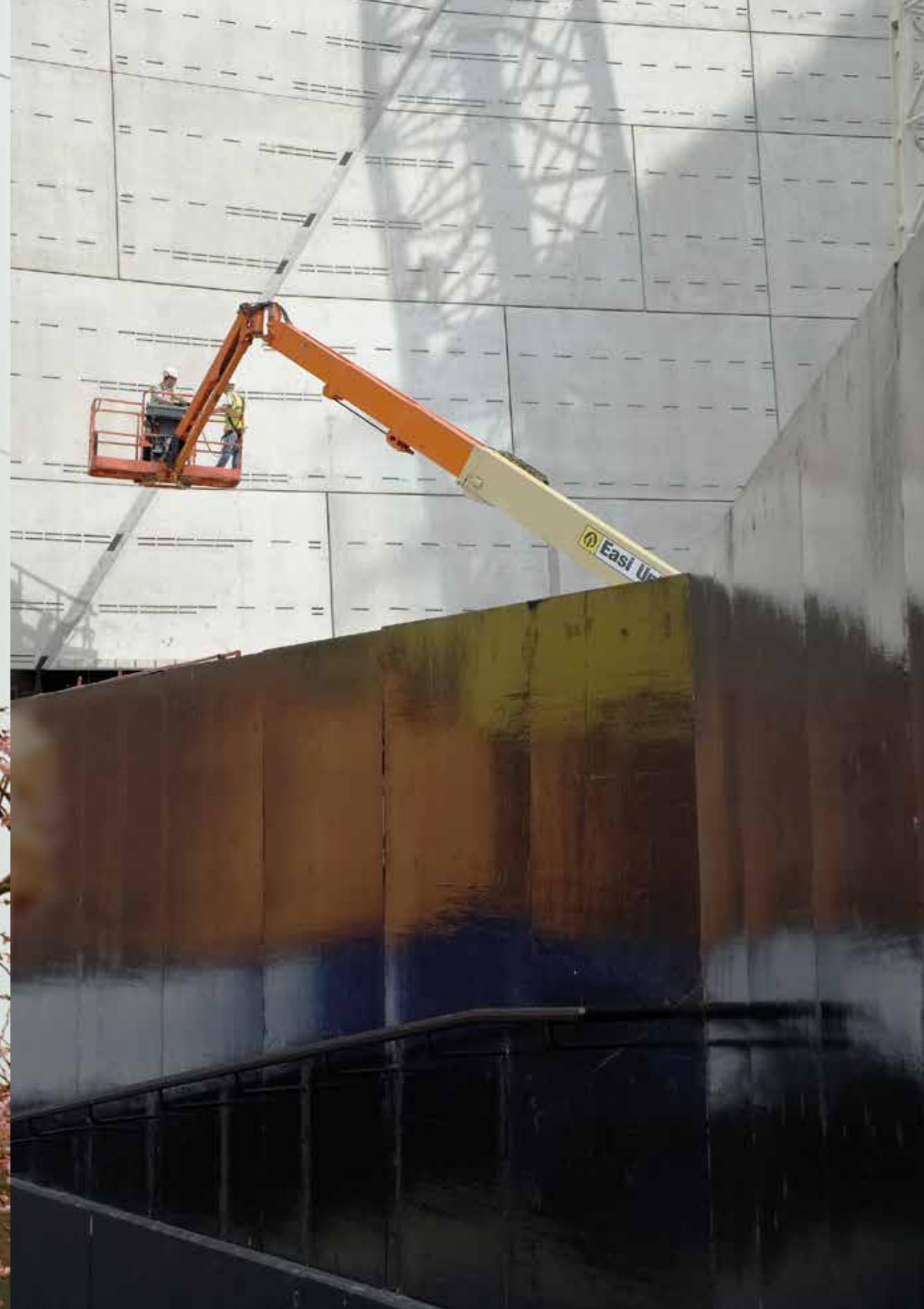


6 - 8 Michael Frank



9 Tom Gifford

10 Krystina Stimakovits





13 Steve Ferrier



14 Stephen Leslie



15 CJ Crosland



16 - 17 Dominic Teagle









26 Daniela White

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Theme cover: **Amanda Eatwell** Seeing Green. Forms part of a small collection, taken from a height of 350 metres from inside Tokyo's Sky Tower.

I Marco Caterini Hong Kong Financial District, Hong Kong, China 2014. From the series *The Generic City*.

2-5 Bas Losekoot New York, 2011, New York, 2011, São Paulo, 2012, Seoul, 2012. All from *In Company of Strangers*, a photo-essay providing insight in the psychological journey of commuters in modern megacities. Placing his camera in the liminal spaces of the city, Bas addresses the state of in-betweenness of the modern urban experience. With an intuitive eye, he observes the 'presentation of self' and 'micro-second meetings' that everyday urban encounters prevail. With cinematic apparatus, he successfully distils the extraordinary out of the banal; displaying an intimate thought-provoking vision on private lives in the public domain.

6-8 Michael Frank An excerpt from a Guardian article written by George Monbiot and published on November 15th, 2014 gave me the idea for this body of work.

Big cat sightings simply play on our will to believe. Every age has its paranormal phenomena, which reflect deep longings of which we may not be fully aware. The Victorians, afflicted by epidemics, which snatched away children and young spouses, lived in almost perpetual mourning. In the decades following the Second World War, during which we entertained an almost utopian belief in the transformative potential of the white heat of technology, sightings of UFOs and aliens, almost unknown in previous eras, multiplied. Over the past generation, our engagement with the natural world has collapsed. As the abundance and diversity of wildlife has declined, as our lives have become tamer and more predictable and our physical challenges have diminished, perhaps imaginary big cats answer an unmet need, releasing us from ecological boredom.

9 Tom Gifford Peckham

10&12 Krystina Stimakowitz Tate Modern & Streatham Hill

11 Debbie Green Year 2 Walk 17, from the series *Walks without a Dog*

13 Steve Ferrier NorthCirc. Gallions Reach

14 Stephen Leslie Silver Shoes

15 CJ Crosland From the series *Fishing With Dynamite*

16&17 Dominic Teagle *Edogawa Suburbs 1 & 2*
Both extracted from Dominic Teagle's photozine *Suburban East Tokyo*, published in 2017.

18-21 Antonio Chiorazzo From the series *Tubetopia*. On the underground people are forced to stay in a tight space next to each other, and, even though it's only for a short time, they share unique experiences that will vanish forever once they leave. Sometimes they withdraw into a mental space that connects them to a place outside, maybe where they were only five minutes before or where they are heading, or an imaginary place where they feel safe and protected. A few search for absent glances, looking for improbable contacts, others talk to their traveling partners without a care for who might be watching or listening. I have visually disconnected passengers from the physical space they are immersed in, highlighting details that belong exclusively to their intimate dimension. Furthermore, the dark background brings the characters into a neutral space with the intention of reducing the influence of the frame on the image. Furthermore, the dark background brings the characters into a neutral space with the intention of reducing the influence of the frame on the image.

22-25 Yanina Schevchenko From *Welcome to gas capital of Russia*. The city of Novy Urengoy is situated in Western Siberia, 60 kilometers south of the Arctic Circle. It is often called the capital of Russian gas production. The city was founded in 1975, when the drilling of the first well was completed. In 2013, total gas production in this region had reached 6.5 trillion cubic meters; this is the world record for the production of gas from one field. Novy Urengoy currently yields 74% of Russia's total natural gas production. Welcome to gas capital of Russia observes small, commonplace everyday pleasures of the city. In this economically harsh time for Russia, this is a city where people can still feel safe and secure and be confident about what the future will bring.

26 Daniela White Deptford - New Urban Landscapes

Backflip cover: **Pamela Aminou** Unity, from my *Dark Hope* series, which explores our feelings towards oneself and hope.

The theme for the next issue is MEMORIES
www.londonphotography.org.uk/magazine/submit



Pamela Aminou

back FLIP

**EXPOSURE
EVENTS
EXHIBITIONS
BOOK REVIEWS
TURNING POINT**

What is urban photography?

By Paul Halliday

There has been a considerable amount of energy, of late, expended on defining 'documentary', 'fine art' and 'street photography'; most of which has been spectacularly unsuccessful, more often than not relying on the conceptually lazy and ineffectual approach of creating a linguistic and definitional binary. This goes something like: 'documentary photography is ...' (followed by a list of practitioner's names). Or, 'street photography is ...' (followed by yet more names) And once we know 'what is', and what 'is not', a plethora of statements, manifestos, declarations ensue, accompanied by tantrums the like of which would have made a young Medici prince blush.

The point here is that such definitions are both arbitrary and relational in that some self-appointed 'expert', sometimes with an institutional axe to grind, mates to promote, or legacy to preserve, will keep repeating and defining the mantra with clockwork regularity; and eventually people start to believe that is the most useful or 'best' definition. And as it was with Galileo, the Renaissance astronomer and paradigm-shifting scientific 'heretic' who so effectively challenged the received world-view of the religious and political establishments; so it is with photography. When it comes to defining things, there is something implicitly paradigmatic at play.

Definitions are slippery, and inevitably something has to give. But paradigms are also policed. Not always in the overt Orwellian sense, but sometimes with a subdued ideological fanaticism bordering on individual and collective pathology. And so it is with photography. Take street photography in the UK. We have witnessed all sorts of struggles to define what more than one commentator has described as 'the soul' of the genre. And writing as an urban photographer with a practice not exclusively, but significantly concerned with contemporary street life, I know just how utterly meaningless it is to try to distil the essence of these intersecting fields of practice into one monstrous singularity. This is not just utterly pointless, but also intellectually duplicitous.

Anyone who has worked on an immersive street photography project, over time, and with an involvement in the social fabric of locality and space, will know something about that locale. This knowledge will not necessarily reveal itself to the photographer as a sudden, life-changing epiphany, but rather, it is likely to be through a gradual, incremental realisation that streets are inextricably linked to a much wider cultural canvas, be it historical, geographical, architectural or political. Streets, by their very nature are, as the urban theorist and activist Jane Jacobs pointed out, places of intersection, flow and flux. And so it is with urban photo-



Paul Halliday, Brighton, 2015

tography. What can we learn from the jumbled-up mess that is now so evident within the internece ideological land-grabs that so many groups of street photographers are currently involved with? Well, for a start, we can recognise that mediocrity has its own logic, its own volition and its own set of definitional concerns. I would argue that one of the most invidious developments within UK street photography has been the creeping corporatisation of such visual practices over the last decade. The more it tries to define itself, the more detached it becomes from meaningful, socially-engaged practice. Some of my research as an urbanist has been concerned with the 'Hoxtonisation' of London.

Look at Brick Lane, and look closely. Look at Brixton. And look again. What do we see reproduced in these spaces? We see art-washing and forms of cultural separation - segregation, if you will. We see disenfranchisement and disinvestment, and across London, we see a tower block burning. We see a new type of photographer that thinks of the urban realm as a 'hunting ground', or as a playground where premium-marketed camera fetishism can interweave with all things hipster, reversed baseball caps and skateboards. We hear street photography back-room pub historians extolling the virtues of setting one's mind free from intellectual engagement; where theory and research are framed

contemporary and historic visualisations of city spaces. It is closely related to urban research and reflects many of the themes explored by sociologists, cultural theorists, artists, anthropologists, geographers, historians and writers concerned with the story of the city.

Why is it important to have such a definition? Well, I have been teaching and researching urban photography now for over thirty years, initially through practice, then as a research fellow, and then as course leader of the MA Photography and Urban Cultures at Goldsmiths University London. What have I learnt over the years? For the purposes of this conversation, three things. Firstly, urban photography has an acute awareness of its relationship with other forms of urban research and visual practice. It speaks to and learns from related disciplines across the humanities. Secondly, urban photography recognises the centrality of ethical discourse. It doesn't shy away from political and social comment. Indeed, its origins in the UK attest to a direct engagement with the conditions of urban change. Thirdly, urban photography is not 'one thing'. It might be more usefully thought of in the plural form as 'urban photographies'. So whilst the definitional thought-police of mainstream street photography are out there lurking, patrolling the boundaries and building yet more walls to keep people both in and out; contemporary urban photographies think of ways to become more inclusive, to reject the corporatist rise of *optical misanthropy*, to become more diverse and relevant to the conversations we are having about the kind of societies we live in, and ultimately, the kind of communities and neighbourhoods many of us would wish to live in.

Architecture, Photography, and the Urban Future

By Peter Luck

'From its earliest days photography has been closely tied to architecture and that relationship continues. Architecture, as the making of the physical setting of our lives, is inseparably bound up with the matter of urban futures, so architectural photography is a key ground for thinking about photography's potential for orienting to the future.'

Evidences, no matter that they have survived into the present or appear set to continue into the future, originate in the past. Photography is, in its nature, evidential. When the shutter closes the image gained is of a past actuality. On the closing of the shutter future becomes past. There is no now.

But this is too absolute. We think in and of the present, an extended now that embraces a past: 'nowadays' (in the digital era, since 911, since the referendum, etc) - and a future: 'what do we do now?'

So, confronted with an increasingly unequal society in an urban realm that is slipping out of democratic control, what do we do now? And whatever answers are proposed, wherever they come from, does photography stand aside and pursue other concerns (and there are many of

them) or does it engage with the question?

The answers to that will, of course, be individual but supposing one answers 'yes' to engagement, the next question is 'how?' and that question breaks down into myriad lesser but essential questions such as: to what end?... to the advantage of whom?... to contribute to a limited discourse?... or to reach a public?... by what channel?... and is this a genre (with territory and definition to defend)?... or is it an attitude (or set of attitudes) that denies genres? The answers may lie in social (economic, political) practice but to play its part, how does photography as a recorder of past evidences cope with orienting itself to the future?

Any act of building, or of destruction and renewal, at any scale, from the domestic to the infrastructural, conditions the future, sets limits, opens and

closes possibilities. As a building continues standing so it continues offering possibilities not all of which are taken up, so without renewal, it still offers an opening to change.

From its earliest days photography has been closely tied to architecture and that relationship continues. Architecture, as the making of the physical setting of our lives, is inseparably bound up with the matter of urban futures, so architectural photography is a key ground for thinking about photography's potential for orienting to the future.

The profession of architectural photography might be said to address four demands: the desire of architects and their clients to publicise their works and build their reputations; the call from contractors and suppliers to illustrate and encourage the use of their skills and products in building; the

need to visualise for the readers of architectural publications the appearance, organisation, detail and significance of chosen buildings; and to offer a critique, probably in broader terms, of the successes and failures of buildings and the urban realm. The list is incomplete and the boundaries are fuzzy but clearly the last two demands are particularly relevant here.

Since the mid-nineteenth century the urban scene has been one of constant and fundamental change. Photography has worked in response, often concentrating on loss (for instance the *Society for Photographing Relics of Old London*) but also monitoring the complete process of renewal as Marville photographed Paris before, during and after the destruction of old quarters and the construction of the new Haussmann boulevards, a far from un-contentious process. The old quarters were filthy and decrepit but could be hospitable to the marginalised.

After WW2 in Britain, bomb damage and poor housing conditions were documented until the 1970s, underlining the need

for reconstruction and social housing. This practice entered into architectural photography as it paid attention to the way in which people occupied and used space, rather than concentrated solely on proportions, materials and the elements of architecture. Often, in the work of those such as John Donat, Tony Ray Jones or Peter Baistow, this could expose the inadequacies of otherwise elegant designs or show how people made the best of unsympathetic environments. Always such work underpins the questioning of existing practice, making visible, evident, what might from elsewhere seem to be a statistic or an ideological posture.

Photography also supports the questioning of existing practice in any one cultural situation by bringing visual awareness of possibly relevant practices elsewhere in the world. This may often be confused with the search for the sensationally different. It is up to the reader to recognise the distinction.

One popular sensationalist work has been the cultural quarter of Valencia. Calatrava's buildings

are usually depicted in isolation and stark abstraction. In a recent survey of the photographic career of Gabriele Basilico there are four photographs of Valencia, year 2000. The first looks over the cultural quarter: two expressively sculptural buildings flank a wide rectangular pool. People drift through an expansive scene of walkways, terraces and bridges. The second is in an old quarter of the city. It is close-built and decayed. A demolition appears to have been halted some while ago. The third shows barrack-like flats standing behind a row of single storey workshops perhaps early twentieth century. Whether they are still in use is uncertain. The fourth shows a brand-new promenade facing the sea, with regularly placed palm trees. It extends further than the last apartment blocks and stops abruptly, incomplete, before the scrubland where the photographer is standing.

The popular image is given context. This is the situation we have. Is it what we want? Or need?

What do we do now?

'Any act of building, or of destruction and renewal, at any scale, from the domestic to the infrastructural, conditions the future, sets limits, opens and closes possibilities. As a building continues standing so it continues offering possibilities not all of which are taken up, so without renewal, it still offers an opening to change.'

EXHIBITION HIGHLIGHTS

Torbjørn Rødland: The Touch That Made You This Norwegian born but LA-based photographer creates portraits, still lifes and landscapes, which simultaneously inhabit, defamiliarise and disrupt the realm of the everyday. Depicting situations that can appear overly familiar, Rødland's photographs reveal an underlying lyricism and poetic language that result from the artist's reconfiguration of the diverse material and media that surround us. Until 19 Nov at The Serpentine Gallery, Kensington Gardens, London W2 3XA

North: Fashioning Identity Featuring contemporary photography, fashion and multimedia work, alongside social documentary film and photography. It highlights how the realities of mid-20th century life in the north of England continue to influence new generations of photographers, artists and designers and will feature work from artists including Corinne Day, Jeremy Deller, Paul Smith, Stephen Jones, Shirley Baker, John Bulmer and Peter Mitchell. 8 Nov 2017-4 Feb 2018 at Somerset House, East Wing Galleries, Strand, London WC2R 1LA



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

Thomas Ruff: Photographs 1979-2017 For almost four decades Thomas Ruff has investigated the status of the image in contemporary culture. This exhibition will draw from the full range of his output: from his acclaimed Portraits - passport-style portraits, reproduced on a huge scale and revealing every surface detail of their subjects, to his most recent press++ photographs. Until 21 Jan 2018 at Whitechapel Gallery, 77-82 Whitechapel High St, London E1 7QX

Instant Stories: Wim Wenders' Polaroids A rare opportunity to see the personal and previously unseen Polaroid work of Oscar-nominated filmmaker, Wim Wenders. Instant Stories presents over 200 of Wenders' Polaroids encompassing portraits of cast and crew, friends and family, behind-the-scenes, still-lives, street-photography and landscapes. Until 11 Feb 2018 at The Photographers' Gallery, 16-18 Ramillies St, London W1F 7LW



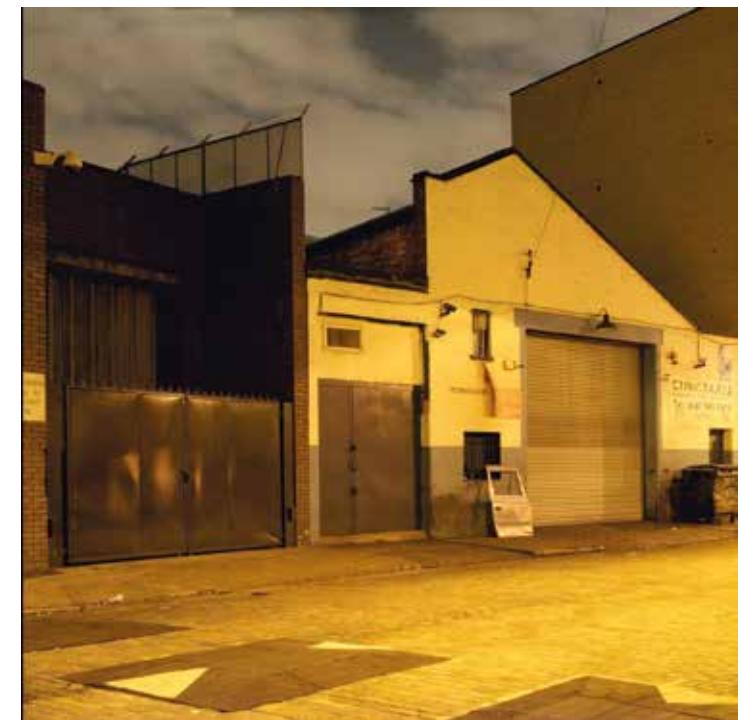
Wim Wenders, Sydney ©Wim Wenders, courtesy Wim Wenders Foundation

ISelf Collection: The End of Love This display takes its name from Lebanese artist Akram Zaatari's series, The End of Love (2012), comprising 48 portraits of mainly brides and grooms taken in the 1960s and 1970s. He is joined here by nearly 30

other international artists. Until 26 Nov at Whitechapel Gallery, 77-82 Whitechapel High St, London E1 7QX

Nadav Kander: Dark Line, The Thames Estuary Kander's ongoing series, Dark Line - The Thames Estuary, is a personal reflection on the landscape of the River Thames at its point of connection with the sea, through atmospheric images of its slow-moving dark waters and seemingly infinite horizons. Until 13 Jan 2018 at Flowers East, 82 Kingsland Road, London E2 8DP

Illuminating India: Photography 1857-2017 Shortly after its invention in Britain in 1839, photography arrived in India. It was used by the British as a tool to document and exert power over the people, architecture and landscapes of the subcontinent but it also became a medium for Indians themselves to express their unique experiences of the country. This ambitious survey of the development of photography in India brings to light the previously overlooked Indian photographers who worked in parallel with their foreign counterparts from the 1850s onwards. Until 31 Mar 2018 at The Science Museum, Exhibition Road, London, SW7 2DD



Hackney by Night ©David George



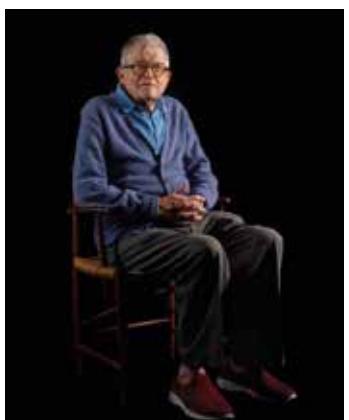
Self-portrait with dogs, c.1870 ©Trustees, Maharaja Sawai Man Singh II Museum, City Palace, Jaipur

Taylor Wessing Photographic Portrait Prize This is the leading international photographic portrait competition, celebrating and promoting the very best in contemporary portrait photography. The Prize has established a reputation for creativity and excellence, with works submitted by a range of

photographers, from leading professionals to talented amateurs and the most exciting emerging artists. Until 8 Feb 2018 at The National Portrait Gallery, St Martin's Place, London WC2H 0HE

David George: The Broken Pastoral This work is all shot at night with little or no additional light provided by the artist. Although the exhibition's title refers to a longing for a return to a bygone era it is not intended as a lament for something lost, but more a celebration of what has been created, and the interventions that have replaced the old pastoral. Until 17 Nov at Sid Motion Gallery, 142 York Way, London N1 0AX

Stan Firm Inna Ingan: Black Diaspora in London, 1960-70s Works from the 1960s and 1970s by eight photographers who documented Black communities in London: Raphael Albert, Bandele 'Tex' Ajetunmobi, James Barnor, Colin Jones, Neil Kenlock, Dennis Morris, Syd Shelton and Al Vandenberg. The photographs reveal the varied experiences of individuals who travelled from the Caribbean and West Africa to live in London. Until 19 Nov at Tate Britain, Millbank, London SW1P 4RG



Catherine Opie, David 2017 ©Catherine Opie, Courtesy Regen Projects, LA and Thomas Dane Gallery, London

Catherine Opie: Portraits and Landscapes A presentation of new work from Opie's ongoing series Portraits and Landscapes which draws inspiration from Old Master European portraiture and historical landscape photography. Their formal classicism and technical mastery immerse the viewer creating intimate studies of her friends and creative circle. Until 18 Nov at Thomas Dane Gallery, 3 & 11 Duke Street, St James's, London SW1Y 6BN

MEMBERS' EXHIBITIONS



of England Academy, Queen's Road, Clifton, Bristol BS8 1PX

Daniel Loveday in Here's Looking at You In parallel with the Taylor Wessing



©Daniel Loveday
Photographic Portrait Prize exhibition touring from the National Portrait Gallery, Kent-based artists and photographers show and sell work around the theme of portraiture. Until 19 November at The Front Room, The Beaney, 18 High Street, Canterbury CT1 2BD



©Ingrid Newton

Ingrid Newton in Royal West of England Annual Open (Bristol) Ingrid has two works selected for the renowned RWA Annual Open Exhibition which returns for its 165th year with a stunning variety of work. This dynamic and varied exhibition showcases a wide range of mixed media works. Until 3 December 2017 at Royal West



©Kevin Newman

C J Crosland Playing With Perception

Self-published

Reviewed by Benjamin Szabo

We humans are blessed with a multitude of senses that provide us with data to understand the things around us. Our interpretation of this data is our perception and our way of experiencing the world. Visual arts, including ph



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

ARTICLE

International Urban Photography Summer School: a Review

by Gill Golding

Established in 2010 the International Urban Photography Summer School offers an annual intensive two week programme designed for photographers, artists and researchers whose work address notions of urban space and culture. Following an interdisciplinary approach, it offers students a structured framework of theoretical talks, discussions and debates, visual presentations, critiques and assignments.

As Chair of London Independent Photography, it was with tremendous pleasure that I gained the opportunity to work closely with five of our members during the International Urban Photography Summer School during a two-week period in August.

The course is convened by Paul Halliday who, as well as being the Chair of the Urban Photographers Association, is the convenor of the MA in Photography and Urban Cultures at Goldsmiths. As the Organiser and one of the tutors on the course, my role included the organisation of the curriculum, timetabling and liaison with participants both before and after the course. The group was particularly diverse, spanning a wide age range and encompassing artists, photographers and academics at all levels of their practice - and participants arrived from places that included Beijing, Mozambique, Austria, Turkey, Italy, Rotherham and London - but what everyone had in common, was

a desire to expand their understanding and practice within the field of urban photography.

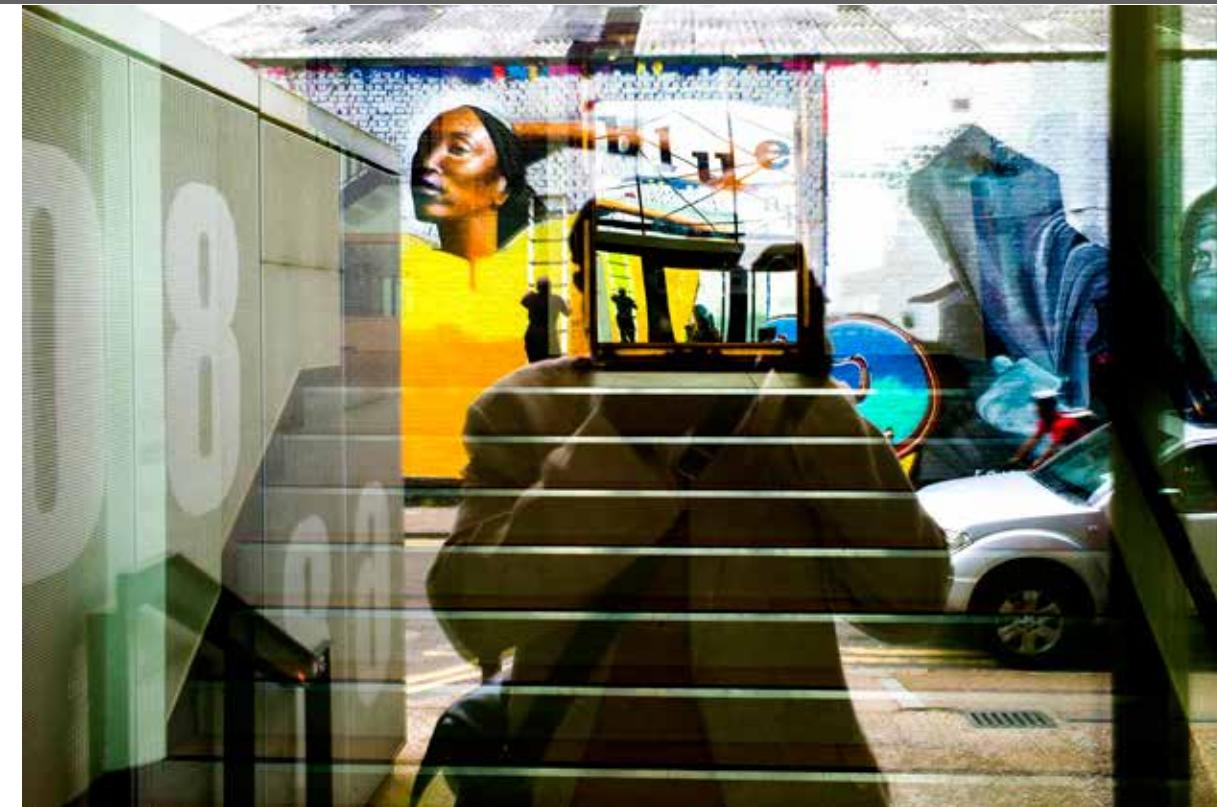
The course is structured so that the first week is highly intensive and addresses themes such as Urban Landscape, Architecture, Objects, the Street and Portraiture with lectures followed by walks and the making of images related to the theme. This is an opportunity for participants to try out new ideas, move away from their comfort zone and attempt things they would never normally do. The reviews that follow, offer a discussion about the work, ideas to consider for the future and suggest references for those that wish to explore themes further.

Throughout the course we walked! We walked through Greenwich Peninsula, Soho, Deptford, Brick Lane and enjoyed a day trip to Brighton, all the while enjoying conversations, making work and extending perceptions about the landscapes in which we found ourselves.

Throughout the second week of the course, the participants created their individual visual projects, with most of the group producing a set of between 5-10 images. We were thrilled with the quality of the work the group produced, which in every case addressed several of the themes we had introduced.

The five members of London Independent Photography produced some outstanding work during the course which raised questions about people, landscapes and communities. Each member of the group challenged themselves to attempt different styles of photography, which despite on occasion being uncomfortable, encouraged some fascinating insights and interpretations that raised questions about the city and its communities.

I sincerely hope that our members gain an opportunity to show their work to other LIP members during the coming months! They did LIP proud!



© Sabes Suganasabesan



© Mo Greig

Turning Point

A Series of Incidents and Opportunities

'SPACE OF BECOMING' by Jessie Martin



'I never truly considered the impact my socialised identity had on a photographic process conducted in public space.'

Although I'm a street-based photographer, I have often felt uncomfortable applying the term 'street photographer' to myself. The photographers I've associated with the genre are distinctly bold, assertive and confrontational: there is a confidence in occupying public space and assuming the right to photograph. It requires a dual identity of bravado and invisibility. I struggled to see my place within the predominantly male genre, trying to adapt my photographic approach to match the photographers I admired. Photographic approaches are the result of direct experience, and the street photographer's images represent the extent to which freedom of movement can be enacted. When attempting to fit into my perceptions of the genre, I never managed to ignore the effect of my own presence and photograph people and places without regard for position, identity or privilege.

Over the last two years of the Photography and Urban Cultures Masters programme at Goldsmiths, University of London, I've embraced that unease. Studying in a sociology department has undone and reconfigured my viewpoint. I've enjoyed the process of theory informing practice ever since my undergraduate degree; reading theory has enabled me to contextualise my images in the real everyday spaces that fascinate me.

It wasn't until starting my Masters that I learned to place myself within my work. Until that point I never

truly considered the impact my socialised identity had on a photographic process conducted in public space. When a point of view is prioritised it's important to acknowledge the subjectivity in that position, and the social conditions that have constructed it. During the last two years I've realised the extent to which a street-based photographic process is an active relationship between place and photographer. My practice gains vitality and utility as I learn how the act of appropriating people and places fits into a wider awareness of how we embody the 'social' on either side of the lens.

I now realise that the reasons I felt unsure about my role as a photographer can be powerful when explored as part of the process. Instead of aiming for the confidence and protection of invisibility, I see the value in a consideration for ethics that requires me to evaluate and question myself as I photograph. Reading the landscape should be a reflexive process. When the embodied presence of the self is acknowledged, the photographic process is added to by further shifting the dynamics and possibilities of interpretation. Having now completed my MA, I've been selected to attend the Visa pour l'Image International Festival of Photojournalism under the Canon Student Program. Understanding my role within the image making process, I have learnt to value and enjoy my photographic practice; I'm excited to explore future subjects and contexts, leaving behind fixed notions of genre.

Contributors

Pamela Aminou is a fine art photographer. The images she creates allow her to explore emotions and transcribe the beauty of the world around her in an aim to better understand her reality. www.longexposureimages.wordpress.com

Marco Caterini is a visual artist and independent photographer born in Arezzo (Italy). He studied in several Italian and British institutions, including the University of Siena, the London College of Communication and Goldsmiths College where he achieved a Master of Arts in Photography and Urban Cultures in the Department of Sociology. www.marcocaterini.com

Antonio Chiorazzo (a.k.a Romeo) is an Italian photographer based in London and currently working on his new project *Tubetopia*. Further details of the project can be found at: www.romeosphotography.com

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

Amanda Eatwell is a freelance photographer whose main specialism is portraits. However, when time permits, she loves to capture something unique from everyday observations: quickly creating compositions from a spontaneous reaction to what she sees before her. www.amandaeatwell@me.com

Steve Ferrier is a photographer poking about in the present landscape. stuconflo.tumblr.com & www.flickr.com/photos/stuconflo

Michael Frank is a commercial photographer with over 30 years of experience. Michael completed an MA in Photography and Urban Cultures at Goldsmiths, University of London, in September 2011. In 2012 Michael was shortlisted for the Leica-Oskar-Barnack Award, and has twice been Overall Winner of the Wellcome Image Award. www.mickfrank.com

Tom Gifford is from Warwickshire and studied Art & Visual Culture in Bristol in the late 1990s, before becoming a graphic designer. His photographic work is heavily influenced and informed by his years as a graphic designer and by his art education. Tom's work is predominantly based in urban landscapes, and often features geometrical and graphical compositions. www.tomgifford.co.uk

Gill Golding is an urban photographer whose visual research interests lie in the field of post-industrial cities. Gill is Chair of London Independent Photography, Organiser of the International Urban Photography Summer School and a Visiting Research Fellow at Goldsmiths. www.gillgoldingphotography.com

Allan Grainger uses the constructed tableau form to investigate and arrive at an understanding of the urban environment today. His images are temporal studies of a place, over several hours or days, that are initiated by a psychogeographical encounter. Allan is a

member of the Urban Photographers Association. www.allangrainger.com

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Juliana Mulvany used to be an engineer who travelled the world building water treatment plants before she settled in Brighton 10 years ago. When a change in personal life led to a change in professional life, she taught herself photography and acquired an Associateship of the Royal Photographic Society. www.julianamulvany.photography

Anthony Palmer is a photographer and video film-maker working across architectural and urban landscape projects. He leads architectural photo walks and building tours for the Royal Institute of British Architects and holds an MA in Photography and Urban Cultures from Goldsmiths, University of London. www.anthonypalmer.me

Yanina Shevchenko is a visual storyteller working on long term independent projects using photography. She has devoted herself to the explorations of social issues and relations between the past and the present in post-Soviet countries. www.yaninashevchenko.com

Brian David Stevens is a photographer based in London UK. He has been published and exhibited worldwide. His portrait of Wilko Johnson is in the National Portrait Gallery and his portrait of Jock Scot is in the National Galleries of Scotland Collection. He is currently working on a project about the Grenfell Tower fire. www.briandavidstevens.com

Krystina Stimakovits is a London based photographer with a background in fine art, international development and independent film. www.stima-images.com

Anita Strasser is an urban photographer/visual sociologist based in south-east London, currently doing an AHRC-funded PhD in Visual Sociology at Goldsmiths. Her main research interests are the everyday practices of urban communities, the regeneration and gentrification of cities, the representation of class, visual research methods, and participatory photographic practice.

Sabes Sugunasabesan is a UK-based photographer and artist who was born in Malaysia and grew up in Sri Lanka. He photographs urban landscapes, people portraits in cities and home. He uses photography as an exploration and expression. Sabes has exhibited his work in Toronto and London. *Instagram: sabessuguna*

Dominic Teagle is a photographer and photozine maker. His current work is survey photography intended to examine spatial and economic conflict in late-capitalist urban systems. www.domeagle.blogspot.co.uk

Edith Templeton has been taking photographs seriously for about ten years and tries to bring out shape and colour in everyday surroundings. She is particularly keen to show the hidden poetry of Brutalist buildings. She lives and works in London. www.tinyurl.com/jc6ex9r

Daniela White is a practising artist photographer, who explores the urban environment through the visual language of colour, light and abstraction. She focuses on the shaping of the urban landscape driven by the architecture of new developments, transforming London's identity. Daniela regularly exhibits and sells her work. www.danielawhite.com

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