

LIP CHRONICLES:

LIFE UNDER LOCKDOWN

2020

Photography is essentially an empirical medium that is centred on what ‘comes out’. This can rarely be accurately predicted, making it slippery and exciting at the same time because what ‘comes out’ may be more interesting than what was foreseen. Being open to, and recognising the possible merits of unpredicted outcomes, makes it a most formidable medium with infinite creative and expressive possibilities.

Coincidentally, we are all currently facing a situation that we cannot predict the end result of- in other words, what will ‘come out’. The future is being defined by the present, and we do not know what it will be.

Attempts to critically evaluate a photograph can be complicated and frequently inconclusive, so I decided that my response to the images selected and laid out should be visceral rather than objective.

I am not reviewing these photographs from a genre perspective - even if that was a good thing anyway. It is more: how do I respond to these many wonderful images as descriptions of, and meditations on what we are all going through as individuals as well

as citizens - as a society? Should I assess, or should I feel? We are all living through these strange and worrying times together, as well as isolated individuals.

As there are probably as many approaches as there are contributors, *LIP Chronicles* is almost certainly greater than the individual parts; resulting in a visual patchwork made up of *windows* of things happening ‘out there’ and *mirrors* reflecting the inner personal effects of the pandemic.

As a photographer you have to point your camera at things that actually exist. You therefore, have a marvellous opportunity to interpret the world *for yourself* rather than represent the ideas and prejudices of others. And this LIP project exemplifies this.

Almost every photograph we take is an historical document the second after it is made, whatever our skills or experience with the medium may be, so this collection takes on the significance for future generations of a kind of Bayeaux Tapestry.

From documentary to still-life, from multi-media to objets trouvés; it is all here. But the collection melds

together beautifully. It feels inclusive. In no way is it overtly intellectual or self-indulgently ‘arty’. Some of the pieces may be challenging, but in an accessible way. The current mantra is: we are all in it together. And photographers all over the country are playing their part by collaborating in initiatives like *LIP Chronicles*.

London Independent Photography was conceived here in Derbyshire, primarily by two women, Janet Hall and Virginia Khuri with collaboration at its core - certainly not a camera club in the traditional form! Who would have thought then that this metropolitan based group would still be active 33 years later, and still made up of committed collaborators?

But then, who would have thought that the UK would have left Europe and be run by another Old Etonian.....

Paul Hill
September 2020
Bradbourne, Derbyshire

www.hillonphotography.co.uk

FOREWORD

EXHIBITED
MEMBERS

Adam Adamis
Alan Larsen
Amanda Eatwell
Amy Adams
Andrew Wilson
Angelika Berndt
Angus Stewart
Anna Lerner
Anne-Marie Glasheen
Anthony Tyley
Arun Misra
Astrid Schulz
Astrid Zweynert
Austin Guest
Barbara Luckhurst
Brendan Delaney
Brian Pomeroy
Camilla Broadbent
Carole Rawlinson
Caroline Faser
Chris Jepson
Chris Moxey
Christopher Richard Burke
CJ Crosland
Clare Park
Claudiu Burlacu
Colleen Rowe Harvey
Craig Humphreys
Danilo Leonardi
David Bevan
David Malarkey
David Mooney
Debbie Smyth
Debbie Green
Dineke Versluis

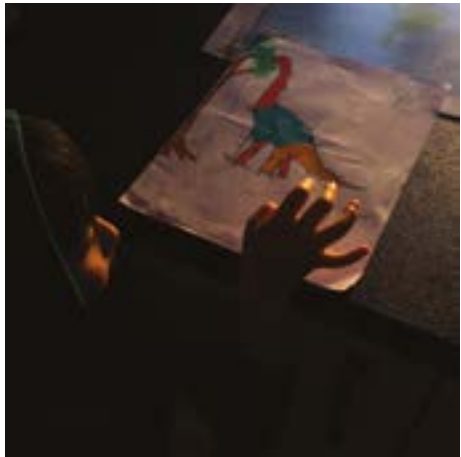
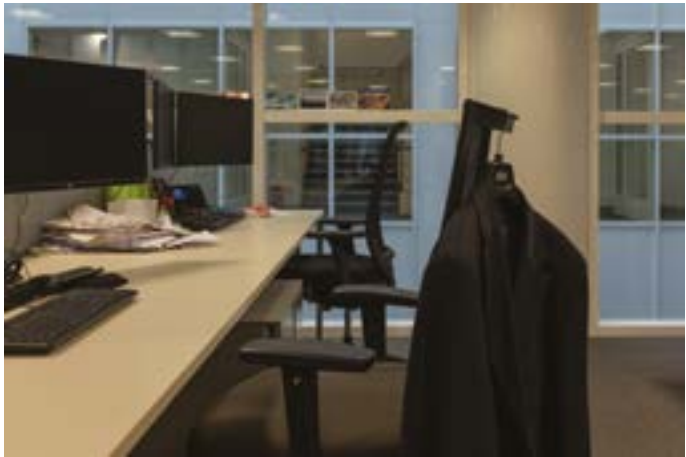
Frederique Bellec
Geoff Titley
Geraint Roberts
Gordana Johnson
Graham Bridgeman-Clarke
Graham Land
Hady Bayoumi
Heather Martin
Héloïse Bergman
Ian Welsby
Ingrid Newton
Jan Cylwik
Jane Ross
Janet Nabney
Jeannette Josse
Jenny Burrows
Jenny Nash
Jim Paterson
Jo Stapleton
Joanna Furniss
John Kelly
Jon Davies
Jonathan Taylor
Jonny Baker
Judy Harrington
Julian Sainsbury
Juliet Ferguson
Juliette Wiles
Kate Wentworth
Kathryn Alkins
Kevin Newman
Kyun Ngui
Len Salem
Liz Devonshire
Liz Thomas

Nicola Morley
Omar Parada
Paul Morris
Paul Plummer
Paul Rawkins
Paul Wells
Pauline Moon
Popi Tsoukatou
Pupak Navabpour
Quentin Ball
Raphael Schutzer-Weissmann
Rashida Mangera
Ray Higginbottom
Ray Knox
Richard Earney
Richard Sambrook
Robin Barr
Roland Ramanan
Sabes Sugunasabesan
Sabrina Merolla
Sam Tanner
Sandra Roberts
Sarah Hickson
Scott Dickson
Sean McDonnell
Shaun Waller
Simon Roth
Simon Taylor
Sofia Milsom
Sonia Davda
Stephen Nussey
Steve Ferrier
Steve Jones
Sue McGilveray
Sue Oakford

Dorota Boisot
Edith Templeton
Edmond Terakopian
Elizabeth Brown
Emma Mowat
Eva Turrell
Eve Milner
Francesco Marchetti
Frank Orthbandt
Frankie McAllister
Fred Kavalier

Marco Ruggeri
Maria Tomas-Rodriguez
Mary Lynne Ellis
Mary Thompson
Max Harlie
Mechthild Belton
Mieke Douglas
Mira Joshi
Naomi James
Natalia González Acosta
Natalie Robinson

Sukhy Hullait
Suzanne Sullivan
Ted Kinsey
Terence Lane
Tim George
Tom Hancock
Tommaso Carrara
Tony Hale
Tony Nicholls
Yas Crawford
Zoe Sashin



WEEK 1

23 March

Marco Ruggeri
Let's Do This.
www.marcoruggeriphotography.com

Francesco Marchetti
Last Day in the London "Square Mile."
www.fmarchettiphotography.com

Barbara Luckhurst
Locked Down, Looking Out.
www.barbaraluckhurstphotography.com

24 March

Richard Sambrook
Covid Mask.
[@sambrook](https://www.instagram.com/sambrook)

Mieke Douglas
White Horses: Covid Dreams and the Rhythm of Lockdown.
www.miekedouglas.com

Raphael Schutzer-Weissmann
First Day of Lockdown and the Dawn of the New Normal.
[@raphaelweissmann](https://www.instagram.com/raphaelweissmann)

25 March

Mira Joshi
Frame of Mind.
www.mirajoshi.com

Tom Hancock
Waterloo Sunset.
www.flickr.com/photos/tihancock/

26 March

Astrid Schulz
Until Further Notice 02.
www.astridschulz.com

Astrid Schulz
Until Further Notice 01.
www.astridschulz.com

27 March

Jeannette Josse
Through My Skylight Window.

Sonia Davda
Untitled.
[@soniadavda](https://www.instagram.com/soniadavda)



WEEK 2

31 March

Raphael Schutzer-Weissmann
First Day of Lockdown and the Dawn of the New Normal.
@raphaelweissmann

Juliet Ferguson
Keyworker During the Early Days of Lockdown.
www.julietferguson.com

30 March

Sukhy Hullait
Untitled.
www.sukhyhullait.com

1 April

Sukhy Hullait
Untitled.
www.sukhyhullait.com

Liz Devonshire
Life in Lockdown - Eve 1.
www.lizdevonshirephotography.co.uk

Jon Davies
100 Days of Lockdown.
www.zamberwell.blogspot.com

2 April

Liz Devonshire
Life in Lockdown - Eve 2.
www.lizdevonshirephotography.co.uk

1 April

Roland Ramanan
Mother's Puzzle.
www.rolandramanan.com

4 April

Maria Tomas-Rodriguez
Hanging Clothes.
@photomtr

5 April

Jonny Baker
Walking in a Black and White World.
@ bonnyjaker

Jonny Baker
Light in Prospect Wood.
www.flickr.com/photos/jonnybaker/

Liz Devonshire
Life in Lockdown - Eve 3.
www.lizdevonshirephotography.co.uk



WEEK 3

7 April

Mechthild Belton
Social Distancing.
@mechthildvongohren

Mary Thompson
Stay Home Save Lives.
www.marythompsonphotography.org

8 April

Roland Ramanan
After Exercise.
www.rolandramanan.com

Roland Ramanan
Liz on the Patio.
www.rolandramanan.com

9 April

Ingrid Newton
Love in the Time of Corona.
www.ingridnewton.photography

Emma Mowat
Sitting in Warm Silence.
www.emmalrmowat.com

10 April

Camilla Broadbent
Image from Early Lockdown.
www.camillabroadbent.com

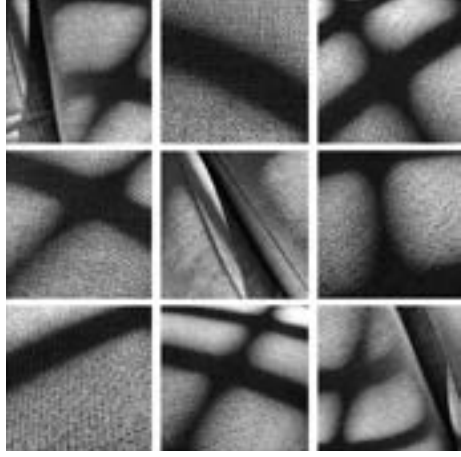
11 April

Sabrina Merolla
Daydreamings and White Lies II.
www.sabrinamerolla.org

Tommaso Carrara
Only One Customer at a Time.
www.gettons.org

12 April

Frederique Bellec
Passing Time in Lockdown.
www.frederiquebellecphotography.com



WEEK 4

13 April

Sandra Roberts
Turkish Restaurant from the series 'The Image of Harringay, My City.'
www.sandraroberts.myportfolio.com

Hady Bayoumi
Spring Under Lockdown.
[@hadybayoumi](https://www.instagram.com/hadybayoumi)

15 April

Sue McGilveray
The Crossing Wall.
www.framedlight.co.uk

Ted Kinsey
English Idioms no 26: ... to Square the Circle.
www.tedkinsey.com

14 April

Astrid Zweynert
Frog Locked Down.
www.astridzweynert.com

16 April

Nicola Morley
A Glass of Water.
www.nicolamorley.com

Debbie Green
Tree in the Mist.

18 April

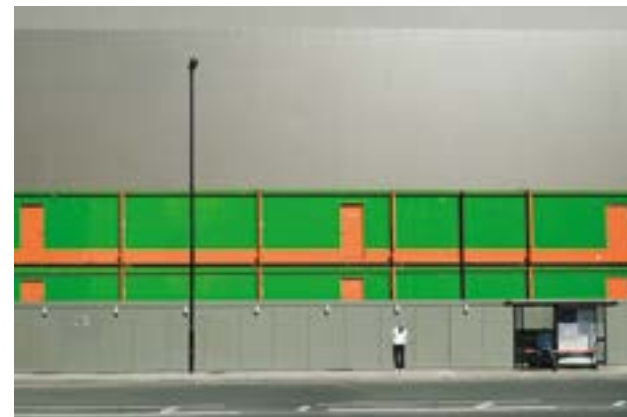
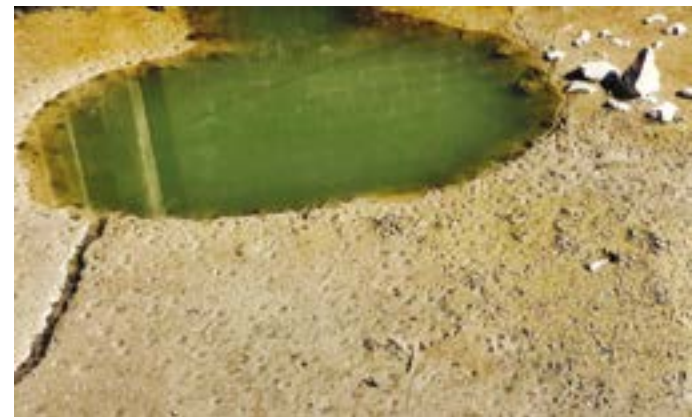
Alan Larsen
A Month Into 'Lockdown' II.
www.alanlarsen.uk

19 April

Shaun Waller
Sofa Cushions in Grey Wool with Morning Light.
www.shawnwaller.com

Sarah Hickson
Connecting, Bermondsey, London SE1.
www.photography.sarahhickson.com

Sofia Milsom
19th April 2020.



WEEK 5

21 April

Simon Taylor
12:24 21 04 2020.
@simontaylorimages

22 April

Brian Pomeroy
Langford. April 2020.
@brianwpomeroy

23 April

24 April

20 April

Juliette Wiles
No Play Today.
www.jmwilesphotography.com

Colleen Rowe Harvey
Lockdown, Day 37.
@roweharvey

Sue Oakford
Lockdown Light.
@sue_oakford

Tommaso Carrara
Piccadilly Circus.
www.gettons.org

David Bevan
Locked Harbour.

Mary Thompson
Corona Party - Act of Rebellion.
www.marythompsonphotography.org

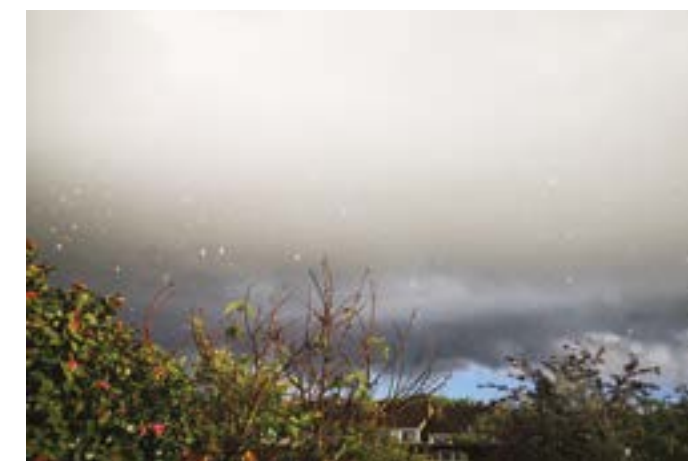
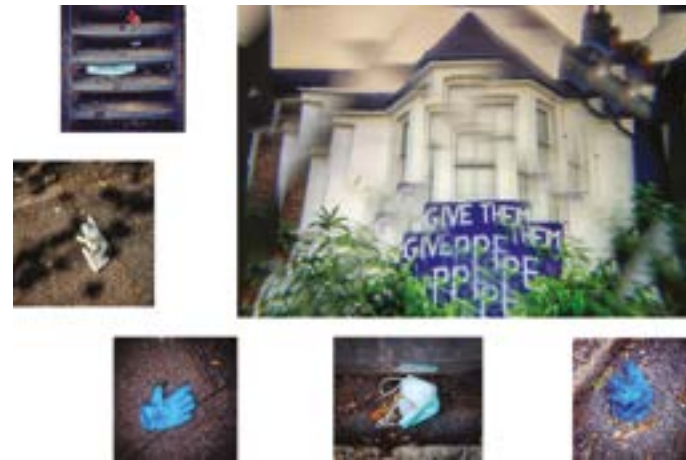
Julian Sainsbury
Social Distancing in Aldgate.
www.greymarkimages.com

Dineke Versluis
Cone.
www.dineke.me

CJ Crosland
Untitled.
www.cjcrosland.com

Debbie Smyth
Bid for Freedom.
www.travelwithintent.com

Kathryn Alkins
Dissolving Reality.
www.kathrynalkins.myportfolio.com



WEEK 5

WEEK 6

25 April

26 April

28 April

30 April

Judy Harrington
Young Moon and Bright Venus.

Stephen Nussey
Reflections.
www.stephennusseyphotography.com

Steve Ferrier
NorthCirc.® Woodside Park.
[@stuconflo](https://www.stuconflo.com)

Amy Adams
Clock Face.
www.amyadamsphotography.com

Paul Morris
Summer Hailstorm.
www.paul-morris-d4w5.squarespace.com

Sabrina Merolla
Daydreamings and White Lies IV.
www.sabrinamerolla.org

27 April

David Mooney
Socially Distancing Traffic Cones.
[@mooneyadm13](https://www.instagram.com/mooneyadm13)

Angus Stewart
Lynn Ruth Miller.
www.angusstewart.me

Pupak Navabpour
Mark.
www.pupak.co.uk

Steve Ferrier
30 Minute Leash, NorthEast to Oakleigh Park.
[@stuconflo](https://www.instagram.com/stuconflo)

29 April



WEEK 6

1 May

Caroline Fraser
Rain Dance 12.
@carolinefraserphotography

Scott Dickson
Late Afternoon Light.
www.scottdickson.co

Max Harlie
Even Exercise is Locked Down.
@maxharlie

2 May

Mary Lynne Ellis
Boy and Bound Table.
www.inquiringimages.com

John Kelly
Grandparents Awaiting First Cuddle.
www.flickr.com/photos/jomak1

3 May

Ian Welsby
Socially Distanced Street Party during Lockdown.

5 May

Angus Stewart
Niall Caverley (photobombed by his dog).
www.angusstewart.me

Len Salem
Locked Down at Home.

4 May

David Malarkey
Mirror, Mirror.

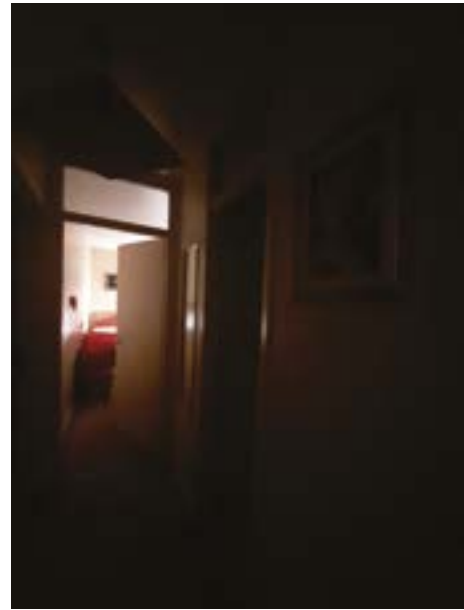
WEEK 7

Steve Ferrier
NorthCirc. @ Chingford.
@stuconflo

Dorota Boisot
Ealing, Closing This Outdoor Gym Won't Stop Me Exercising.
www.flickr.com/photos/44127309@N03

Paul Wells
The Art of Social Distancing.
www.teniftythreeimages.com

Steve Jones
McDonald's, Welling.
www.rps.org/portfolio/15836/Steve-Jones-ARPS



WEEK 7

8 May

Angus Stewart
Belle de Beauvoir.
www.angusstewart.me

Adam Adamis
Stay at Home.
www.adamis.co.uk

7 May

David Malarkey
Kitchen Sink.

9 May

Carole Rawlinson
Self-Isolating Teddies Seeking Escape.
www.carolerawlinson.co.uk

Kyun Ngui
Family Time.
www.kyun.photography

Quentin Ball
Regent Street.
www.quentinball.com

10 May

Angelika Berndt
From Corona Diaries.
www.angelikaberndt.com

13 May

Brendan Delaney
Kilburn High Road.
www.brendandelaneyphotography.com

Andrew Wilson
Master Tuffy (born in my porch during lockdown).
www.wildlondon.co.uk

11 May

Héloïse Bergman
Monday, May 11, 2020.
www.heloisebergman.com

16 May

Edith Templeton
Interior Night 1.
[@etempleton96](https://www.instagram.com/etempleton96)

14 May

Jenny Burrows
Lockdown Twins - Jay and Reno are 3.
www.tinyshoots.co.uk

13 May

Naomi James
Lockdown Polaroid Decay 1.
www.naomi-james.co.uk

17 May

Kevin Newman
Daisy.
[@wpnewington](https://www.instagram.com/wpnewington)

WEEK 8



WEEK 9

18 May

Terence Lane
Thank You Key Workers.
www.terencelane.com

Terence Lane
2m.
www.terencelane.com

Terence Lane
Bin Man.
www.terencelane.com

20 May

Raphael Schutze-Weissmann
Number of Deaths.
[@raphaelweissmann](https://twitter.com/raphaelweissmann)

Ray Higginbottom
Forgotten Games.
[@higginbottomray](https://twitter.com/higginbottomray)

Richard Sambrook
Covid Gloves.
[@sambrook](https://twitter.com/sambrook)

21 May

Anne-Marie Glasheen
Spring 1, from series: The Healing Garden.

22 May

Frank Orthbrandt
From the London Lockdown Series.
www.frank-orthbandt.com

Tommaso Carrara
Commuting 2.0 Part 2.
www.gettons.org

Jon Davies
100 Days of Lockdown.
www.zamberwell.blogspot.com

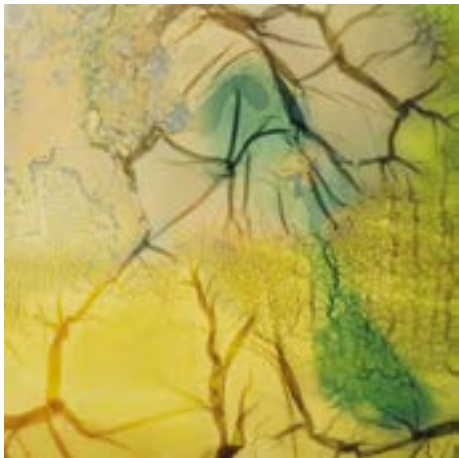
25 May

Kate Wentworth
Lockdown Relaxed - Tea With the Grandparents.

Popi Tsoukatou
Consummate Seeds Evermore.
www.popitsoukatou.com

Jon Davies
100 Days of Lockdown.
www.zamberwell.blogspot.com

WEEK 10



WEEK 10

27 May

Tony Nicholls
Wolf at the Door.
@tonynichollsphotography

Yas Crawford
Lombardy IV.
www.yascrawford.com

26 May

Kate Wentworth
Socially Distanced Cup of Tea.

28 May

Amanda Eatwell
Emergency Lunch Break.
www.amandaeatwell.com

Sonia Davda
Untitled.
@soniadavda

31 May

Christopher Richard Burke
Morning Light.

29 May

Suzanne Sullivan
Emerging.
www.suzannesullivan.squarespace.com

3 June

Graham Bridgeman-Clarke
Grounded.
www.grahambridgemanclarke.com

2 June

Naomi James
Lockdown Polaroid Decay 2.
www.naomi-james.co.uk

6 June

Edith Templeton
Interior Night 2.
@etempleton96

5 June

Jonathan Taylor
COVID Dreaming.
@jetola

7 June

Graham Bridgeman-Clarke
I See No People.
www.grahambridgemanclarke.com

WEEK 11



WEEK 12

8 June

Natalia González Acosta
Ross Street, Cambridge.
www.nataliaga.com

Frankie McAllister
Vivarium: Birch and Fire.
www.frankiemcallister.com

9 June

Steve Jones
Art's Barbers, Chislehurst.
www.rps.org/portfolio/15836/Steve-Jones-ARPS

12 June

Jenny Nash
Maximum Capacity, Image VI.
[@sullenriotphotography](https://www.instagram.com/sullenriotphotography)

Kyun Ngui
A Time to Dance.
www.kyun.photography

13 June

Anna Lerner
13 June 2020 9.56am, from the series 'At My Window.'
[@annalernerphotography](https://www.instagram.com/annalernerphotography)

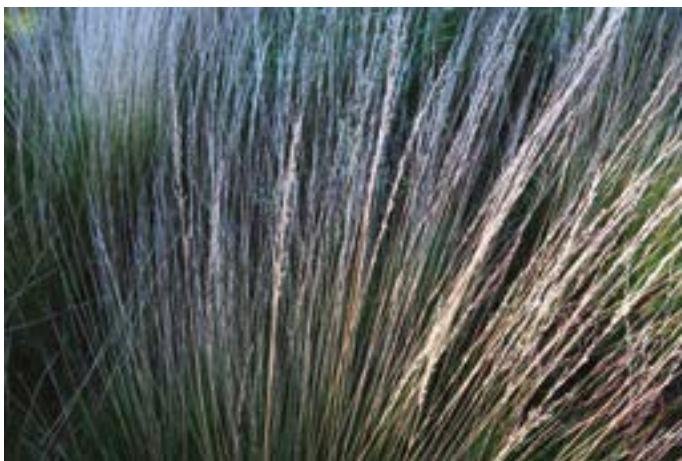
Natalia González Acosta
Wycliffe Road, Cambridge.
www.nataliaga.com

Kate Wentworth
Tai Chi - Socially Distanced.

Omar Parada
Wall.
www.longdelayspossible.com

14 June

Edmond Terakopian
Opera for Her Neighbours-Soprano Julieth Lozano.
www.terakopian.com



WEEK 13

15 June

17 June

Elizabeth Brown
Michelle.
www.elizabethhaybrown.com

Danilo Leonardi
The New Uncertainty II.
www.property-and-architecture-photography.com

Frank Orthbrandt
From the London Lockdown Series.
www.frank-orthbandt.com

21 June

Jane Ross
Bloomssbury.
www.janeross.photoshelter.com

David Malarkey
Plants on Window.

20 June

Chris Jepson
A Socially Distant Sunday in Greenwich Park.
www.chrisjepson.com

WEEK 14

26 June

Paul Morris
Maila Running.
www.paul-morris-d4w5.squarespace.com

25 June

Eva Turrell
Couple under the Willow Tree by the River Cam.
@evaturrellphotography

22 June

Liz Thomas
Horsell Common 22nd June 2020 10.
@liz.e.thomas

26 June

Tim George
Ruddy Darter on Dead Iris.

28 June

Jim Paterson
Post-Lockdown Haircut.
www.jimpatersonphotos.co.uk



WEEK 15

1 July

4 July

5 July

Sean McDonnell
Drayton Bridge Road, W7.
www.seanmcdonnell.com

Natalie Robinson
*Blind Corner from the series
Self-Objectification.*
www.pictalie.com

Geoff Titley
Pandemic - Separation.
www.geofftitley.com

Heather Martin
Remnants.
www.hmartinphotos.com

3 July
Chris Moxey
Green and Pleasant Land.
www.chrismoxy.net

Edmond Terakopian
*Churches Allowed To Open After Easing
Of UK COVID 19 Lockdown.*
www.terakopian.com

WEEK 16

7 July

10 July

11 July

Robin Barr
We Will Be Back.
www.nogreathurry.com

Ray Knox
Tall Hedge.
[@rayknox_photography](https://twitter.com/rayknox_photography)

6 July
Paul Rawkins
Culinary Lockdown Disaster.

Simon Roth
Afternoon at Home.
[@simon.roth59](https://twitter.com/simon.roth59)

Richard Earney
Summer Shimmer, Water Ripple.
www.method.photo



WEEK 17

13 July

Eva Turrell
Mother and Child, Tender Moments.
@evaturrellphotography

Sam Tanner
Bird. Cloud.

15 July

Sandra Roberts
Fruit and Veg from the series 'The Image of Haringay, My City.'
www.sandra-roberts.myportfolio.com

Jan Cylwik
Own Goal in Nightingale's Garden.
www.jancylwik.art

16 July

Austin Guest
Open for Business.
www.flickr.com/photos/austinsight

Amanda Eatwell
Glad To Be Back.
www.amandaeatwell.com

Heather Martin
Enclosed.
www.hmartinphotos.com

18 July

Craig Humphreys
Cloud Communication.

17 July

Paul Morris
Cracks.
@paulmorris177

16 July

Heather Martin
Hanging Out to Dry.
www.hmartinphotos.com

WEEK 18

22 July

Joanna Furniss
Going Back.
www.joannafurniss.com

21 July

Sabes Sugunasabesan
An Encounter During Lockdown.
@sabessuguna

25 July

Anthony Tyley
Pub Garden, The Green Man, Grantchester, Cambridge.
www.thesensitiveeye.com

22 July

Fred Kavalier
Lockdown Algae Overgrowth
www.kavalier.org.uk



WEEK 19

27 July

Jo Stapleton
Imposter Dress (B&W Chemigram Print).
www.jostapleton-beatniksoupphotography.com

29 July

Simon Taylor
14:25 29 07 2020.
[@simontaylorimages](https://www.simontaylorimages.com)

31 July

Gordana Johnson
The End in Trafalgar Square.
www.gordanajohnson.com

Ray Knox
Sunflowers by Moonlight.
[@rayknox_photography](https://www.rayknox_photography.com)

Graham Land
My Dentist and Her Assistant Working in the Time of Covid.
www.grahamland.photography

WEEK 20

6 August

Tony Hale
Honesty.
www.tonyhalephotography.com

5 August

Geraint Roberts
Mystery Shopper.
www.grc.photos

Eve Milner
Self-Portrait in Isolation.
[@pixfromeve](https://www.pixfromeve.com)

8 August

Zoe Sashin
2020.
www.zoesashinphoto.com

Clare Park
SCENE CHANGE 2.
www.clarepark.com

Clare Park
SCENE CHANGE 1.
www.clarepark.com

Claudiu Burlacu
Lost in Time.
[@claudiu1.0](https://www.claudiu1.0.com)



WEEK 21

23 March **2020** 14 August

11 August

12 August

14 August

Pauline Moon
Posters Speak of Change - one of opening up and the other of the need for more fundamental change.
www.paulinemoon.co.uk

Arun Misra
Darkness Dawns.
www.arunmisraphotography.com

Rashida Mangera
Reconnecting with Cuisine from My Culture.
[@rashidamangera](https://www.instagram.com/rashidamangera)

Paul Plummer
Within and Without.



All images this page © Abena Appiah

*"Here's a song you can chill along with, when you down, on some, let you know, you ain't alone s**t"*
– J Cole

The Covid-19 lockdown presented untold challenges for the many young creatives I collaborate with and work alongside in my role as an artist, lecturer and youth programme's manager. In its early stages, it was a moment of turmoil that came with a loss of jobs, housing, experiences of isolation, fears about examinations and a subsequent ill effect on the motivation to be creative. In such times, those called 'mentors', can find themselves expected to be a compass. Even without knowing all the answers to the uncertainty of their own future or those around them. What I realised early, was that in the moment of pause the lockdown created, time was offered to embrace the new technologies that connected people, reframe the world around you during an hour-long window of outside exercise, and redefine what opportunities would now look like for creatives.

At Photofusion, myself and the youth collective I formed called S2AU (@sorry2annoyu) banded together to take the opportunity to connect over zoom, then to develop an online project entitled FAM. In this series of youth-led workshops, they invited young people in London to visually translate what the slang term 'FAM' meant to them. These new definitions would go on to form an exhibition and modern visual dictionary exploring how a new generation created ties, love and bonds in the face of lockdown. Working from bedrooms, living rooms and different countries, S2AU managed to create an experience of shared learning and conversations with professional artists that prompted the projects participants to return to the therapy of making.

One artist Flora Scott, worked on intimate portraits of her flatmates and the connections that grew between them in the moments they were coping with being distanced from their families. For Abena Appiah, FAM was about the energy that connected those who rallied against the injustices felt by black communities during the BLM protests. In an untitled work by Filip Skiba, FAM was a connection born out of tribe and technology. Throughout the lockdown, he observed as a movement of people's rights rallies stormed Warsaw. In support, it prompted him to reach out via Instagram to some of the LGBTQ+ activists who took part to hear their stories first



© Flora Scott



Images left and above © Filip Skiba

FEATURED ARTISTS



hand. As lockdown measures eased, and travel restrictions lifted, he travelled to Poland, his parent's homeland, to meet in person, shoot and interview this new circle he had discovered online.

There's something about the lessons you learn as an artist from the generation that follows you. It might be the true reward of the collaborative and so called 'mentoring' experience. Each of their works, for me at least, gives a new way to understand, preserve and see the face of community in a time when a loved and cherished picture of it faced fading away.

During my time as a judge with LIP, I looked for this same energy.

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Through the (Looking) Glass

is a series of portraits of my neighbours, taken through their windows during Lockdown 2020. A book of these images is due to come out before Christmas.

I’ve lived on my street in SE London for 7 years, but I didn’t know my neighbours. When Lockdown began, a note appeared through my door, with details of a WhatsApp group for the street. The idea was to support the more vulnerable; but this soon became a way of communicating in a more light hearted way; jigsaws were shared, seedlings given away, and knitting needles borrowed.

I began this project a week after Lockdown was announced in the UK, on 23 March. While walking down the street, I happened to see a neighbour in her front window. I stopped to chat and say Hello. While we talked, I watched the reflections of the street in her face; it was a beautiful metaphor for how we were all feeling; isolated, trapped in 4 walls, the outside world a mere reflection. The glass provided a barrier between us, and yet at the same time allowed us to communicate safely.

I used the WhatsApp group to see who would be keen on being photographed, and the response was overwhelming. Neighbours then told others who weren’t on WhatsApp, and I put notes through doors. People were glad of a “date”; a reason to dress up, to be somewhere (even if it was their front room). For those who live alone I was welcome company for a short period.

I ended the project on 4 July, the day pubs re-opened. It felt appropriate to draw a line under it at that moment, as people were more likely to be away from home. In total, I photographed 38 households, which is almost half of the street. I displayed the photographs at a mini street party in August. One gentleman thanked me for making this project, saying that the community which has arisen from it reminded him of his childhood in Battersea, where everyone knew one another. Another neighbour pointed out that, without these photos, these people wouldn’t be together.

The book is a way of commemorating this community. In many ways, the COVID-19 pandemic has been very difficult, but the positive for me has been the return to old fashioned values where neighbourhoods and community are concerned. This book is important for the people who are in it; we were together and supported one another during this time which will go down in



Images from top to bottom:
Geoff and Michael, No. 29
Cate and Ed, No. 32
Molly and Her Parents, No. 55
Shaz, Samira and Their Three Boys, No. 9
Geoff, No. 51a
Julie and Her Kids, No. 6

Images above © Carole Evans

Lockdown Notes

22nd September 2019 – Almanac
I commenced a yearlong project exploring our relationship with time and space based on astrological and metrological date lines – I concentrated my lens, writing and emotion on a single small Dewpond not far from where I live in Essex.

I invested time in researching our historical attachment to time and space and how it, in turn, impacted on my life and my use of time and love of space in the landscape. I spent days and nights photographing the changing environment, marking time with the Seasons, Super moons, Equinoxes and Solstices’. Accumulating an Almanac of essays and images.

I have spent much of my time absorbed in the arts, my days were busy, my time was short and there was little space for kicking back. However, after years of traveling, working and then working some more I was fatigued, worn out to the extent I had to walk with a stick. My mind and body screamed, yet I didn’t know how to stop or slow down.

18th March 2020 – Lockdown
I stopped, I didn’t know what to do and spun on a pent up axis of fear, frustration and anxiety.

I took to practical tasks - building a studio and decorating, and for the first time in decades I had time to waste; time to reflect; time to paint; print and draw. We have always been a close family yet we found extra time to talk and to share, we found spaces to explore and if none of that filled our day, we could sit and watch or walk and wander with no particular place to go.

Citizenship shifted - we took time to think and act differently to protect our families and our NHS; we found time to speak to the neighbours; discovered time to catch up online; time to get organised and time to get fit.

We also made time to make better use of space; we emptied cluttered spaces, finding more space; we learned to find our own space and importantly to give others space. We had to make more use of the space we had, for some they decided it was time they needed more space and took the leap to find a new place.



22nd October 2020 - Now
The words time and space take on new meaning – pre lockdown, time and space felt universal; something that was controlled even manufactured by history; society; economics; science and politics - it was someone else’s responsibility, someone else’s tune that we danced to.



Lockdown has pushed us in ways we could never imagine. We are learning to think differently about our time on this earth and our use of space – we can’t take it for granted and we need

Socially Engaged in a Time of Social Distancing

When the Lockdown began, I was working on a number of projects, preparing exhibitions, and looking forward to a number of public speaking engagements. Many of these activities were cancelled or postponed. Then, at the end of May, Emma Bowkett commissioned me to create photographs to accompany a story about homelessness in the time of the coronavirus crisis for the Financial Times FT Magazine. Over the following six weeks or so, I used my socially engaged approach to create Assisted Self-Portraits, and photographs of people working for charities and grassroots organisations which provide much-needed services to people experiencing homelessness in London.

An exhibition at Belfast Exposed titled *She/Her/Hers/Herself* had to be postponed until 2021. This work is made in collaboration with a participant named Sarah Cromie. It is comprised of a mixture of elements, including images made by Sarah on her mobile phone, and photographs and video we created together. Sarah and I have been developing this project remotely since 2018, periodically meeting in person to create photographs and video. It is an evolving portrait of an individual’s experience of gender transition, the expression of femininity, and the broader changes taking place in Sarah’s life as she establishes a new career as a beautician.

The effect of Lockdown on another project has been rather different. Commissioned by GRAIN in association with SIFA Fireside, I’ve been working with people experiencing homelessness in Birmingham since 2018. When the pandemic struck, SIFA had to rapidly change how it provided services. I had to pause my work there and develop new ways of working with participants by telephone, email, online platforms, and post. Many people do not have access to technologies we take for granted. I’ve recently been able to resume working in person, but due to social distancing measures it’s a very different way of working than before Lockdown began.



She/Her/Hers/Herself in collaboration with Sarah Cromie 2018 – ongoing. © Anthony Luvera



Above image: Anthony Luvera working with Diane Hamilton at SIFA Fireside, Oct.2020
Image below: *Assisted Self-Portrait of Alexandru Caragea* from *Home Truths* © Anthony Luvera

history. I hope that, in the future, the book will help tell the tale of this extraordinary time; this is one aspect of what it was like living through the Coronavirus pandemic.

CAROLE EVANS

Copies available of *Through the (Looking) Glass* by Carole Evans, please email: info@caroleevans.co.uk

All images this section © Steve MacLeod



to act with collective responsibility to protect the planet during our fleeting time on earth.

Time and Space have become very personal - the time I have now is the most important time and is cherished. The space I occupy is treasured and will not be overlooked.

Oh and by the way I no longer need the walking stick.

Professor STEVE MACLEOD

I’ve been working with photography in ways described as collaborative, participatory or socially engaged for almost twenty years. When the Lockdown first came about, I was confused about how the structures of my life and work had been upended and stripped away, and I kept asking myself, how can one be a socially engaged artist in a time of social distancing? More than ever before, this time has reminded me that a socially engaged practice is much more than the photographs or other artefacts made with or by participants, it is the relationships with participants that is key.

ANTHONY LUVERA



Uncertain Subjects Action
Photographs/ Billboard Performances

Uncertain Subjects Part II, Part III and Part IV explored new forms of materialising and temporalizing photographic practice by, for the first time, bringing together the material encounter of photographic images in the shape of ‘action photographs’ with a series of live billboard performances in the public realm. It subverted the tools used by the public leave campaign, deploying the language of advertising to reconsider established positions surrounding identity, nationhood and democracy.

Infiltrating the public sphere first in London, then in Brighton and Newcastle, a single billboard site was constantly covered and recovered with new billboard images in a continuous live-performance. The work consciously employs the traditional 12-sheet paper poster, where twelve sections of an image are skilfully tiled together by a billboard worker to form a continuous whole. Using this labour intensive process performatively, here each photographic portrait gradually covers the next, each individual experience covering up the next to end up with a thick layer of silenced positions at the conclusion of the performance. Set against the background of the ubiquitous encounter of networked images and their immediacy, these action photographs expand the medium through the production and performance of the photograph as a live event in the public realm, re-configuring the encounter with the photographic image into both a time-based and a material experience.



© Uta Kögelsberger

A BREXIT CONVERSATION

Each subject was photographed in their home environment with bare shoulders. As with the mail-art project, each of the billboards included a head and shoulder photograph of the subject, their name, profession, number of children, with the addition of a personal statement that represented their position in respect of the current political situation. In this sense the work started to bear testimony to a country that is undergoing fundamental ideological and demographic changes.

UTA KOGELSBERGER



© Natalia González Acosta

New Citizens

“I feel British, I feel Greek, I feel European, I feel international.”

- Adam

What is home? And what does one do when it is under the threat of unforeseeable circumstances? How does the culture we reside in shape our identity? What does it mean to be British? Does obtaining a citizenship certificate validate a sense of belonging to the Nation? These are some of the questions the New Citizens series explores during a moment of great change in Britain, as it exits the European Union and seeks its new national identity.

New Citizens focuses on the lives of Martin from Czech Republic, Isabela from Romania, Humberto from Colombia and Adam from Greece. They have all chosen the UK to be the place they call ‘home’, to establish their lives, families and develop their careers. However, Brexit became a threat to these lives as it put in question their right to remain in the UK. They faced the possibility of abandoning their lives and loved ones



© Natalia González Acosta



© Tereza Cervenová

June

I first started working on June out of my desire to respond and make sense of the upsetting and precarious situation caused by the EU referendum. To me, the vote signified a rupture where the meaning of home was thrown into limbo. In tune with the initially intended “Brexit divorce,” I spent the following two years documenting daily life. Taken in various locations across Britain and Europe, each image is titled simply by the location and date in which it is made, the significance of which becomes apparent in retrospect when read on mass.

The core of the work became an artist book, in which the work has been translated into 24 booklets, each representing one month and collated together with an opening ring – a metaphor for the easily breakable union, where the beginning and the end can be easily manipulated and the linearity of historical events shifted. Each month has its own message and strength, theme and place, but only when viewed together they subtly unveil the whole story.

Since 23rd June 2016, the work grew to become a chronicle through which the photographs emerge as not only a record of daily events, but also a timeline of significant dates that will, or have already become, marker points in European history. However, June’s intention has never really been about reporting on the factual but rather about what it feels like to be right in the middle of this social crisis from a personal perspective.

TEREZA CERVENOVA

Notes from a Nervous Nation

As we slipped into lockdown, I had a strong feeling that, although we didn’t quite know what was coming nor what it would consist of, or how it would feel - things were changing. It felt instinctual to me to start a project that captured this time as the virus started gaining ground.

This project set out to capture the individual experiences of those battling the coronavirus at close range, whether working on the frontline as a doctor or delivering food to those who had accepted their fate of being house-bound for an indefinite period. I sent out 16 disposable cameras across the U.K., and also asked people to send notes and poems - beginning a collective photography journal, to document this unparalleled moment in time.

For those hunkering down at home, I suggested they focus on capturing the benign, the beautiful, and the boring moments of their lockdown experience. I wanted people to look differently at the world they are familiar with - to find a way to spark interest and creativity in their homes. I encouraged the key workers, where possible, to take their cameras with them to work in order to capture the unravelling of their daily experiences.

EMMA MOWAT



© Taz Hussain



University of the Arts, Brighton
October, 2018

Installation shot of *June*
Brighton Photo Biennial 2018: A New Europe

© Tereza Cervenová



©Emma Mowat



Above ©Laura Mowat
Right ©Bronwen Bender





All images this section © Chris King

We need to talk about **Climate Change**. The way we communicate on the issue has been fundamental in generating engagement – or a lack there of. This is particularly true of visual communication – the images chosen by media outlets to accompany their articles, and represent the issue of climate change and its many impacts, invariably influences people’s perception of it. Images of melting icecaps and starving polar bears, while documenting incredibly important events, have perpetuated a belief that climate change is a distant threat – both geographically and in time,

and that it’s not a problem of significance for us humans. While it should be ever more obvious that this is far from the truth, so long as we continue to communicate in the same way, people’s perceptions are unlikely to shift to the degree they need to for meaningful action to occur. We therefore need to generate more stories on the issue of climate change so it doesn’t fall off people’s radar – more human-centric stories that people can relate to, more stories local to the biggest offenders to show how the issue is on everyone’s



doorstep, and more solutions-focused stories to give people hope and a belief that they can actually do something about it. It was this approach that guided my work on the issue of food waste, a massive, systemic issue that has countless impacts, including a significant contribution to climate change. This approach will inform my work moving forward, and I would encourage anyone exploring large, systemic issues to consider doing the same, in the hope that it will influence more people and ultimately generate a greater and more meaningful impact.

CHRIS KING



© Chris Steele-Perkins

In Conversation with Chris Steele-Perkins

LIP Chronicles is honoured to have Magnum photographer Chris Steele-Perkins in conversation on 13 November 2020 at 7pm on Zoom. Chris will dip into his long and illustrious career. As a documentary photographer his work includes both a journalistic and an artistic approach. Chris has a keen ability to visualise his composition, to innately anticipate the needed element to complete the scene.

The evening will encompass the beginnings of his career as a Psychology student in Newcastle. He will highlight work from a few of his many books: *Survival Programmes* on urban poverty in the UK published in 1982; *Afghanistan*, in 1992; two books about his photographic exploration of Japan (*Fuji*, in 2000 and *Tokyo Love Hello*, in 2007); and *The New Londoners* published in 2019, a photographic publication with accompanying text celebrating migrant families from around the world now living in London. He will conclude with *The Troubles* as seen from Belfast and Derry.

Chris is keen to have a lively Q&A, inviting participants to actively join the evening’s discussion.

DOCUMENTING CLIMATE CHANGE

ARTIST TALK



Child with Kite at Grand Spring Festival
Wakayama, Japan 1998 © Chris Steele-Perkins

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6 November 7PM - A Brexit Conversation
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Tereza Cervenová
Natalia González Acosta
Uta Kögelsberger

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13 November 7PM - Artist Talk
Chris Steele-Perkins

Week 3

20 November 7PM - Documenting Climate Change
Chris King

Week 4

27 November 7PM - Selectors' Talk

From the beginning of lockdown in March, it became apparent that uncertainty would take over the near future. Colleen and I had already begun the initial preparations for the 32nd Annual Exhibition, however, we soon established that having a physical exhibition would be a risk and decided to incorporate an adjacent project that captured LIP member’s lockdown experience. As the restrictions changed, we realised that the safest option would be to make the lockdown project the main exhibition for 2020. This is how *LIP Chronicles: Life Under Lockdown* was created under the uncertain climate of the pandemic.

I am a new member of London Independent Photography, however, being the Assistant Exhibition Organiser has introduced me to the community from a unique perspective. This role has been instrumental during this overwhelming time as it has kept me informed, connected, motivated and active. I also graduated during this time and have managed to work alongside photographers and artists that I have admired and studied for years. For this reasons I will always be grateful for being part of such a poignant project that holds the many stories, perspectives and experiences of the challenging and worrying times we all experienced at the beginning of the pandemic.

Special thank you to Colleen Rowe Harvey.

October 2020

Natalia González Acosta
www.nataliaga.com

At the start of 2020 I began my second year as LIP’s Exhibition Organiser. Using the experience gained from my first year as the curator I was excited to plan the annual exhibition. Having honed my skills to bring the membership’s selected images to a gallery space in 2019, I felt confident. The Coronavirus changed everything. The experience of yesterday was no longer needed to organise an exhibition in the year of a global pandemic. This uncertain state meant LIP’s annual exhibition could not be held in its usual format. But something exciting was born in its place: *LIP Chronicles: Life Under Lockdown*.

In early February Natalia González Acosta joined me as the Assistant Organiser. Our inaugural meeting took place at a cafe in King’s Cross with whispers of COVID-19 in the air. Little did we know it would become the conversation and the guiding force of LIP’s exhibition in 2020. On March 23rd the country was advised to “stay at home.” The Coronavirus had become a daily concern; everything in the news became numerical. Number of infections, number of deaths, days to isolate, how many one could meet outside their family bubble, how many

in the garden, in the park, 2 metres, 2 weeks ... Endless stats continually being thrown at the public. It became dizzying and increasingly worrying. In late May due to the uncertainty of the pandemic’s course the decision was taken to cancel the traditional exhibition and to proceed solely with Life Under Lockdown as the conversation. The exhibition required a new direction: an inclusive photographic event from LIP members documenting their Lockdown.

The selected images for *LIP Chronicles* frame the 21 weeks of Lockdown. Our surroundings were investigated. Key workers were celebrated. Images of family and home life often highlighted both the isolation and the togetherness. Members observed and chronicled these new and uncertain times. Documenting the new protocol of meeting others, of managing the new normal. For others it was a time to embark on a new photographic project, and for some a time to revisit old projects. Processes of the 19th Century and technology of the 21st were used. In all these images familiar surroundings were seen with new eyes.

LIP Chronicles is what it is because of the exhibited members, I thank you for sharing in this photographic conversation. I also thank the artists who contributed their time to create a dynamic and current programme of Artists’ Talks: Uta Kögelsberger, Tereza Cervenová, Emma Mowat, Chris Steele-Perkins, and Chris King. I thank our Selectors: Anthony Luvera, Carole Evans, D Wiafe and Steve Macleod as their collective expertise brought a critical eye to the foundation of the online gallery and the first issue of *LIP Chronicles: Life Under Lockdown*. I thank Paul Hill, a long-time friend and supporter of LIP for writing the Forward introducing *LIP Chronicles*. I thank fellow committee members who were supportive through this journey of reinvention especially to Robin Segulem, LIP Webmaster; and Len Salem, Membership Secretary and Treasurer. I close with a grand thank you to Natalia; a worthy partner and co-creator of *LIP Chronicles*. Our journey to build this unique event has been both fulfilling and rewarding and made stronger through our collaborative partnership.

Colleen Rowe Harvey
October 2020

EDITORS’ NOTES

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LIP CHRONICLES : LIFE UNDER LOCKDOWN

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