

CONSTRUCTION : DISCLOSURE



"The painter constructs, the photographer discloses."

Susan Sontag

35th Annual Exhibition 2024

LONDON
INDEPENDENT
PHOTOGRAPHY



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image: Jo Stapleton

**CONSTRUCTION:
DISCLOSURE** **Espacio Gallery**
159 Bethnal Green Road
London E2 7DG

**London
Independent
Photography** **23rd-28th January 2024**
Tues-Fri 12:30-6:30pm
Sat 12-6pm
Sun 12-5pm
PV: Thurs 25th 7pm

**35th
Annual Exhibition** londonphotography.org.uk



Construction : Disclosure

Introduction

The title of our 35th LIP Annual Exhibition is ***Construction : Disclosure***. In the context of a photographic exhibition it is entirely reasonable to think of this pair of words as referring to photographs highly constructed by the photographer, such as a fashion shoot on the one hand versus 'real life' as disclosed in street/reportage on the other. In reality, of course, virtually all photographs are a mix of both: a continuum rather than a dichotomy. Consequently, the title is, in my view, an idea rather than a theme as no photograph could be excluded on the grounds that it does not meet the brief. The extent to which entrants have been influenced by the title in the making or selection of their work varies, with a number of exhibitors using the words in their text. The source is from Susan Sontag '*The painter constructs, the photographer discloses*'. However one might interpret that at face value, Sontag's argument was about the reaction of the final viewer of an image – that a painting is evaluated primarily in relation to the painter's style, whereas the viewer of even the most abstract photograph will always be trying to identify the subject matter, i.e. what was before the lens?



Sixty-six LIP members are represented in this exhibition. A very similar number to last year, our first physical exhibition after the pandemic, although to my surprise half of this last year's exhibitors did not enter this year but were more than made up by new entrants. As something of an analogue recidivist myself, I was particularly pleased to note that some 20% of the images in the exhibition have a significant analogue content. These range from silver gelatin prints direct from the negative to cyanotype and chlorophyll prints using digitally printed negatives. The exhibition again encapsulates the inclusive ethos of LIP with a hugely diverse range of both subject matter and members' interests, concerns and motivations.

I must thank our selectors, Professor Paul Hill and Dr Theresa Mikurya, for their time and effort in working individually to select 90 images each from the 325 entries. Their 'likes' coincided for 30 images which are automatically hung (subject to a maximum of 3 per entrant). We can hang 80 works at Espacio Gallery and so 50 were selected from those with one like. Entrants receiving 7+ total likes have 3 works hung, 4-6 likes have 2 hung and 1-3 likes have one. Some entrants unfortunately received no likes but are represented in the catalogue and a group display at the exhibition.

I must also thank those who are giving freely of their time to make the exhibition possible. Volunteers from LIP's membership are essential to organise, invigilate, hang and publicise the exhibition. Particular thanks to webmaster Robin Segulem, to Kasia Kowalska for social media publicity and to Jonathan Taylor, our fLIP designer, for again planning and leading the hanging and for designing the promotional and front-of-house materials.

I remain solely responsible for this catalogue and its no doubt many imperfections.

I look forward to seeing you at the exhibition.

Steve Jones

Exhibition Organiser

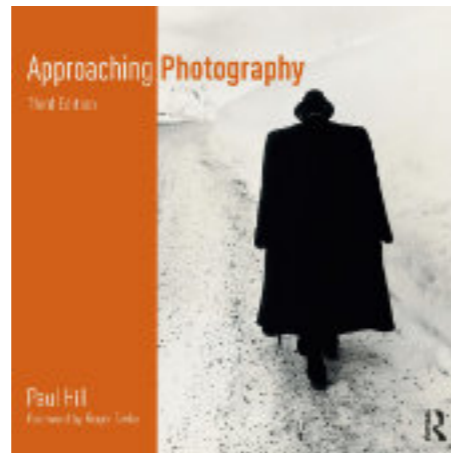
Selector - Professor Paul Hill MBE, FRPS, DFine Art, DArts

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www.hillonphotography.co.uk

Paul was a reporter and climbing instructor before becoming a freelance photographer in 1965. He worked for The Guardian and The Observer, but turned to teaching and was made course leader of the trend-setting Creative Photography at Trent Polytechnic, Nottingham in 1976. That year he set up, with his wife Angela, 'The Photographers' Place' – the UK's first residential photography workshop - a venture that led some attendees to start London Independent Photography.

Author of *Dialogue with Photography* (with Thomas Cooper), *Approaching Photography* (Routledge), *White Peak Dark Peak* and *Corridor of Uncertainty*, he was made a Fellow of the Royal Photographic Society in 1990 and, four years later, was awarded an MBE by Queen Elizabeth. Between 1995 and 2010 he was professor of photography at De Montfort University, Leicester where he set up one of the first MAs in Photography in the UK. He was made an Honorary Doctor of Fine Art by Derby University in 2011 and De Montfort University in 2012 and received the RPS Education Award in 2016.



As always the quality of entries for the annual exhibition was outstanding, without any particular genre or approach dominating, except the most important component - the desire to 'say' something with the medium.

LIP again demonstrates what an essential part of the English photographic scene it is. Long may this remain so....

Paul Hill



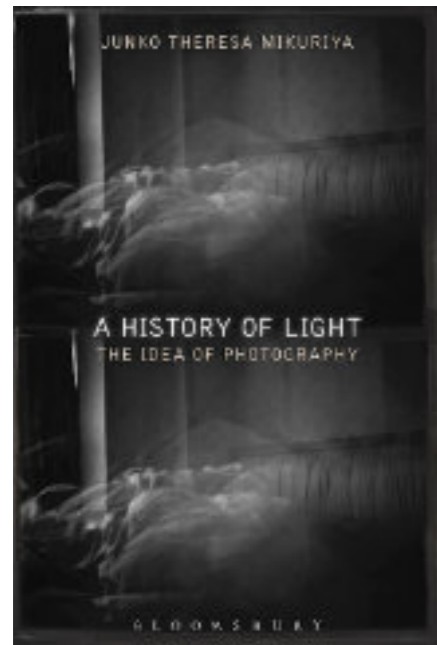
*On the Red Sea
November 2023*

Selector - Dr Theresa Mikuriya

www.jtmikuriya.com/

Junko Theresa Mikuriya is Associate Professor in Photography at the London School of Film, Media and Design, University of West London. She started taking pictures when she was ten years old, developing and printing her images in the darkroom of Taipei American School. She has more than two decades of experience as a freelance photographer in the fashion and music industries, specializing in music album shoots and fashion editorial work in Asia and Europe, including Taipei, Hong Kong and London. She has shot album covers for artists and actors such as Jackie Chan, Wallace Chung, Takeshi Kaneshiro, Coco Lee and Karen Mok.

Theresa has a PhD in Cultural Studies from Goldsmiths, University of London and a Maîtrise de Lettres modernes (MA in Modern Literature) from the University of Paris IV, Sorbonne. She is the author of ***A History of Light: The Idea of Photography*** (Bloomsbury 2016), a book that investigates the relation between photography, light and philosophy.



It's been an honour and a great pleasure for me to be one of the selectors for London Independent Photography's 35th Annual Exhibition. The range of work submitted for this year's theme Construction : Disclosure reflects the exciting, versatile and wide-ranging landscape of contemporary photography, from images exploring the materiality of the photographic medium through the use of alternative photographic processes to dynamic and colourful shots captured with the digital camera. These approaches are not mutually exclusive, however, for we also see exciting work that combines both modes of image production (analogue and digital).

Theresa Mikuriya



Year of the Tiger 2022
(commissioned by Creative People and Places
Hounslow for Wanderings)

Linda Burris Webster

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Cartographica

A map is a graphic representation, a scale model of spatial concepts. People were compelled to make maps even before they could write. It is one of the ways we make sense of the world. Even the simplest map embeds a political dimension.

As a photographer, I use abstract and semi-abstract forms to convey meaning. Through tearing, twisting, cutting, crumpling and sculpting, I have transformed the familiar into the unfamiliar - a vehicle for exploring and questioning some of the headlines of our increasingly interconnected world.

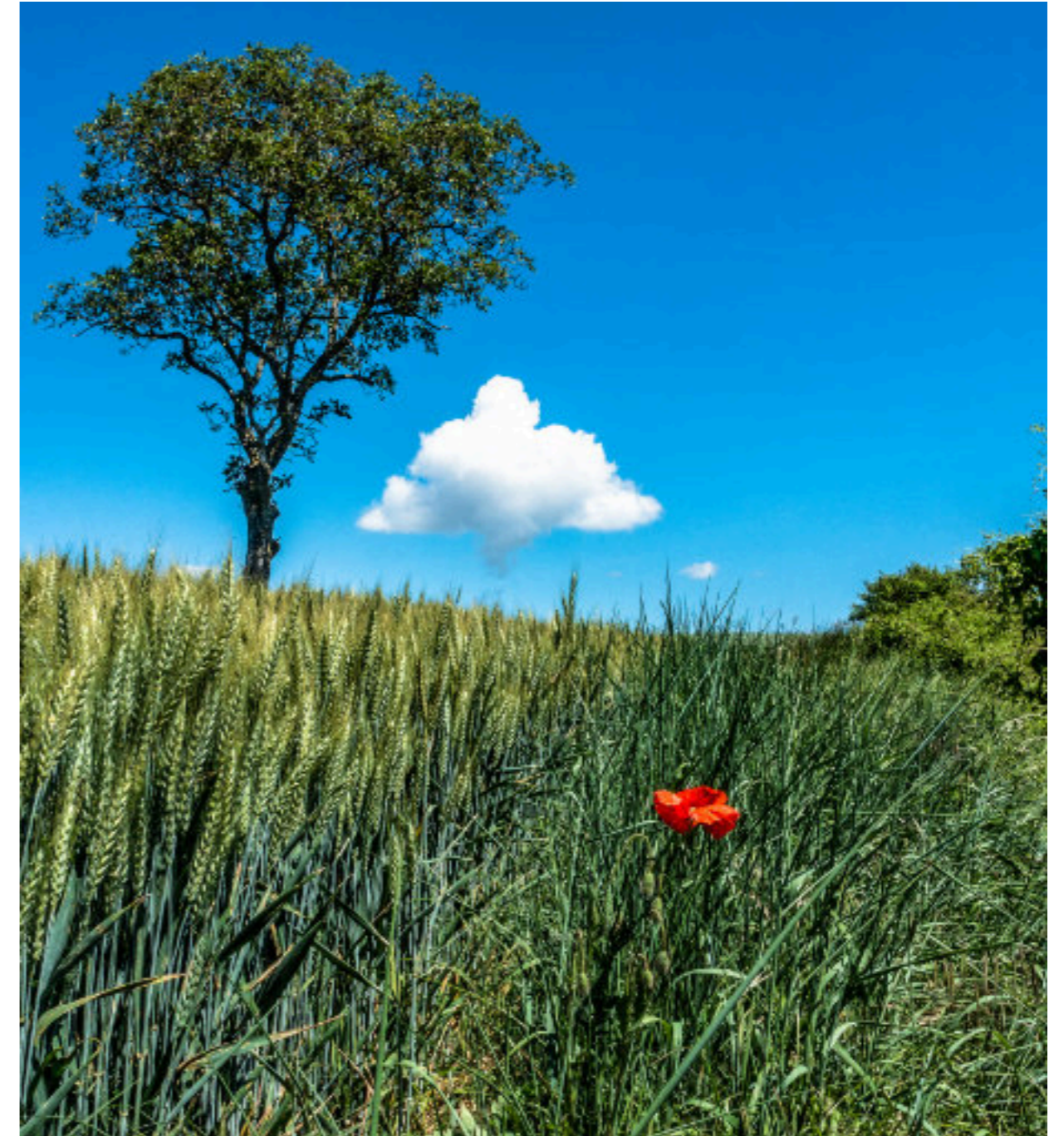
My aim is not to present some binary position of good and evil or right and wrong, but in how these dilemmas have exploded into life after a history of small instalments. These issues are neither static nor confined and they invite us to consider how close to the precipice is any modern state, how any land moves from what isn't to what is.



Graham Bridgeman-Clarke

Paysage agricole français

My image of a tree, white cloud, poppy and a barley field was taken near Montsoreau in the Loire Valley, France, whilst out cycling with a friend. I stopped, being puffed out, sat on the side of the road and noticed the white cloud over a hill and investigated by climbing the hill to see the perfect landscape composition.



Omar Parada

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Shingle Street

Picture taken in Shingle Street, Suffolk. I spent some time here looking at the shapes of the pools of water and dunes. There were small boats passing by and I managed to get one in a somewhat abstract composition. I think the boat helps in grounding the picture, to better understand what it actually is.



Robin Maurice Barr

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IG: @robin_maurice_barr

A Bradford Phone Box



Cleaned Regularly

By taking photos of blurred passers-by through glass, in these examples obscured by remnants of old posters, I create a suggestion of other people's lives without revealing their identity. My images are influenced by the work of the inspiring Saul Leiter.



Strangers

Jane Ross

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Beirut / Palermo



I am a London-based photographer and curator, interested in discovering and documenting the overlooked, discarded and forgotten, and exploring how photography can help us capture memory, retrieve the past and deal with loss. These images combine photography with found photos and paper ephemera from Lebanon and Italy to reveal real and imagined experiences of past lives.

Andrew Holliman

Liège-Guillemins Railway Station

Designed by the Spanish architect Santiago Calatrava, best known for the Oculus in New York and the Science Park in Valencia.

On a sunny day in August the station was a riot of colour, as the sun moved overhead the patches of colour moved across the platforms. The effect is mesmerising, the sense of scale and wonder like that experienced in a great cathedral.



Pauline Moon

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Our Fragile World, the UK



Sunderland



Hackney Wick, London

I live in East London. I am currently interested in the landscape, particularly urban landscape: what traces reveal and hide about our social worlds, and looking for abstracts that seem to speak to current issues. These two photographs are from a project titled 'Our Fragile World, the UK' and aim to speak visibly about damage to the planet caused by global warming, as a reminder of the climate emergency. The images were made by deliberately damaging photographs during a photo transfer process.

Astrid Zweynert

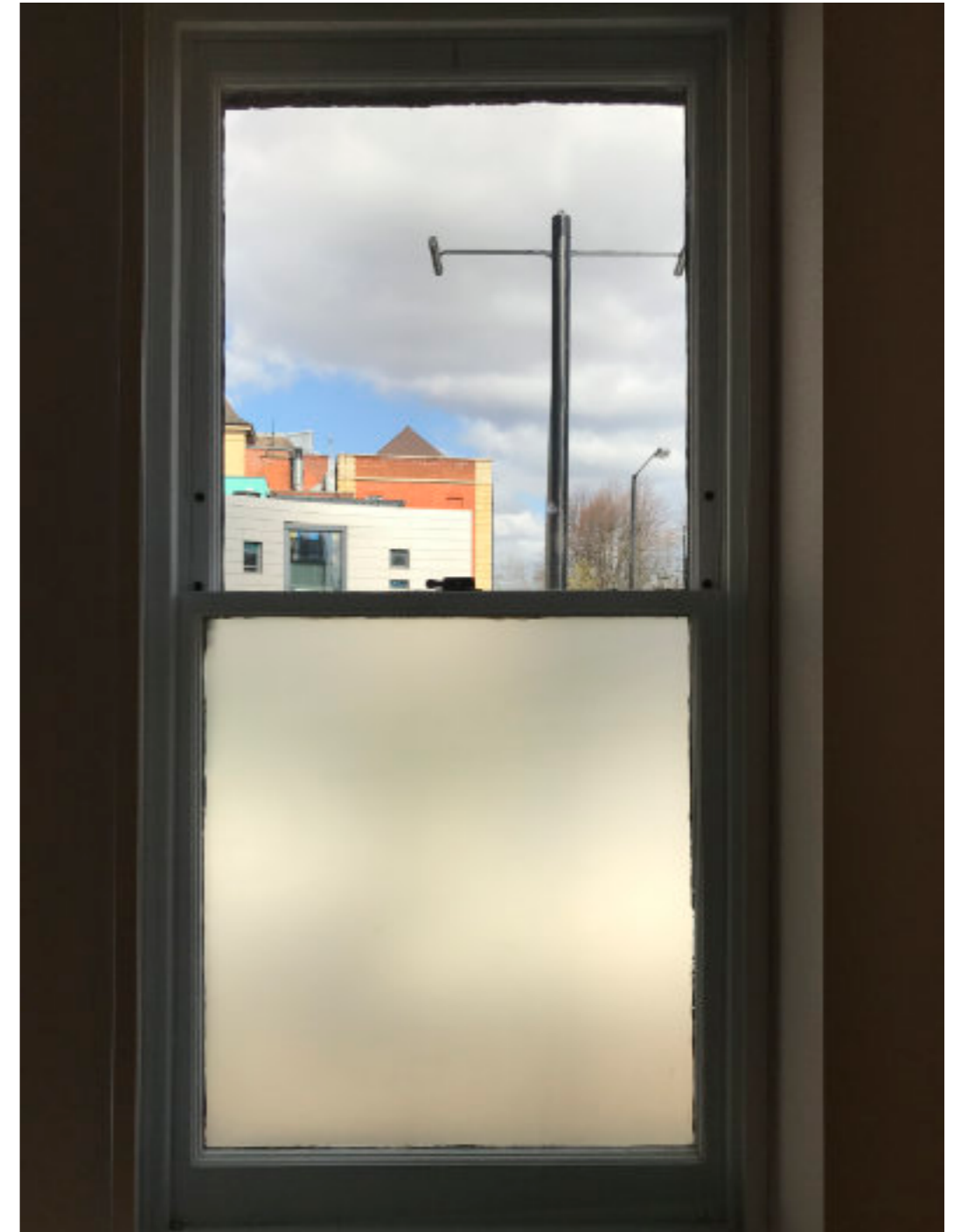
IG: @outofeffra

Windows

Windows are an interface and a connection between the inside and the outside, or as French philosopher Gaston Bachelard put it “a borderline surface between the here and the beyond, a view of the world that may reveal elements of the private and the public, the known and the unknown.” As a photographer, I am drawn to the interplay between the real and the imaginary and the way windows provide a frame within the frame of my lens. Both images were taken near my home in south London.



Crystal Palace View



Camberwell View

Austin Guest

www.flickr.com/photos/austinsight
[@austinthruthelens](https://www.instagram.com/austinthruthelens)

Breathing Space

I feel Sontag's quotation '*The painter constructs, the photographer discloses*', taken at face value, represents a narrow worldview, based upon numerous instances of photography being creative and art disclosing real life situations and locations.

I decided that street photography was a suitable response to her statement, combining time and place with human elements in order to invite conjecture and comment.

This image was taken in Allen Gardens, Tower Hamlets, in July 2020; a time of isolation and upheaval.

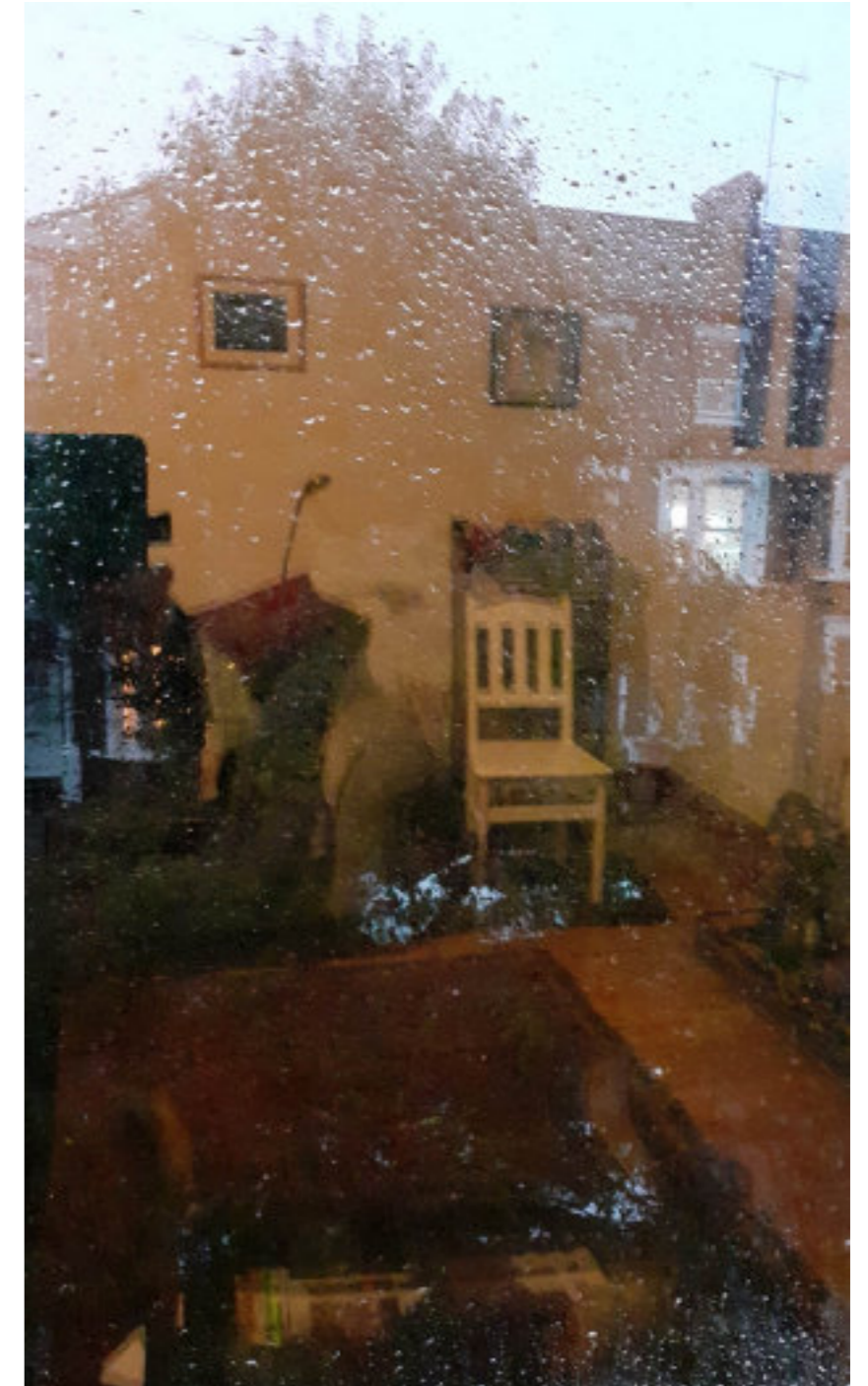


Mary Lynne Ellis

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reflections: outside in/inside out

In presenting this image I raise the question as to whether, as a photograph, it 'discloses' (Susan Sontag's concept) or if, by contrast, it offers a site for the emergence of multiple (conscious and unconscious) associations and interpretations co-created between the photograph(er) and the viewer?



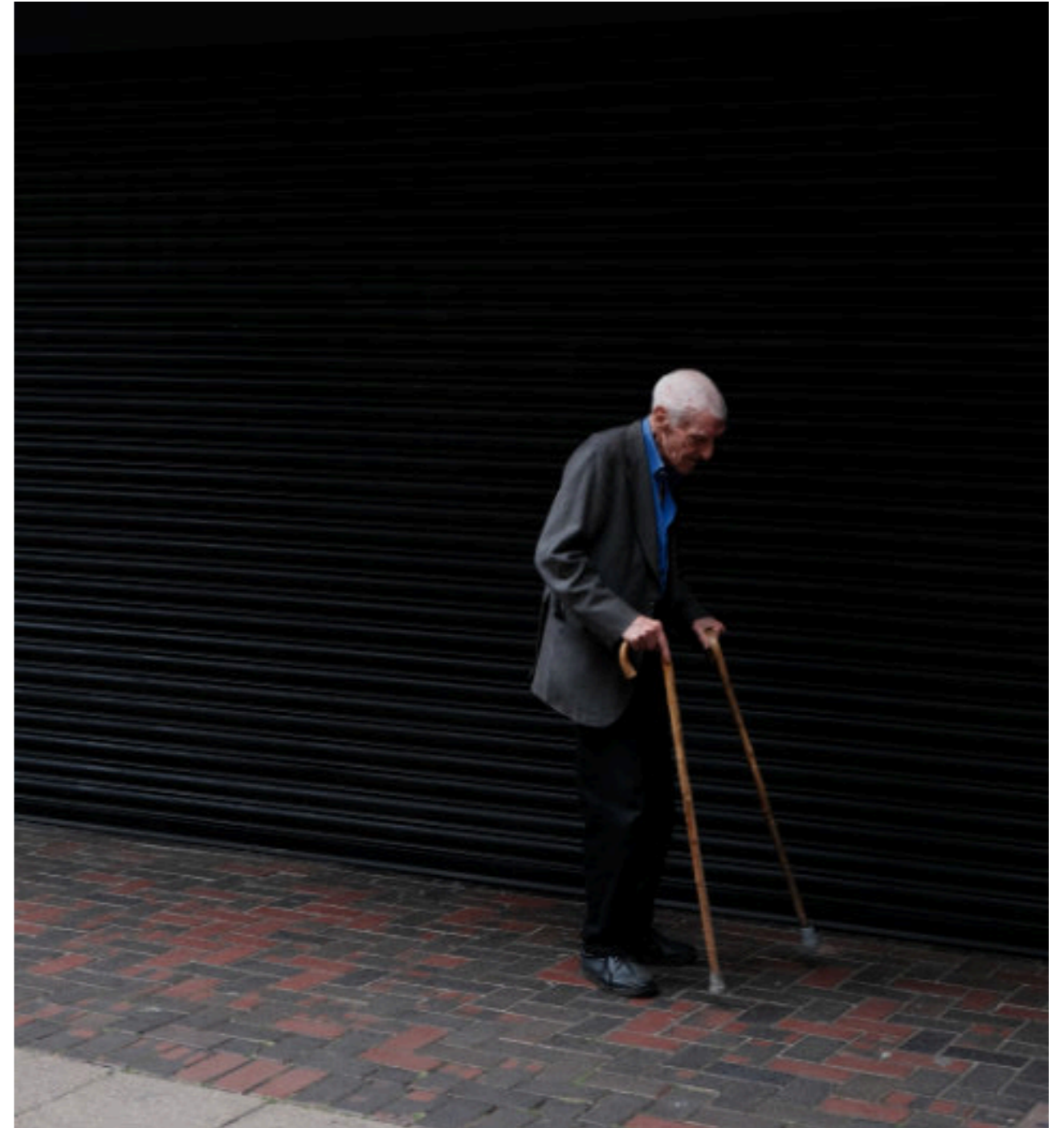
Paul Morris

paulmorris.photography
paulmorris177

Man with sticks in Chrisp Street market

Chrisp Street Market is currently undertaking a major redevelopment and refurbishment with the promise of a "thriving town centre". This small municipal market in the East End lies under the shadow of Canary Wharf serving a local diverse community.

I have been familiar with the market area for over thirty years and this photograph forms part of an ongoing project to document the environment as it undergoes its transformation. I hope to 'disclose' an area of London that will be unrecognisable within a few years. The development I believe will ultimately end in gentrification, with that comes apprehension for the existing residents and stall holders.



Alan Larsen
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Lost Causeways II

From a short series observed between Southend-on-Sea and Leigh-on-Sea, May 2023.



Alan Larsen



From an ongoing project about family, memory, and reflecting on the past.



Sabrina Merolla

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Maria (Ancestors of the Future)

October 2020, Woodberry Down, London. Portrait of well-known activist Platform Maria (Maria Gallastegui, 64) under The Happy Man Tree, in Hackney, while she tries to protect it from developers.

From my series of portraits and interviews, "Ancestors of the Future". It focuses on the next-door eco-activists and campaigners that have been growingly mistreated and called names by Britain's politicians and mainstream media during the last three years. The title refers to a phrase by Julia Butterfly Hill: "We are the ancestors of the future. What do you want your legacy to be?"

I am a press and documentary photographer, multimedia artist and participatory photography facilitator passionate about human, environmental rights.



Simon Roth
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'Hard Graft'

These gloves were left by a builder who was doing some work on our house.

I am an MA photography student in Brighton



Lucy Smith
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Pond

Construction : Disclosure -it's all a continuum. I take photographs that look like something other than the actual subject, and think of them as paintings.



Debbie Smyth

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IG: /dsmythphoto/ travelwithintent.com

Earthquake desolation

The tragic 1968 Belice Valley earthquake destroyed several Sicilian towns. This deserted school corridor, where even the sunlight brings a chill, tells of that tragedy

I am an active photographer and travel blogger. I use a mix of themes and styles to tell stories, portraying the physical, social and cultural aspects of the places I visit. I am currently working on photo projects based in Berlin and Tokyo.



Debbie Smyth



Fractured view

The fractured nature of this London scene leaves the viewer to use their imagination and fill in the gaps, or perhaps to reorder the city by shuffling the squares.



Cosmonaut station

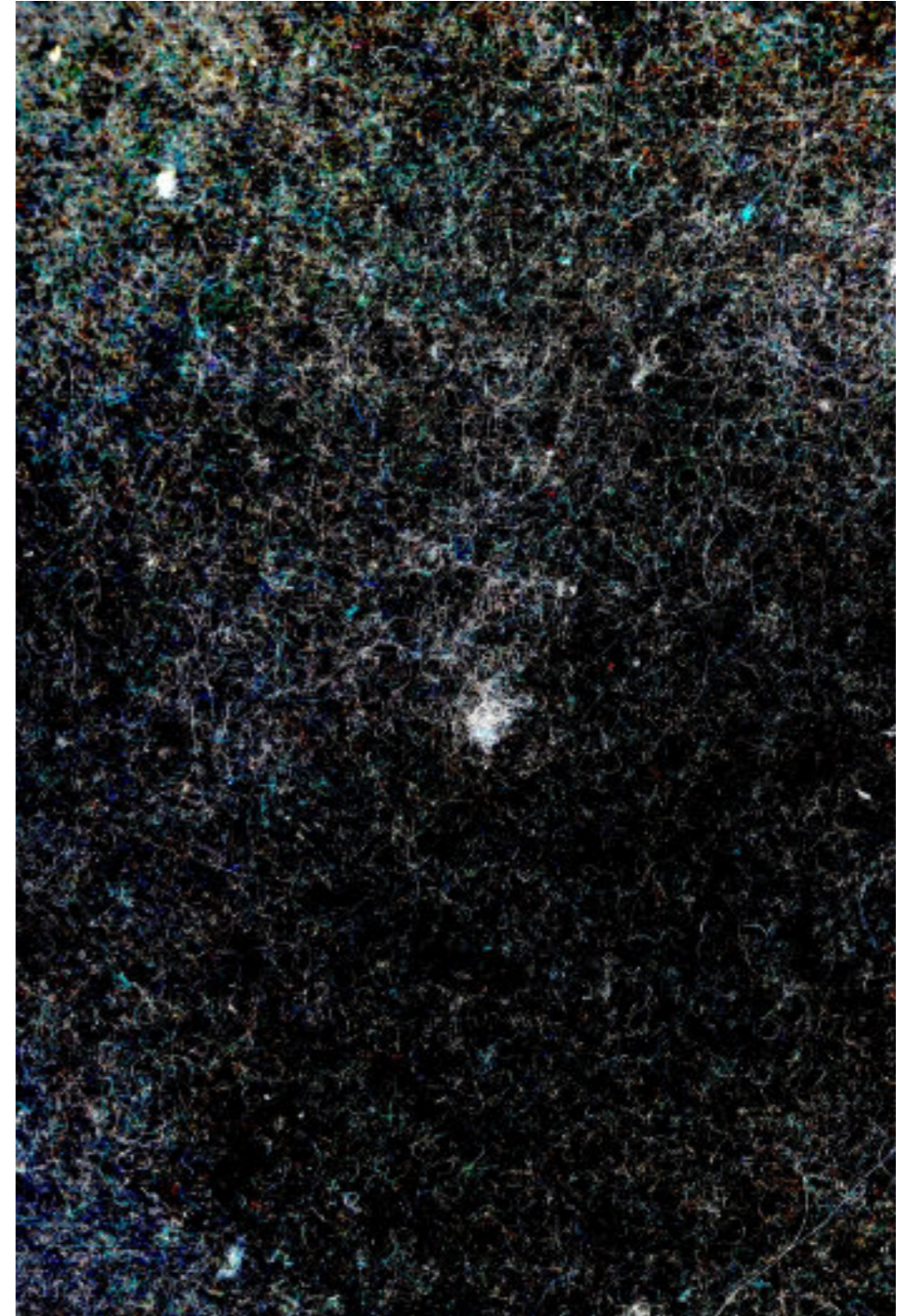
Captured in Cosmonaut Station in Tashkent, this image contrasts the everyday act of commuting with the glossy extra-terrestrial design of the station.

Arun Misra
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Arunakm1955@gmail.com



Testimony of silence

Testimony of silence is from a small body of work that examines our experiences and responses to traumatic or joyful human activity and what we choose to make of it. My approach in this is inspired by abstract expressionistic art and the use of non-objective imagery.



Raj Munisami

EK (One)

This image was taken at the Sikh festival to mark the new year known as Vasaikhi. A Sikh gentlemen holds the cymbal to mark a moment of tranquility, spirituality and symbolised by Togetherness as One (EK).



Eve Milner

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Thin Places

Thin Places - a term used by Celtic saints to describe places where the veil between this world and the eternal world is thin. Achill Island off the west coast of Ireland is such a place



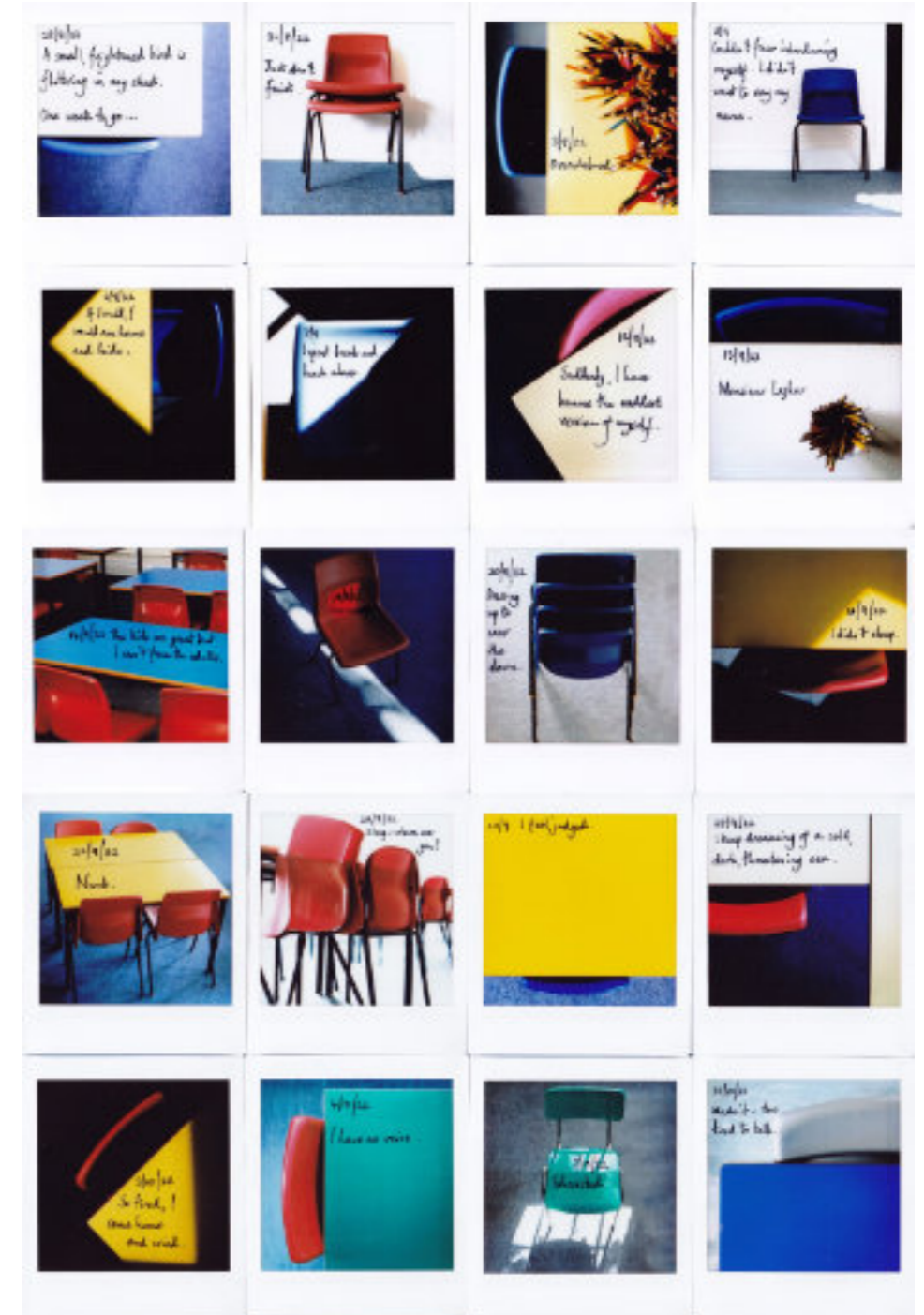
Teacher, 57

Home Stretch, Autumn 1

Roughly 60% of teachers retire early, with the numbers leaving the profession increasing every year. Next summer, I will be one of them.

Following a trauma at work, I had a period of absence during which I questioned whether I would ever enter the classroom again. Although I returned, I found the social aspects of school life difficult and started spending my breaks in any vacant room I could find. The empty seats became a symbol of my disconnection from others and I began to use the chair images as a diary to record my thoughts - particularly on difficult days.

The resulting images reflect the fragility and instability of what had been a seemingly certain reality.

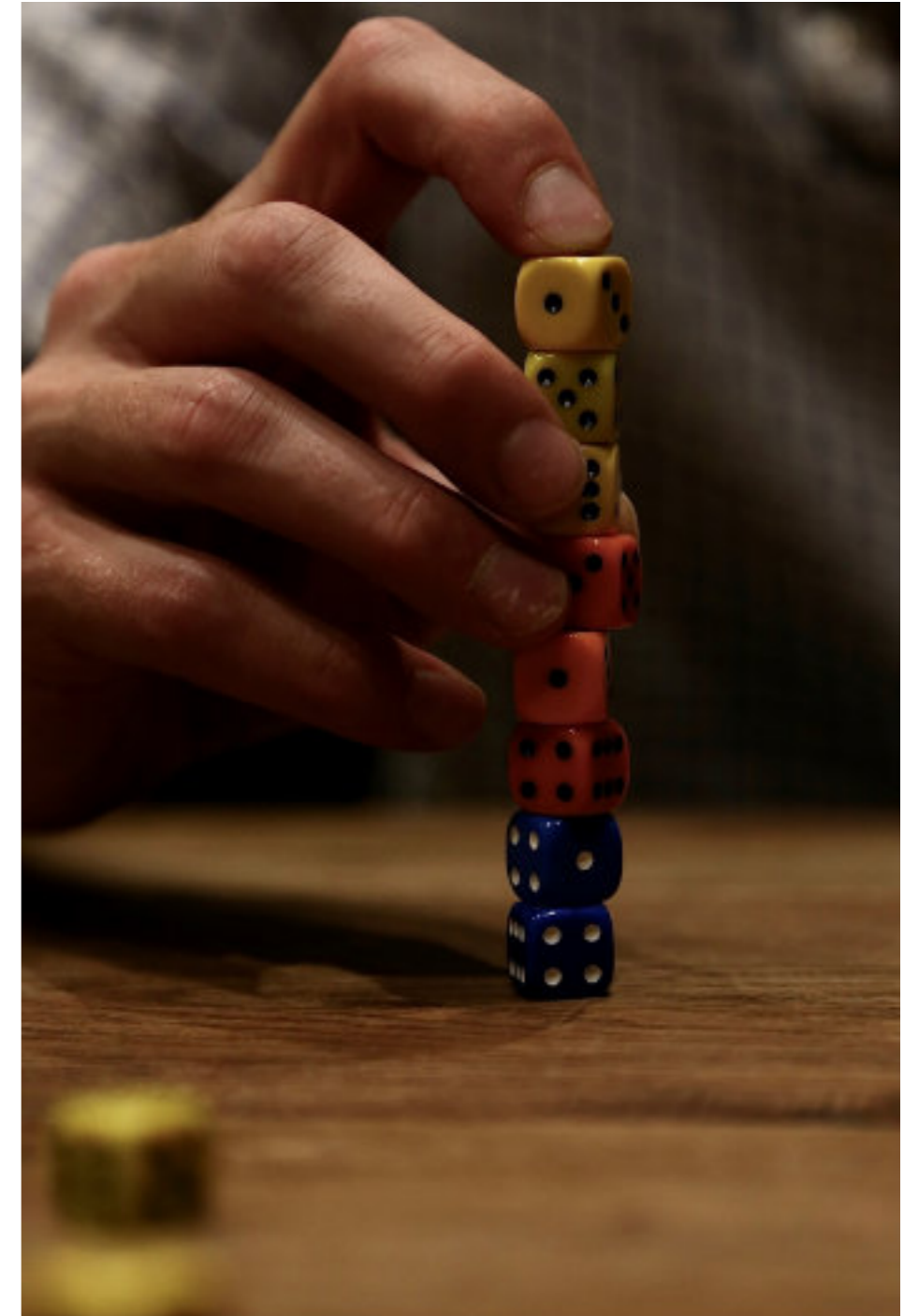


Helen Burn

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A Game of Perudo

A converted chapel near Bath, sitting in the cool, dark kitchen on a very hot summer evening. Playing a game of perudo with friends, sipping negronis and listening to music, probably Fleetwood Mac. My husband was stacking the dice which was distracting but most pleasing. A game rarely holds my attention, so I picked up my camera...



Sue Ridge

Sunlight 2023

From an ongoing series using Cyanotypes and prisms. The prints are re-photographed with the prisms as a palimpsest.



John Tolliday
johntolliday.myportfolio.com

Snowball Fight

Selenium Toned Silver Gelatin Print.



Bunshri Chandaria
www.bunshri.com
IG: @bunshrichandariaphotography

Foreigner Within 1 & 2



These images are from a body of work that I feel a deep urge to revisit
– to question my identity.

'Foreigner does not belong anywhere, not even on its ancestral land. The foreigner is always in limbo. Indifference is the foreigner's shield. Not belonging to any place any time.' (Julia Kristeva in Strangers to Ourselves).

Kasia Kowalska

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IG: @kasia_kowalska_photography



Alina and Jan / Blue Mama



Alina and Jan were my maternal grandparents. I found these photographs in a family album. Our relationship with photography used to begin with a family album and in this image I wanted to consider the dynamic between the preservation and the substitution of memories through a photographic archive.

As long as I can remember, I have documented my mother's life through photography.

This image was taken in my mother's garden in North Wales several weeks after she had suffered a heart attack and was recovering from cardiosurgery. She remarked that it made her think about how we can suddenly become uprooted and shaken by events outside of our control. A Pole living in the UK, she was thinking about the events in Ukraine.



Clive Williams

clive@cedubya.photography

Sticks in the Sand

I captured this image of a random collection of sticks protruding out of the sand on the Ilha de Tavira, part of the Ria Formosa National Park in Portugal. They were weathered and bleached by the elements, standing as silent witnesses to the passage of time and the unpredictable forces of nature. The conversion to black and white for me increases the symbolism, highlighting long shadows thrown by the early morning sun, contrasting with soft sands still showing undulations formed by the receding tide.

The image invites contemplation, evoking a sense of both vulnerability and resilience. Are they the remains of a local fisherman's boat or simply the remnants of a rustic structure, erected by beachgoers who wished to spend some time next to the crashing Atlantic waves. Whatever their origin, they seem to symbolise the cycle of creation and destruction, reminding us of the transient nature of existence.



Teresinha Maltauro

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Slow-Mo

I embarked on a captivating exploration in my Slow-Mo series of my search into the chronograph images to capture the unseen motion.

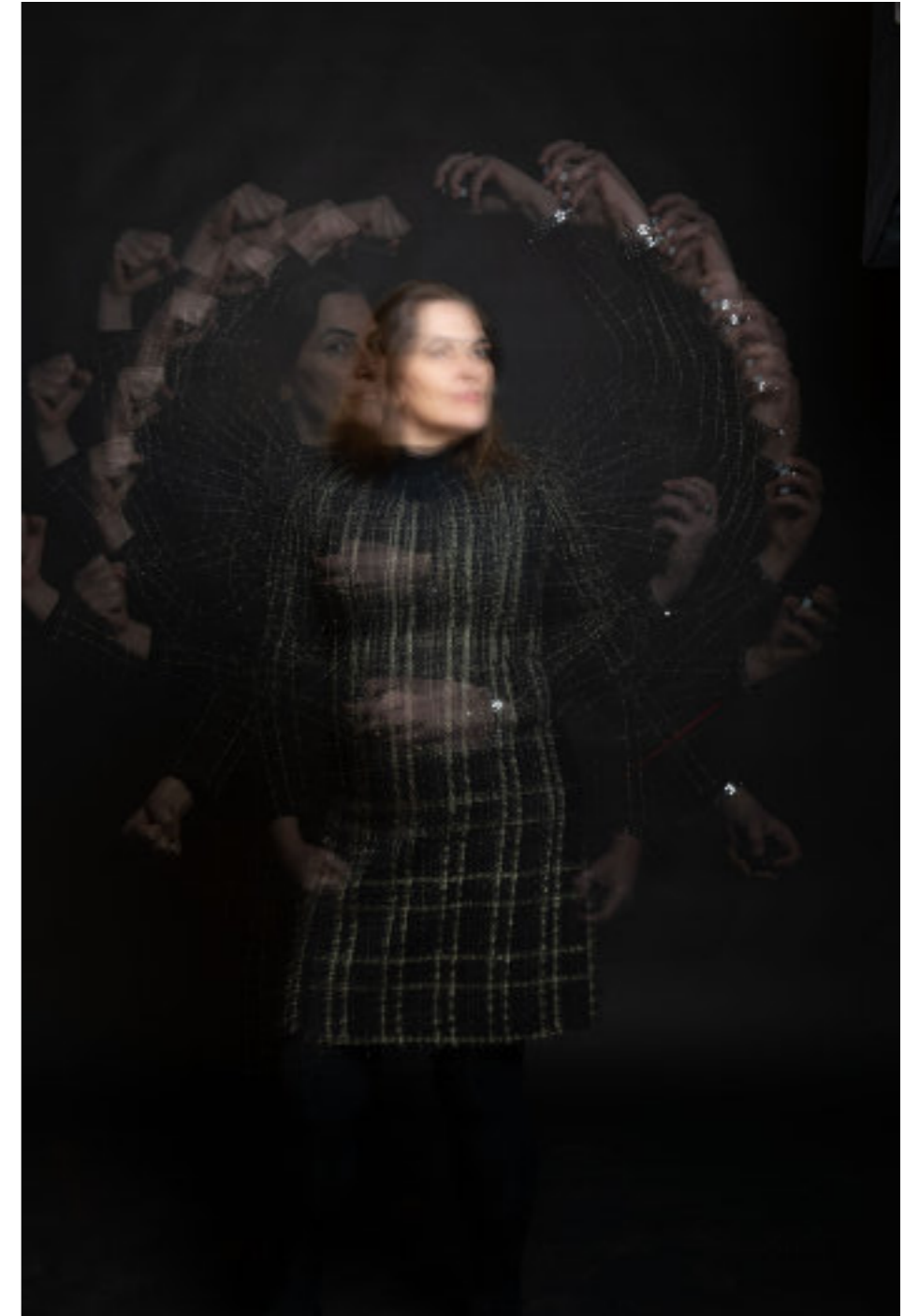
Each frame is slowed and reveals a hidden piece of grace that escapes from the naked eye.

It is a visual experience of the joy in every shade of the movement.

The concept allows me to freeze time, presenting a slowdown spectacle.

It is an art form that reveals the beauty of the simplest gesture.

Through the lens is transformed into the choreography of beauty inviting you to appreciate the symphony of emotion.



Jackie Hopfinger
www.jackiehopfinger.co.uk

Mystic Morning

The photo is of St Michael's Mount in Marazion, Cornwall taken one morning in November 2022.



Patten Smith

IG: @smithpatten

Fairy: constructed and disclosed

When aged six my daughter was very interested in fairies and, perhaps, aspired to be one - she was certainly very keen on being photographed in a fairy costume! Shot using a cheap Nikon-fit zoom lens smeared with vaseline and push processed HP5.



Andrew Moss

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Touché

I am a photographer specialising in sport and action who hopes to create interesting and involving images which are different from the norm.



Andy Schneider

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Anthurium

This captivating image is a glimpse into my decade-long project, 'Inspite of it all we are beautiful.' The project is an introspective journey into the ever-shifting landscape of beauty, both inner and outer, as we navigate the twists and turns of life. Every photograph within this collection is constructed by manually manipulating a flower (sometimes over a period of days or weeks) and capturing it at a pivotal moment where its essence undergoes a significant transformation. Not all these images embody conventional beauty, but then again, neither does life.



Imogen Bloor

IG: @blurred_imo

Light Moment (Canal, August 2021)

The synergy between weather, water, angle of the sun and architecture of the tunnel was just right, revealing the geometry and texture of light. Elated by this chance ephemeral find, I tried to capture something of what captivated me, making conscious compositional choices. I was in a liminal space that hovered between construction and disclosure.



Ausra Linkeviciute
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Saulius at Work

Užgavenes, the Lithuanian version of Mardi Gras, is a joyous festival that ushers away winter with the help of witches, devils, traditional folk songs and the ceremonial burning of the effigy. It is a favourite time of the year for Saulius Tamulis - a devoted traditional craftsman, who delicately carves each wooden mask and brings them to life in the country's biggest celebration.



Mark Friend

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Still Life with wooden bowl

This is part of a series of still life images inspired by the extraordinary paintings of Sir William Nicholson (1872-1949), which began during my still life course at the London Institute of Photography in 2023, where I have recently completed the professional photography certificate. Initially I decided to try and re-create the setting for one of Nicholson's paintings (a silver bowl with mangetout), but later in my makeshift studio I decided to branch out and explore Nicholson's ideas of composition using some props of my own, none of which appears in any of Nicholson's own paintings. The wooden bowl is made from burr elm and comes from North America. Yes, it is true that the painter constructs, as Susan Sontag says, but so also can the photographer.



Jayne Selvaggio

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IG: Jayne Selvaggio

Cinderella

Every woman is Cinderella.



Mark Burton

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Invasive Species

My practice documents the impact of human activities on planet earth using multiple exposure film images which meld light from the cityscape and the natural environment. There was no Photoshop or manipulation. What you see is what you get. The perfect metaphor, in my mind at least, for the experiment we are inflicting on planet Earth. The result of our burning and polluting will be a complete accident. Whilst also at the same time, being exactly as we planned it.

I acknowledge all First Peoples of the land where this work was made and celebrate their enduring connections to Country, knowledge and stories. I pay my respects to Elders and Ancestors of the Aboriginal and Torres Strait Islander community.



Grazyna Cydzik

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Displaced/Found

This hybrid photographic print is one of a series from my 2022 Thames Foreshore project. Over several months I collected a disparate selection of objects offered up by the low tide at various locations along the Thames foreshore. Every object came with its own story - unknown to me.

I chose to use a variety of alternative and traditional photo processes to make the series. I exposed this image with torchlight above a receptacle containing Thames water. This was followed by traditional chemical processing. This way of working is exciting because the end result is unpredictable. The object/image becomes ambiguous allowing for the construction of new narratives.

I am a London-based artist; photography is one strand of my art-practice which at present includes painting, drawing and printing.



Elizabeth Pimentel

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Untitled, 35 mm film, Trafalgar Square London

My latest projects give visibility to the work of social reproduction – whether in the raising of children, in social care or in the nursing profession – as essential to human wellbeing. The work presented here is inspired by social protest movements -of people becoming memory through political acts of solidarity and amity that give material presence to the work of care and social reproduction -a lifetime of labour which disappears with each passing moment, and that few get to see. This work is qualified as ‘free’, or as low-wage, low-skilled labour and does not feature as economically productive within national accounts of the measure of the market value of all goods and services, even though it is indispensable to the running of the economy.



Haim Bresheeth

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Tango 5 - no words are necessary

Street Tango is the opposite of the same dance in a dance hall. You pass by a band playing in East London, drop your bag in the middle, and join the dance with someone you never met. No words are exchanged, but the intimacy is paramount and palpable.

Some continue to dance with the same partner, others change partner every dance. You may go for drink afterwards, or for a walk in the park next week, or a firm date...

Another ephemeral meeting in the metropolis - some will end up married, most will never meet again. But the Cuban band gentle rhythm still plays, as the body remembers your hand on her back, her movement answering yours.



Hootan Salamat



An Ordinary English Day

Experiencing an ordinary English day can be a challenge for tourists.
However, these women are well-prepared for any challenges.



David Malarkey

The Kibble Palace, Glasgow



This elegant public space is made up of simple, repeated elements. I very much liked the clarity and precision of the structure.

Brian Pomeroy
brianwpomeroy@gmail.com

Urban Fringe VII

From the series *Urban Fringe*, an exploration of the outer edges of towns and cities.



Len Salem

len-salem@collectmail.co.uk

Destruction precedes Construction

This image is from my series and book called “The A40 Gypsy Corner Road Widening Scheme...that never happened”. Site demolition, and my documentation of it, began in 1995 and continued for about a couple of years until the site was cleared. The widening project was then abandoned following a change in government national policy regarding major road improvements. Natural vegetation reclaimed the site. Finally, five blocks of affordable housing aimed at essential workers and meeting strict local council parameters were completed in 2006. These replaced the original mostly council owned housing, dating from the 1930s, which existed on this site.

I am an amateur photographer and thus free to use my camera to make work about anything that interests me.



Richard C Spencer

richard@machinaloci.com

Tokyo Pause; Shohei-bashi, Nov. 2002

Bashi is Japanese for bridge; the road crosses over the Kanda-gawa (river) and, like much of multi-layered Tokyo, history is visible in bridges over bridges.

I enjoyed a sabbatical in Tokyo starting in late 2002. Working with a compact roll-film camera, I explored this environment, new to me and so very different from London. While there I exhibited a small set of digital prints, made from scans of the b&w negatives, as part of a contemporary Japanese Tea gathering. After a substantial hiatus from analogue photography, I am now exploring that body of work anew, making new prints.



Eva Turrell

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Sometimes I Want to Be By the Sea



I have been taking photographs for many years, using analogue, digital and also smartphone cameras. I walk around looking at my surroundings with wonder and awe. I pay attention to the light and shapes looking for something unusual, often simple, sometimes obvious. I love observing people and the world around us, how we interact with it and how it interacts with us.



The seas, the coastlines have, for me, magnetic and magic powers, they still my mind, excite me, leaving me in awe. My imagination runs wild as I observe unfolding stories or make my own, guessing and wondering, playing.

I use my smartphone camera to make myself unnoticed...

I also like apple loves mint tea.

Gordana Johnson

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Life and Death (Innocence) / Spring



While celebrating a family reunion at Hampton Court, my granddaughter began to dance on the lawn, oblivious to us all. She gave an impression of innocence, and in my head a project was born - Life and Death. In trying to avoid the usual metaphors for Death, I came upon a solution in Brixton market - a slaughtered chicken. We may forget the reality of life that it has its ending - and that is the essence of this photomontage.



The old chair was to be disposed of at the local tip. A hundred-year-old church linen tablecloth is ready to shine again. The beauty of freshly cut magnolia flowers won't last long. All three gave me the idea to illustrate Spring and the passing of time.

Steve Jones

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Dump

I have been a fan of infrared photography since the early 2000s when I discovered the wonderful, otherworldly Kodak HIE film, sadly discontinued in 2008.

Now I use infrared-converted digital cameras which (arguably) can make some scenes, particularly industrial landscapes, a little more interesting.

This image was taken on an LIP walk on the Thames Path near Greenwich in 2022.



Elizabeth Hay Brown

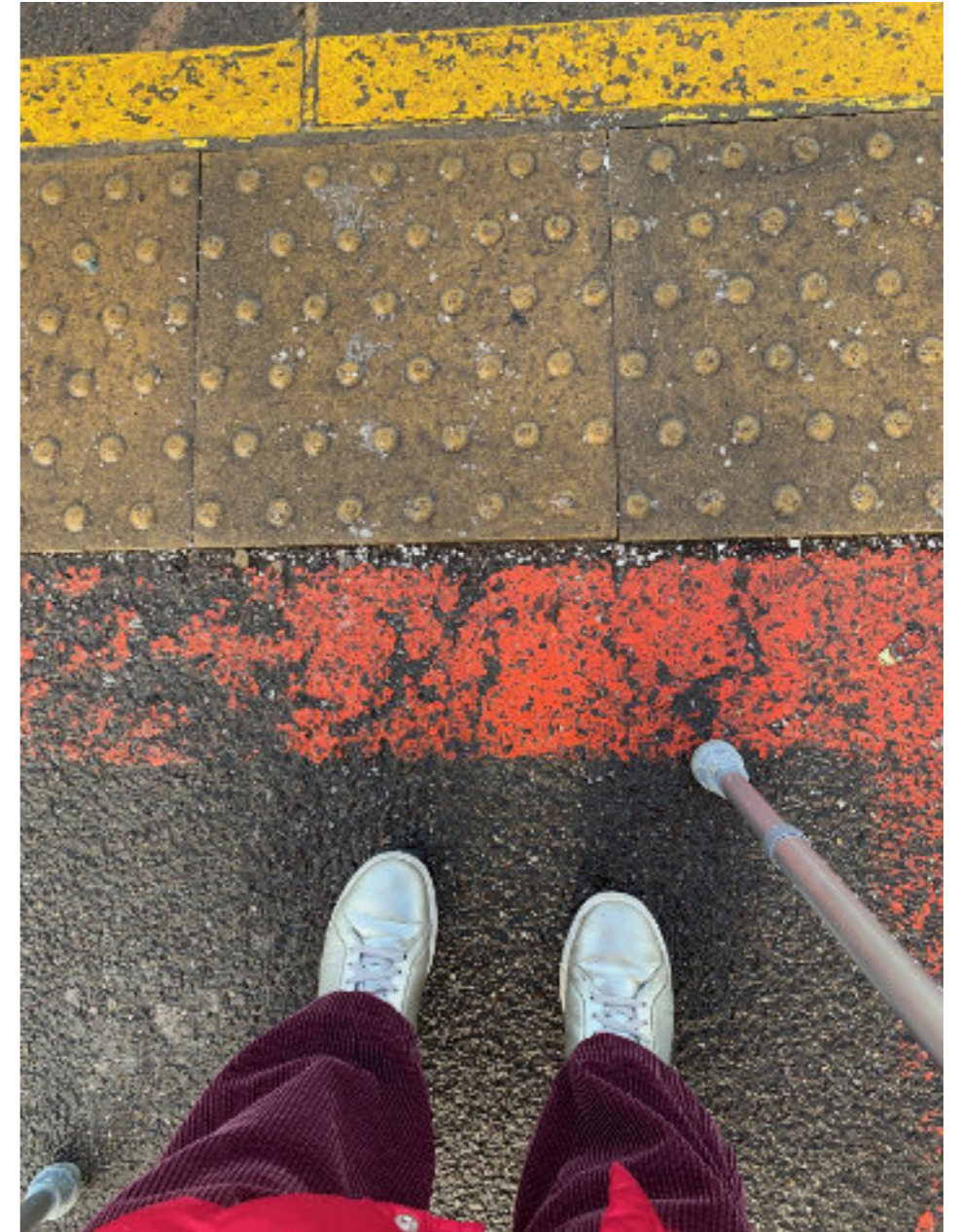
IG: elizabethhaybrown
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Walking again!



The Right One

On the 2nd of December 2022 I had my right knee replaced. As any photographer would I decided to record the event using my trusty iPhone. One of the surgical team came in to tell me what was going to happen and proceeded to mark my right knee with a large black arrow and gave me this trendy pair of red socks and a stocking for my left leg. “The Right One” is the first image in the series taken at the hospital.



On the Road to Recovery

“On the Road to Recovery”. After leaving hospital there were exercises every day and walking as much as I could. One of my neighbours had had her hip replaced so each day we could be seen waddling down the road, using our crutches, to the local café at the bottom of the hill for coffee and cakes. At first crossing the road was daunting.

Clare Park

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Dancing

This image forms part of Series Blue 2017 and references both the Ballets Russes and Anna Atkins' botanical cyanotypes. The montage weaves together my self-portraiture with the landscapes of co-creator and subject Debbie Green. It is about our enduring and supportive friendship, the friendship between our families and histories intertwined with Parkinson's disease, theatre and dance; a symbiosis of combined experience and specialisms, and an understanding of the body in movement and stillness. The layered photographs possess recurring themes and elements from our book *Breaking Form: Re-Formed*.

Over three decades Debbie and I have found narratives that are heart-warming and pertinent to us: evocations of our realities - losses and frailties, curiosity and optimism. My practice is propelled by a fascination into human psychology and the body, creating a platform for those around me to fully participate in photographic storytelling.



Debbie Green

www.debbiegreenmovement.com

Cataloguing Analogue

I photograph with an Olympus OM2 film camera and long lens.
Modus operandi: take a photo of the 'walk without a dog' I'm going on.
Eighteen years of walk codings in notebooks, held by the walk
companion if there is one, here Jeanne Weston.



Jeannette Josse

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All that Glisters is not Gold

In Shakespeare's Merchant of Venice, is the line 'All that glisters is not gold', reminding us that appearances can be deceiving or constructed. In photographing, with an iphone, I first saw the inviting glistening gold of the wine glasses. I changed my line of vision and suddenly saw the reflections of bright blue sky, letting light into my mind.



Anita Chandra

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Chacma Baboon portrait

The Chacma Baboon is an image from a series of black and white animal portraits taken on a trip in South Africa last year. I enjoy making portraits of Chacma baboons, they are fascinating to observe, full of character and mischief! My main focus and passion is wildlife photography, specifically animal portraits, pets, travel and landscape. My personal photography work has been exhibited in exhibitions in various galleries throughout London and also France and the US. I work in the design industry with expertise in User Research, Service Design and Graphic Design.



Astrid Schulz

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God Save The King

I am an award-winning photographer, known for creative portraits and documentary work. With a background in costume design for film & TV, I studied photography at London College of Communication. When it comes to creating an image, I love the process of transforming my sitters into fictional characters. Our inherent perception is guided by stereotypes and clichés, and I like to play with that - and add a bit of humour to our view of the world.

The image 'God Save The King' is inspired by the recent occasion of crowning King Charles, and the TV series 'Pistols' by Danny Boyle. The shirt and the 'Pis Sextils' illustration (a homage to those of us who are old enough, remembering the Queen's silver jubilee in 1977, Vivienne Westwood's contribution to fashion and how the Sex Pistols overturned the music industry) have been created specifically for this picture.



Natalie Robinson

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'Smithfield' 2023

As a photographer and researcher - with a background in architecture and redevelopment – my work is concerned with place, memory, and disappearance, using visual and other art practices.

Images from a series 'Seepage' - digital prints, overpainted with ink to reveal the matter on which the reputation, success, branding – and longevity! – of the London surfaces we tread today are founded.'



Natalie Robinson



'Gresham Street'
2023



'Ramillies Street'
2023

Andrew Wilson

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@WildLondonPics

Fallen Tree in Richmond Park

Richmond Park is the largest of our Royal Parks in London and has over 130,000 trees, of which 1,300 are classified as veterans. Fallen trees are as important to the ecology of the park, as are the live ones, helping to provide new habitats for wildlife as they rot and sink back into the soil.

I am primarily a wildlife photographer and have published over 20 books on the towns and villages of South West London, each book championing the wide-open spaces to be found there. I have run the LIP Satellite group Putney and Barnes for the last 13 years.



Edith Templeton

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Of Memories and Dreams

An image from a garden that might have existed or might have been
just a dream.



John Chappelow

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Orion Central

More of a revelation than a disclosure.



Héloïse Bergman

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Britain is Melting

'Britain is Melting' is a series of chlorophyll leaf prints, which were exposed in London, when British temperatures topped 41°C for the first time in recorded history. The title is taken from The Sun newspaper; and the ongoing series documents the range of headlines which UK newspapers use to report climate change and other important issues. Alongside the headlines, a cultural snapshot is also exposed; its fleeting relevance reflected in the ephemeral nature of the leaves.



Dorota Boisot
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Lanzarote, Timanfaya National Parc, February 2023

This year I discovered the island of Lanzarote with its stunning volcanic landscape. I am always fascinated by the pictures which life creates around us all the time. In photography, reflective observation, whether of architecture, of landscapes, or of people is a precondition for the capturing of transient possibilities and their conversion into arresting images.

For me, therefore, photography is a form of meditation.



Amanda Eatwell

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The Dance Of The Lights

These images were created over several walks with my camera, covering around two thirds of a mile along the pathway which links Lesnes Abbey Park to Southmere Lake in the borough of Bexley, southeast London. The thing that struck me most about them was how they were often glowing during bright daylight hours, and mostly set against a clear blue sky, I found them captivating. I find something both endearing and ironic in the way their bright-white bulbs often shone against a clear blue sky. The originals were shot on film with a smooth grain, which allowed the surreal nature of their performance to come together as a neat set.



Colleen Rowe Harvey

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Life Lines

Landscape photography figures prominently in my practice. Through travel I allow myself the freedom to create images that reveal themselves. In May 2023, I explored the Hebridean Way. The journey began on the island of Barra and concluded at the Butt of Lewis lighthouse. Each day offered a unique and dramatic experience with magnificent scenery and extreme weather. A day would start fresh and sunny turn to treacherous conditions with wind and sleet, only to brighten up again. I had limited interaction with those who lived on the islands. Instead, life was disclosed through my observations. Here is one image from the series titled “Life Lines.”



Colleen Rowe Harvey

Dungeness Disclosed



Coastguard Lookout, 2023

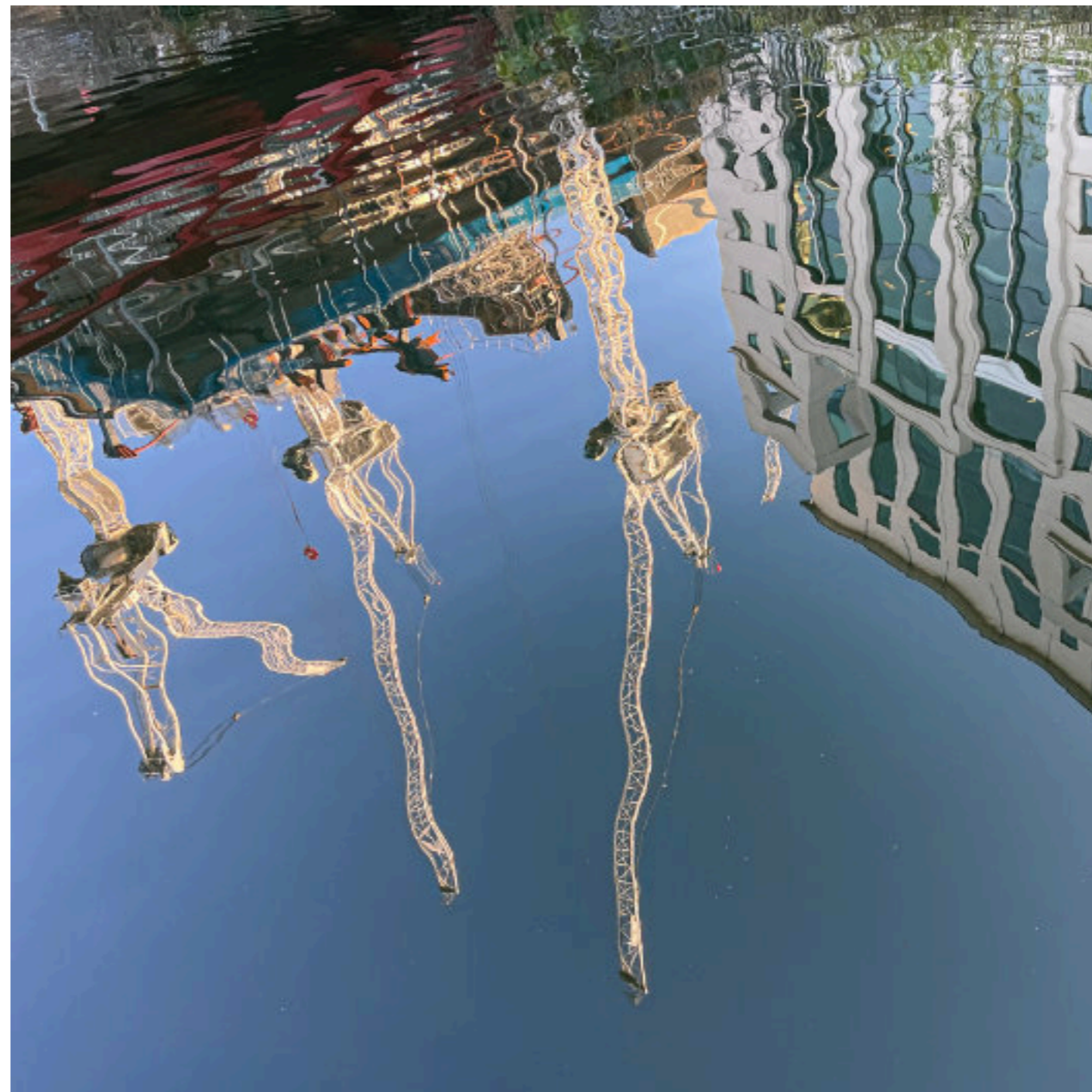
In February 2023 Dungeness was a study of place, Britain's only desert located on the Kent coast. I had visited before and was familiar with the lighthouses, Jarman's garden and house, the power stations, the Snack Shack. The weekend's agenda was to relax but being a photographer I could not turn off and found myself looking to frame and reveal the familiar from distinctive points of view.



New Lighthouse, 2023

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Untitled



Jo Stapleton

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beantiksoupphotography@gmail.com jostapleton-beatniksoupphotography.com

The dissolving forest / Child's dress



An emotional response to a revisited and reimagined place using a 35mm, black and white negative taken in the New Forest 10+ years ago. To create the image, I've used standard b&w, darkroom chemistry as a creative tool - sprayed, poured and painted on to the exposure paper. From the series 'Remembering', a noir inspired nostalgia project.



A life sized photogram of a child's dress on hand coated platinum rag paper. from the series 'escapades'. (Cyanotype photogram)

Sandra Roberts

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Reflections of Place



For my series 'Riflessi di luogo' (Reflections of Place) I gained access to many of the locked up buildings in the Italian hilltop village, where I now live. The work documents the interiors of these previously lived in homes, places of work and leisure venues, with the aim of awakening memories that are held within their walls.

The series was made specifically for an exhibition in the village of Acuto for their summer festival of 2023.

Mia Nonna (My Grandmother)



Chi è il prossimo? (Who's next?)

Frankie McAllister

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Moroccan Abstract

My practice sits on the crossover of fine art and documentary photography or more specifically between representation and abstraction, blurring those lines to question what is real and what is imagined or remembered (or perhaps just 'felt'). I have a particular interest in altered landscapes and the visible imprint of human intervention on the landscape. This series of images from Morocco explores the different parallel lives of cities that experience significant tourism, the impressions we receive as visitors to a new place and how the everyday reality for local people reasserts itself as they continue about their lives.



Frankie McAllister

Beach Life – when the tourists stay home

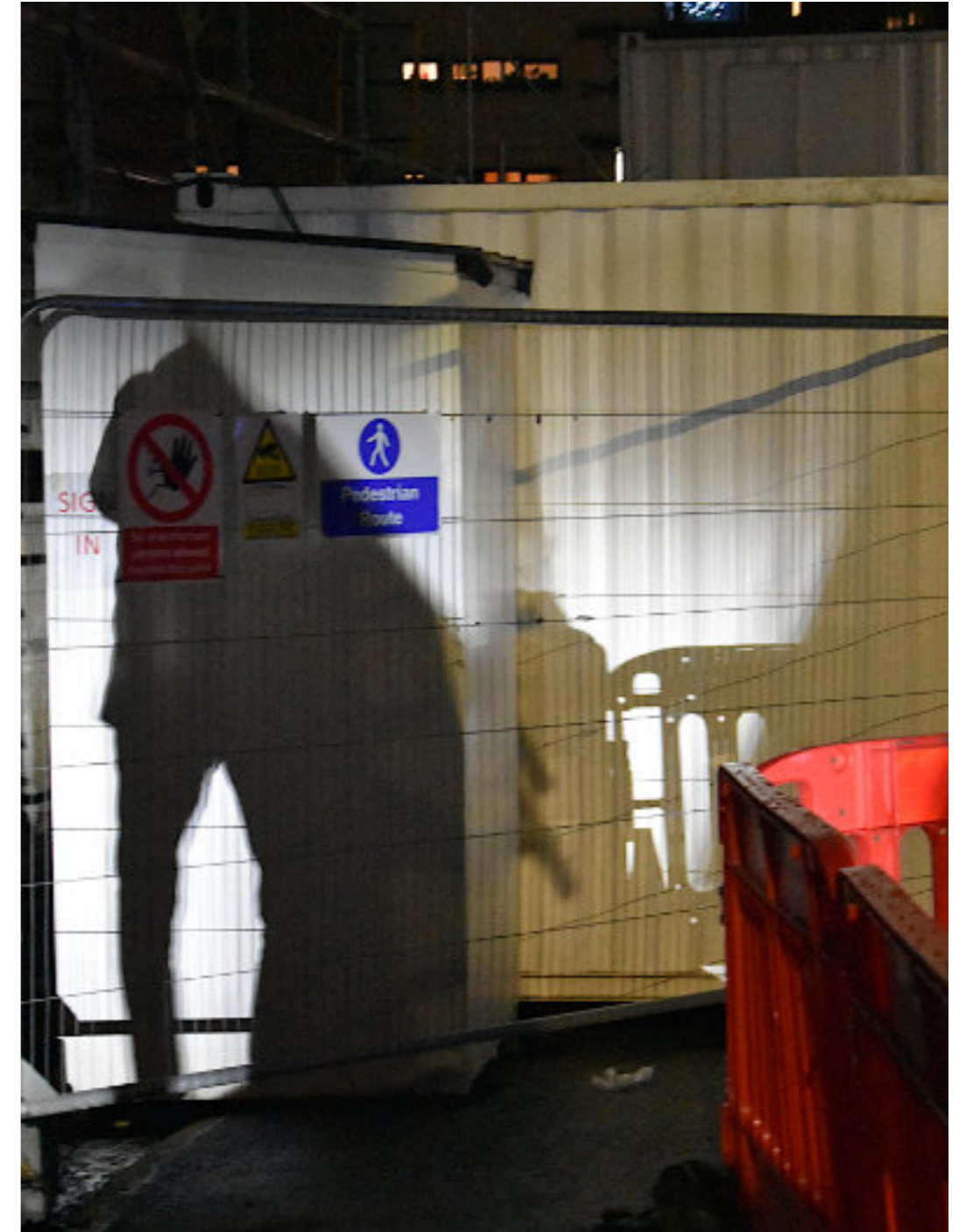


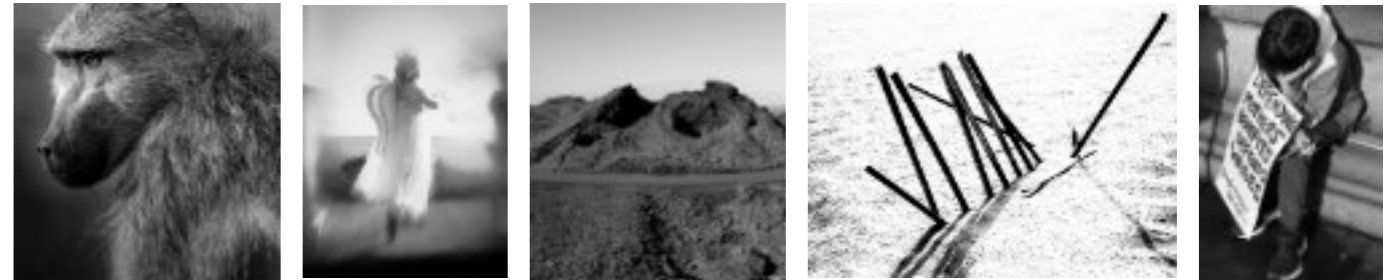
Alec Wyllie

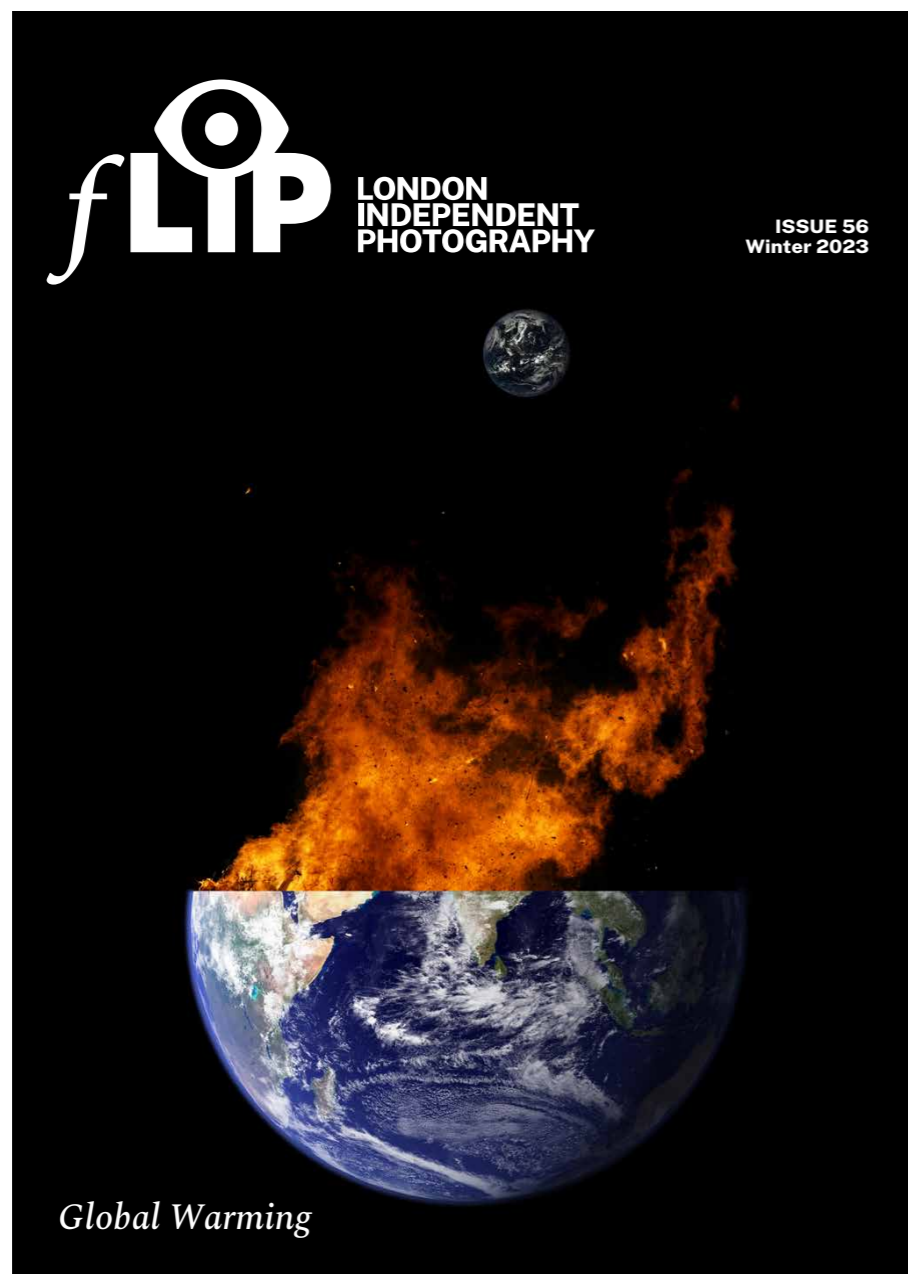
alecwyllie@gmail.com
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Pedestrian route

Totally unplanned. Just on the lookout, walking past a construction site at Dean Village. I realised that the headlamps from passing cars were creating interesting moving shadows on the hoardings. Stood there for a while with the camera, and here is one of the results.







London Independent Photography is a society of photographers. Not for profit but for each other. We come from a wide range of backgrounds but together we form a community for the visually curious.

Since its foundation in 1987, LIP has offered the opportunity to informally show and discuss work and the wider photographic world at various satellite groups, which hold regular meetings both in-person and online.

Events are held throughout the year, including talks and workshops. Many satellite groups hold exhibitions and all members are invited to enter our judged and curated annual exhibition in London.

fLIP magazine is published three times a year and distributed to members as part of their membership fee. *fLIP* aims to showcase (primarily) members' work and to engage readers in a wider photographic dialogue.

Current Satellite Groups

<i>Alternative Process</i>	<i>Ealing</i>	<i>Photobooks</i>
<i>Central London</i>	<i>Film and Darkroom</i>	<i>Putney & Barnes</i>
<i>Crouch End</i>	<i>Greenwich</i>	<i>Ruislip</i>
<i>Crossing Lines</i>	<i>Photo and Text</i>	<i>Shoreditch</i>
<i>London and Beyond (online meeting open to members anywhere)</i>		

Current annual membership costs £35 UK (£39 outside UK)

www.londonphotography.org.uk
 IG: [london_independent_photography](https://www.instagram.com/london_independent_photography)
 Enquiries: info@londonphotography.org.uk



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