

for LONDON INDEPENDENT PHOTOGRAPHY

FLIP

ISSUE 52 SUMMER £5



The Other Side of ...

Editor's Note



Welcome to issue 52.

The notion of the 'other' and what lies beyond our own side has fascinated photographers from the very beginning of photography. Initially documentary was the mode of representation but with the experimentation and fusion of photography with arts, 'otherness' is being imagined and shown in more creative ways, far from the rigid styles of late 18th and 19th Centuries. I am delighted at the variety of image and texts we have in fLIP 52 that show the multitude of ways that the idea of the other side can be interpreted.

The poignant tribute to the life and work of John Levett by Anita Strasser is a testimony to his use of deep personal memory to construct an imagined future. In my interview with the internationally acclaimed photographer, Rinko Kawauchi, she discusses her unique way of seeing and feeling the world around her in ordinary everyday occurrences which most of us would have experienced at some point not taken much notice. Her desire is to show the unseen. Gwen Campbell's intimate black & white portraits of Afghan women, taken within the sanctuary of their homes in 1975, show signs of hope for a better future which has not materialised. These, together with many other readers' images provide plenty of food for thought of what the other can mean to you and me.

The book reviews delve into mindful approaches to photography and the act of slowing down and seeing in different ways: a different view of the Spanish holiday island of Fuerteventura; and a critique of the Book of Veles and the consequences when documentary and photojournalistic image making turns fake.

Sadly this is my last edition as editor. It has been a wonderful journey and I have truly enjoyed working with Jonathan Taylor and Steve Jones to develop and produce the magazine during the last two and half years. From the next edition fLIP will continue to evolve and showcase members' works under a new team and I wish them well.

Arun Misra

The Other Side of ...



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Remembering John Levett

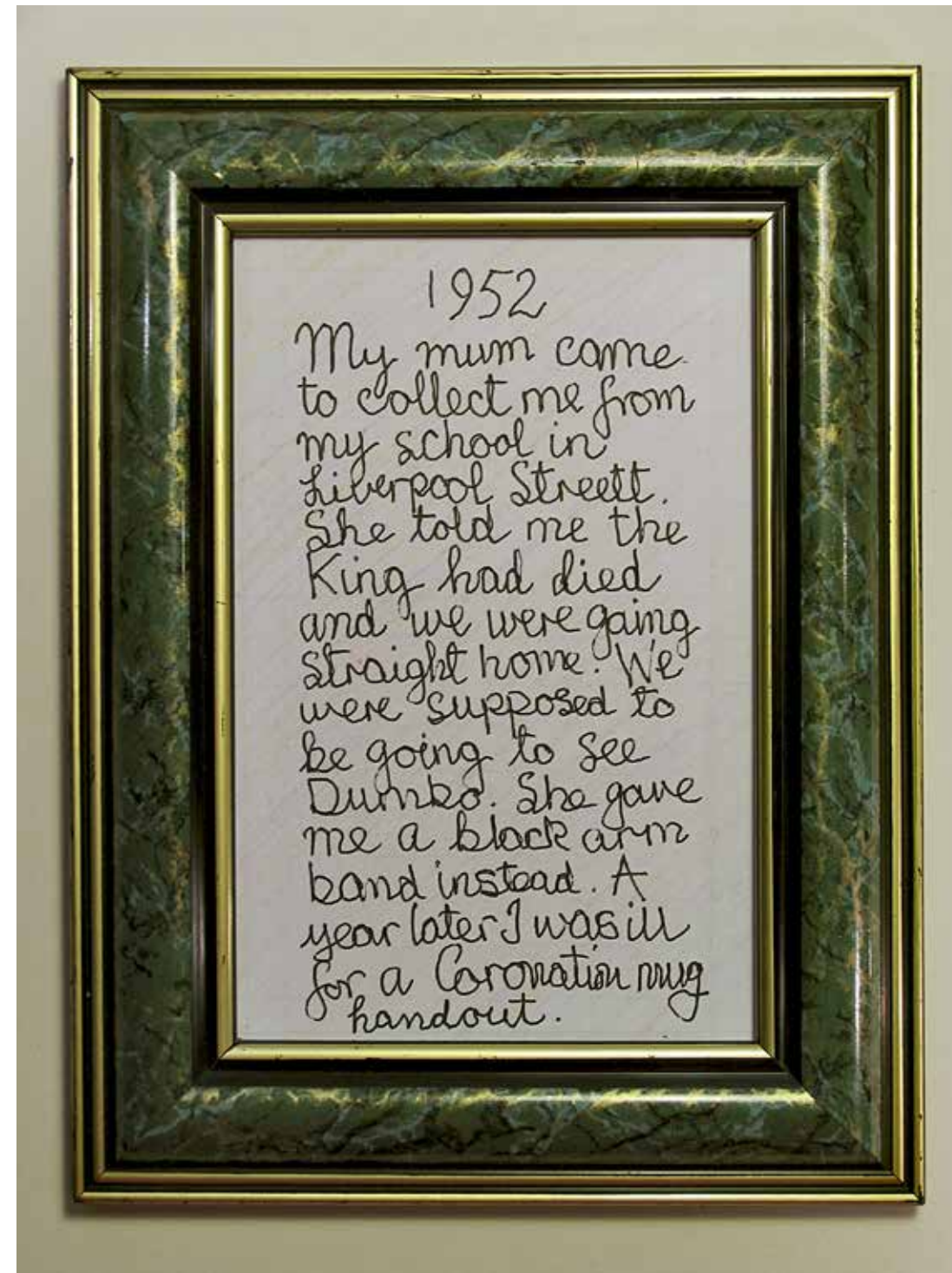
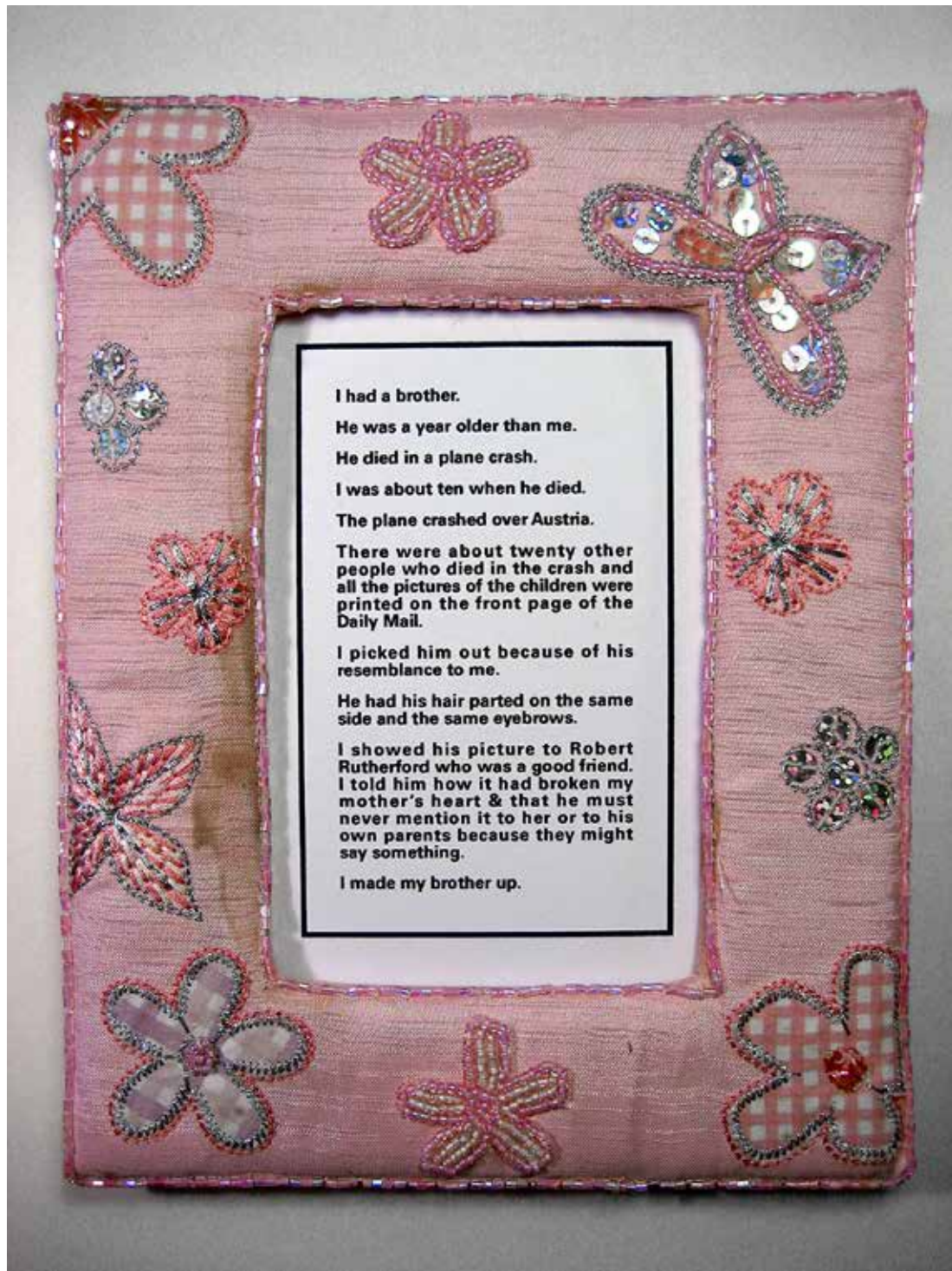
Anita Strasser

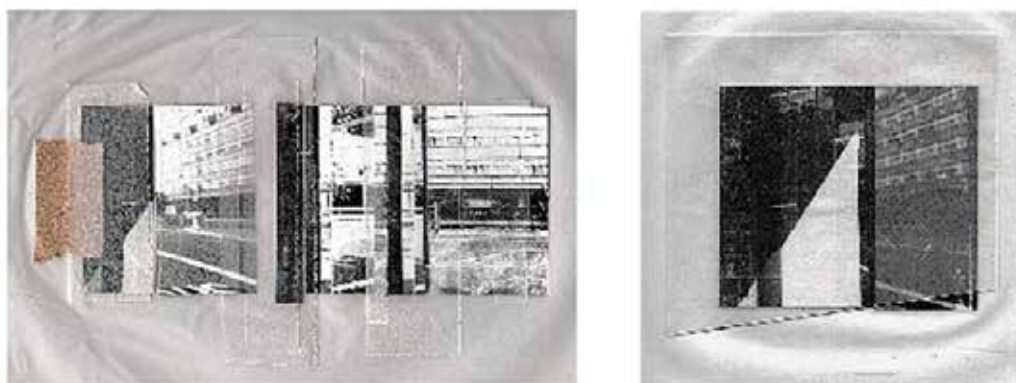
Long-term convenor of Greenwich and Crossing Lines satellite groups, John Levett, passed away on 25 April 2022, aged 77, having suffered from severe Alzheimer's for some years.

I met John in my first LIP meeting in Greenwich in 2009. I found his probing questions and the discussions on photographic practices refreshing and eye-opening and was aware of the respect people showed towards him. Not long after, John founded the Crossing Lines (CL) group, a collaboration between LIP and the Centre for Urban and Community Research (CUCR) at Goldsmiths, where he was a Visiting Research Fellow. CL focuses on urban issues and related photographic practices and the critical discussions with John massively shaped my ideas on urban photography. We all valued John's mentorship, his support and criticisms, as well as his originality, generosity and humour. He enabled, supported and participated in many projects, always keen to give time and space for others' project ideas.

The discussions on urban photography were greatly shaped by John's own practice. He often spoke about his work *Retrospeculations*: reconstructing a past to come, which was concerned with the making of a personal archive of imagined memories. Being born an illegitimate child during WWII, John narrated how he and his mother experienced homelessness, constant relocation, and were forced to make choices that would otherwise not have been made. He once referred to this earlier life as a paradigm for missed opportunities. John reflected upon his life and wondered what could have been, what alternatives might have opened up had his social position been different. His photographic journey into a past that never occurred was triggered by photographs of his mother and his younger self. These few photographs were the only items that remained after he had destroyed most of his personal possessions during a period of alcoholism, a period he spoke about openly.





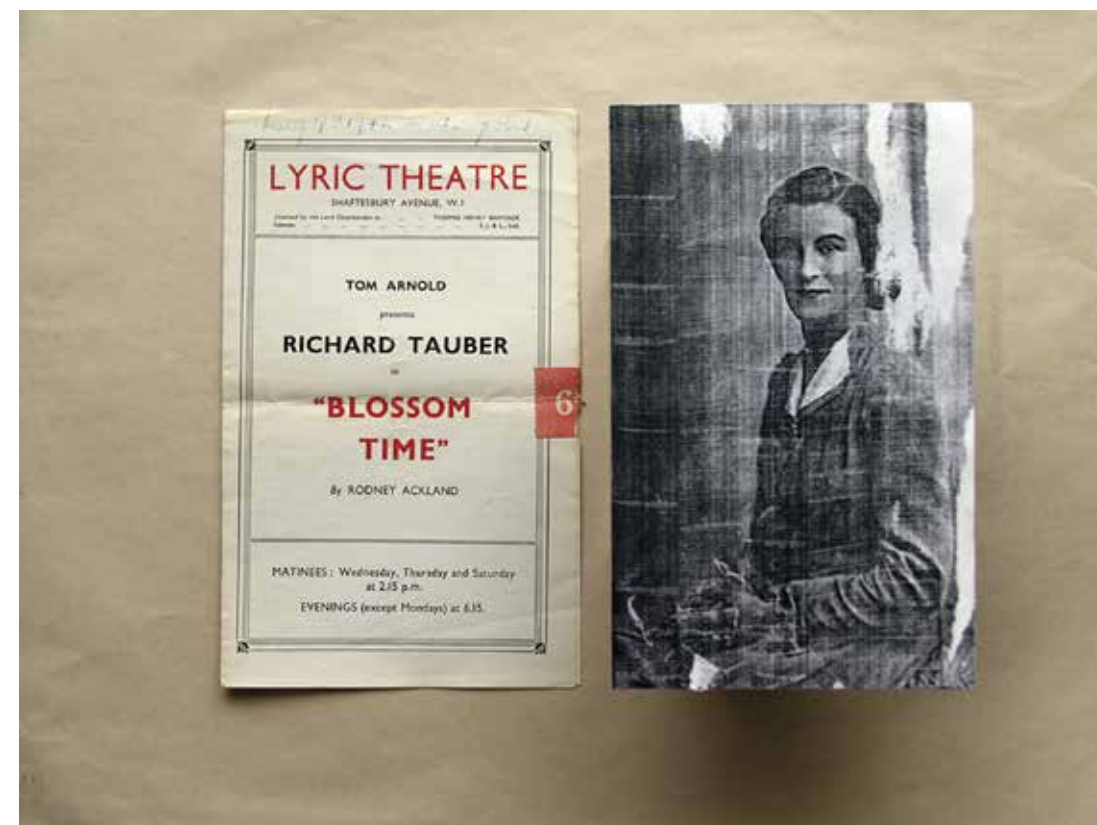


Some of John Levett's artpieces from his Retrospeculations archive

John began his archive with these remaining images and the myths created around his childhood. As he couldn't discern any 'truth' from the visible, he began to investigate the invisible, the masked, the concealed. John wanted to deal with his new present and simultaneously be in control of his future by looking beyond the photo frame and working through memory traces and refashioning his life and himself. He wanted to pursue a course of life-making in which the making is central, the making of a new person as well as the making of a physical object. Walking was essential to his image-making process. It was only through walking that he could think and create. He revisited the thoroughfares of his childhood and later years to walk the streets he had not walked, to take turns he had not taken, and to photograph places he had not photographed, to construct new memories and to refashion a life into what might have been. In dilapidated post-war housing estates he recognised remembrances

from his earlier years of unfortunate events. He photographed them. However, John was always clear that his archive is not about the images per se but about the making of them, the working through his memory and their manipulation through clipping, scratching and pasting. He was interested in the (re)creation of memory and history to refashion his life and himself, to make a new life out of a physical act of artistic endeavour and to make a new history of self.

He then began to cut and re-join negatives and images with staples, glue and tape. He manipulated old and new images through cutting, pasting, stitching, scratching and masking, fully aware of the metaphors for changing his life and history, for covering, hiding and masking his memory. A mere photograph would be inadequate for him, he needed it to become something else, an artefact of what it is not, something different from a photograph. He



Artefacts using images of his mother. Photograph by John Levett

worked relentlessly for about four years until he travelled to Berlin, a moment he called a spiritual homecoming in a city which matched his spirit; an event that made him realise it was time to move on. He had found an art practice in which he could represent himself and through which he could publicly acknowledge his history. This he did on many occasions during LIP and CL meetings.

John continued to reflect on central aspects of his life and embarked on a process using made materials that still represented difficulties in his personal history. Two pieces were of particular importance as they allowed him to create a new relationship with his past and the people

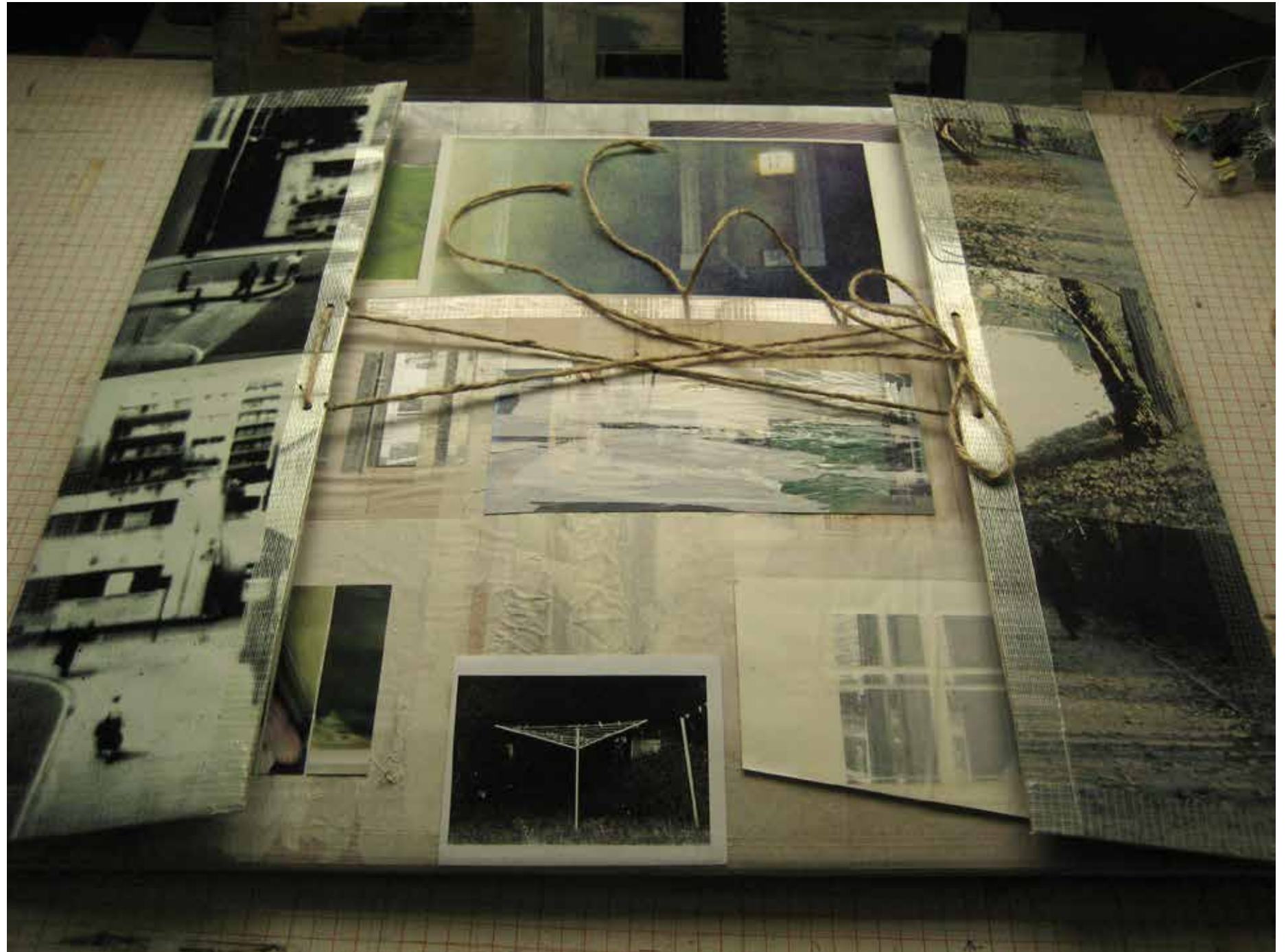
who populated it. Frames and Photographing Memory helped him advance his inner dialogue through texts which evoked remembrances in him that no photograph could. By placing fragmented memories as text-images in typical family-snap-frames, John intended to create a familial impression while also questioning the value of family and memory.

After fashioning this back-story that was as creative as his mother's, he began reconstructing his past by snapping the remaining photos of his mother, colouring, painting, joining and reconfiguring them to further invent memories and people that should have been there. Through further manipulation of collage and

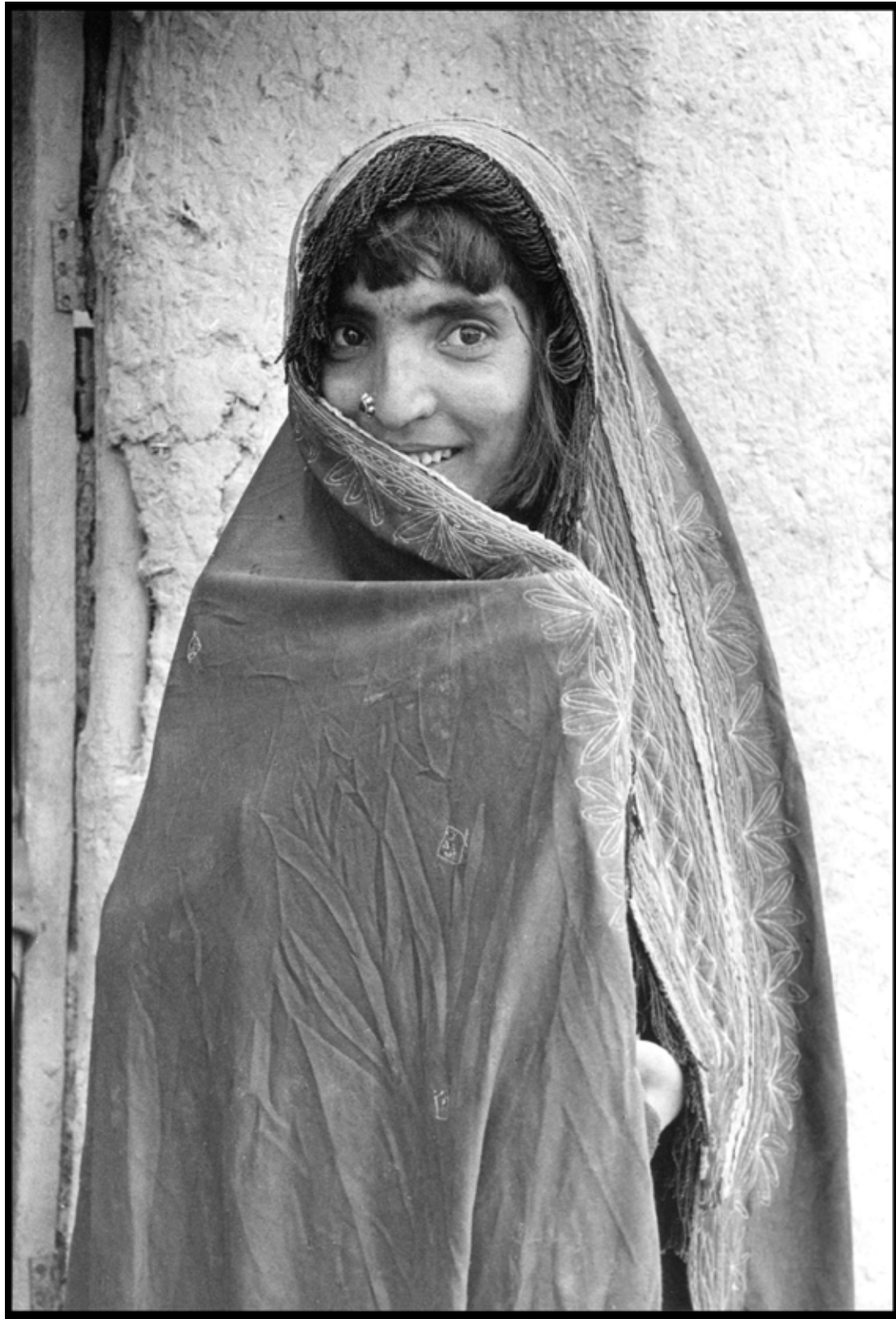
montage, hiding and distortion, scaffolding and construction, metaphors for his life, he took the image off the surface and made it an artefact — the artefact that could stand in for loss.

Home shaped the concluding piece of the archive, that which re-worked his archive as a cultural artefact of its time and place. For John, it was the pinnacle of his working process, when he had exhausted both the emotional investment in 'refractory' memory and the method of its representation. The reconstruction of his past was on one hand the uncovering of a history that might have been, but it was also about the practice of art-making, something he was denied in his growing-up years. John was finally able to break away from his past and sufficiently refashioned himself to create a future, during which he embarked on new artistic endeavours. Many of us were involved in those.

Being diagnosed with Alzheimer's in 2018, it is ironic that most of John's work focused on memory. After his diagnosis, we together planned to create a visual archive of his life and work that could act as visual triggers to counteract the advancing illness. Sadly, we never got round to it. His Alzheimer's was progressing too fast.







Afghan Women Gwen Campbell

These images were taken whilst travelling in Northern Afghanistan in the winter of 1975. They form part of a series of photographs I took documenting various aspects of life in Afghanistan at that time from Buskashi matches to the process of milling wheat, to village life.

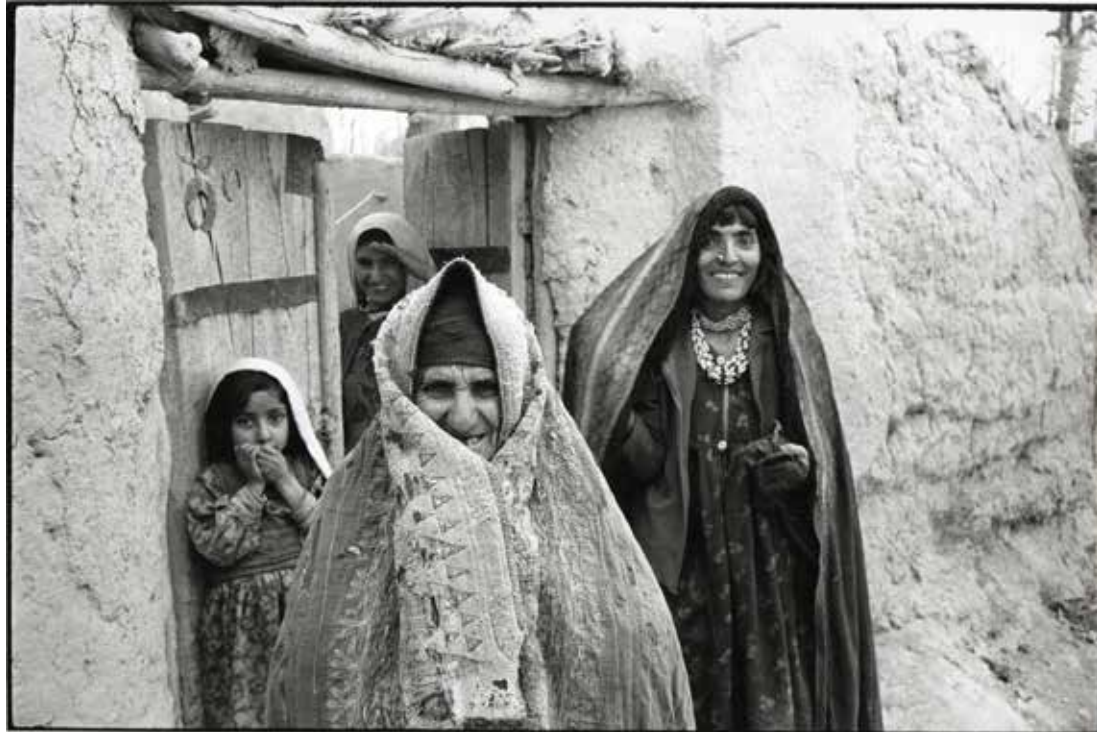
I have chosen to showcase these photographs of women both travelling and outside their homes because of their current plight in Afghanistan in 2022.

As things must be becoming more and more unbearable for all women across the country with so many little day to day things once taken for granted having been removed.

The simple basic right of being educated has been withdrawn And with this brings the very far ranging loss of not being able to educate and train this generation of young women who doubtless would have gone on to become doctors, nurses, teachers or other professionals to name but a few of the essential occupations previously carried out by female workers in their society.

I'd like to show these images to demonstrate solidarity with the female population in Afghanistan and let them know in any way that I am able to that they are not forgotten

These photographs were shot on Kodak 400 ASA tri-X film and scanned as a digital file.



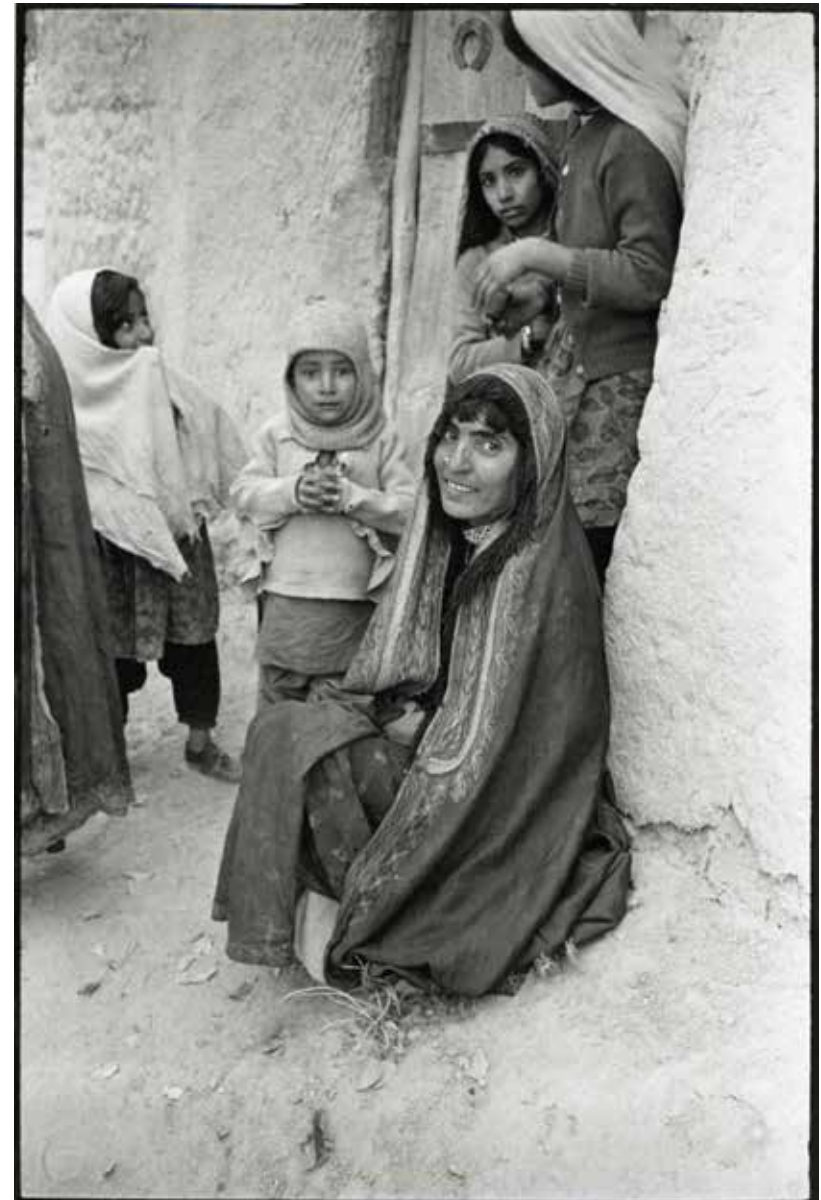
Family group outside the compound Meymanah, Northern Afghanistan: Gwen Campbell



Afghan Woman, Bala Morgop, NE Afghanistan, 1975: Gwen Campbell



Old Woman, Meymanah Northern Afghanistan: Gwen Campbell



Family group Meymenah Northern Afghanistan: Gwen Campbell





from the series *Utatane* © Rinko Kawauchi

Rinko Kawauchi interviewed by Arun Misra

Rinko Kawauchi is an internationally renowned Japanese artist who has received great acclaim for her photographic visions that elevate everyday scenes into expressions of life and living.

In 2001, Rinko Kawauchi launched her career with the simultaneous publication of three astonishing photobooks - *Utatane*, *Hanabi*, and *Hanako* - firmly establishing herself as one of the most innovative newcomers to contemporary photography, not just in Japan, but across the globe. In the years that followed, she published several critically acclaimed photo books, including *AILA* (2004), *the eyes, the ears*, (2005), and *Semear* (2007).

Kawauchi's work has frequently been lauded for its nuanced palette and offhand compositional mastery, as well as its ability to incite wonder via careful attention to tiny gestures and the incidental details of her everyday environment. Kawauchi visualizes the invisible, and although is not religious, Buddhist ideas of impermanence are at the root of her works.

In 2021 Aperture published the 2nd edition of *Illuminance*, Kawauchi's masterful work, brimming with imagination and poetic imagery. One simply has to visit her website to get an idea of the breadth and depth of her extraordinary vision.

In April 2022 I had the privilege of interviewing Rinko for fLIP 52.



Arun Misra *Hello Rinko. Firstly thank you for giving an interview for fLIP magazine. Many commentators have noted that you have developed a visual language that is unique, personal and transcendental. Can you talk about how you did this?*

Rinko Kawauchi It is difficult to answer how, because it is something that came naturally to me.

AM *Were there any aspects to the environment you grew up in that particularly helped you to develop your visual language?*

RK I can't think of anything in particular, but I guess it was growing up in humid Japan. I am not a committed Buddhist, but my upbringing

was based on Buddhist ideas, so that may have had an influence.

AM *Could you say something about the Buddhist ideas that may have influenced your work?*

RK For example, the fundamental idea of Buddhism is that all things are impermanent, and this is at the root of all my works.

AM *You photograph ordinary objects and situations that most of us take for granted yet your images carry a sense of wonder, simplicity and delicacy – invoking fragility of life. How do you capture these moments? What do you feel at the time?*



above & left: from the series *A New Day*,
© Rinko Kawauchi



RK When I take photographs, I try to be as unmindful as possible and just concentrate on the subject.

AM What do you mean when you say being unmindful?

RK It means exactly what it says. When I take photographs, I try to concentrate on the subject and just be mindless.

AM In a 2004 article for *BJP*, Martin Parr

said that you have a knack for photographing the simplest of objects, animal or person, revealing both a feeling of beauty and a sinister undertone. Can you talk about this? Are you conscious of this when creating your images?

RK When I create my work, I try not to be biased towards only beautiful images. I believe that the world is not only about beauty, but also about obscenity and disquiet.

AM You once said that it is the final use of



*above: from the series *Utatane**

*left: from the series *A New Day*, both © Rinko Kawauchi*

the image that counts, not the reason it was taken. What did you mean?

RK I may have said this in the sense that the meaning of a single image is not important, because a work is not completed by a single photograph alone, but is the result of the accumulation of many images.

AM In 2001 you self-published three photobooks: *Utatane* (about everyday), *Hanabi* and *Hanako* to great critical success. These

established your international reputation as a contemporary photographer. How did you make these photobooks? What were your guiding principles?

RK The three books are not self-published. All three books were published simultaneously by the Japanese publisher Little More

At first I was only going to publish one book, *Utatane*, and the following year I was going to publish a book *Hanabi*, but while I was preparing

Utatane, a producer from a film production company asked me to make a photo book based on a documentary film called *Hanako*. Then, the editor of Little More, the publisher at the time, suggested that if we were going to publish two books at the same time, it would be more interesting to publish three books at the same time, as they would be more topical and interesting, so we did it.

AM *Let's talk about AILA which you published in 2005. In this work you invoke thoughts of births, lives, deaths and fate. AILA is quite poetical so I would like to ask if you had poetry in mind when you edited the images. What kind of poetry are you attracted to?*

RK I think all my work, not just *AILA*, should be poetic.

I shot a lot of different animal birth scenes for *Aila*, but I tried to broaden the view of the world by mixing in photos of everyday scenes, rather than being too direct with the images.

AM *You have worked at a phenomenal pace publishing over 20 photobooks. Are there any titles that you feel embody your essence?*

RK I think *Utatane* and *Illuminance* are a condensation of my own characteristics.

AM *In what ways?*

RK I believe that the worldview that is revealed by juxtaposing seemingly unrelated images is connected to our daily lives. I believe that we exist simultaneously with countless organic and inorganic objects, and that they are linked to each other. In this respect, I think these two works can be considered my masterpieces.

AM *Can you talk about 'A New Day'. This book is about the experience of beginnings and endings and things that connect them? Why did you give this title?*

RK My experience of giving birth led me to create a photo-picture book, and I felt as if I had been reborn after giving birth and my life had





above & right: from the series *Illuminance*
© Rinko Kawauchi



begun anew. So I put that feeling into the title.

AM *Illuminance* is perhaps your most poetical book. It fascinates because you are dealing with big ideas in an everyday language. You show images with compositions and aesthetics of ordinary, mundane everyday happenings, and also small details that create a sense of wonder, smallness and worry. What did you want to achieve for the viewer? What are your ideas for this work?

RK It is difficult to explain this work, but my motivation is that I started making this work as a confirmation of who I am. I wanted to share the work with the viewer to complete it, because the world is not only about me, but also about many others and the co-existence of nature.

AM Are you a spiritual person? How does this affect your work?

RK I am not a religious person, but I believe in the existence of the invisible. I have a desire to visualise the invisible, which is part of what keeps me making art.

AM Can you talk a bit more about your desire to visualise the invisible? And also the way you choose and sequence images to convey this aspect in your photo books?

RK Although this overlaps with my previous answer, I think that by arranging seemingly unrelated subjects, we can sense the invisible things that lie between them.



AM *What are the most awesome natural phenomena you have encountered? Did it affect you?*

RK Sometimes I need to be in the wilderness far away, but these days I find pleasure in looking at the trees and streams around my house, listening to the murmuring and birdsong.

AM *Is there an artist (photographer, painter or poet) that you are particularly drawn to?*

RK Rei Naito, James Turrell and Gabriel Orozco

AM *These are amazing artists with works that connect powerfully and also subliminally with viewers. What draws you to their work?*

RK I think that all three of these artists have something in common in that they create works that make us feel the invisible.

I am very attracted to the fact that I can feel as if I am touching the secrets of the world, and that is something I would like to aspire to as well.

AM *How has maturity and experience changed the way you see and express things you see?*

RK I'm thinking more heavily about my relationship with nature than I used to

AM *What do you enjoy doing besides photography?*

RK Eating and drinking together with loved ones.

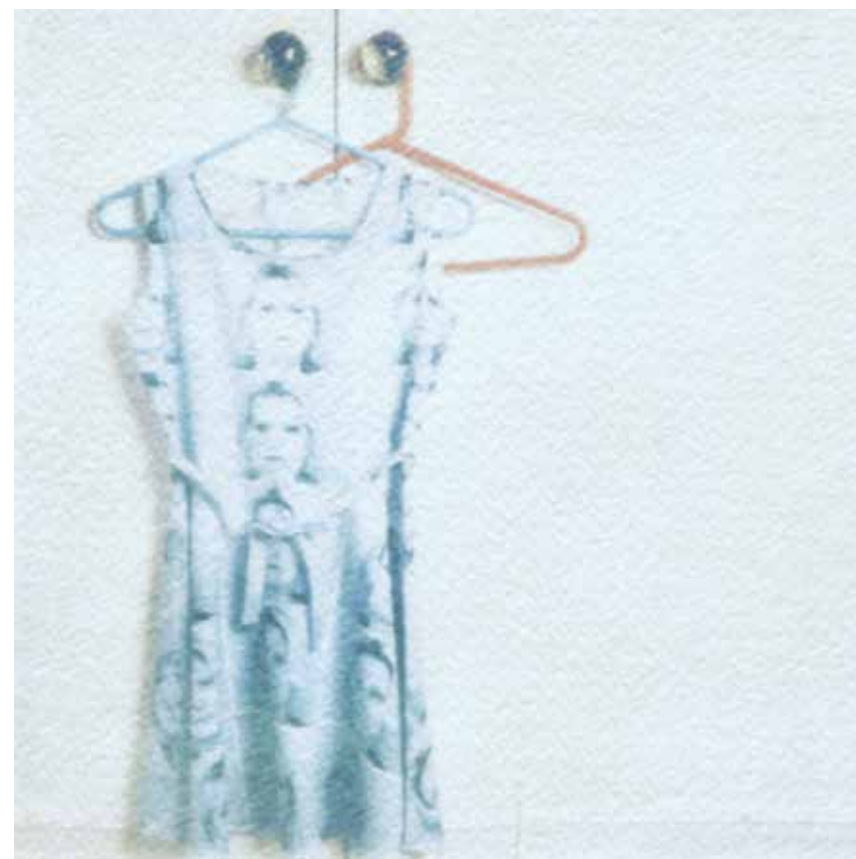
AM *Rinko, it's been a real privilege talking to you and thank you so much for sharing your thoughts with us.*



above: from the series *Illuminance*

left: from the series *A New Day*, both © Rinko Kawauchi









Malcolm Ganderton



Steve Jones













Flatter to deceive: documentary photography after the Book of Veles

by Sean McDonnell

Photoland was abuzz last year with revelations about Magnum photographer Jonas Bendiksen's *Book of Veles*. Since his breakthrough project *Satellites*, photographs from the fringes of the former Soviet Union, in 2006, Bendiksen has built an impressive portfolio of documentary photography. This project followed a similar path: a photo essay of Veles, a town in North Macedonia, and its involvement in a fake news scandal of the 2016 US presidential election. The resulting book had the aesthetic and storytelling characteristics of his previous work. It was well received by his peers in Magnum and the photography establishment. He was invited to screen it at the prestigious Visa Pour l'Image festival of photojournalism in France.

So far so good.

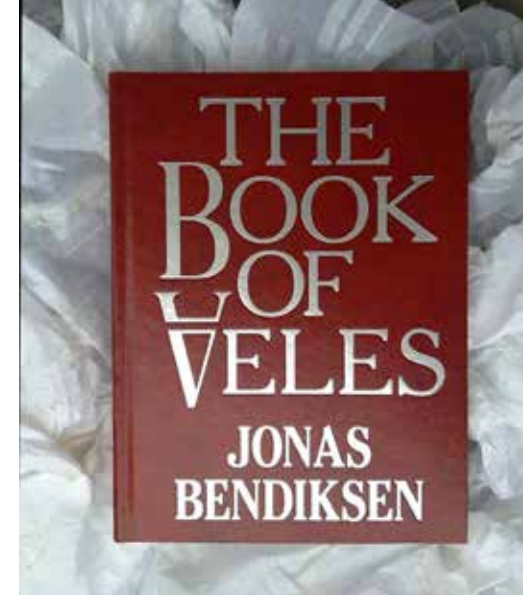
But there was a problem.

The *Book of Veles* had been conjured up by Bendiksen as an act of shock therapy to his peers. Through his research into the initial fake news story, Bendiksen discovered there was an ancient manuscript called the book of Veles, a reference to a pagan god with shapeshifting powers, whose authenticity had itself been brought into question. These layers of trickery inspired him to take the opportunity to critique the power and availability of new technologies that can be used to inseparably twist fact and fiction. The ruse was born.

Making just two trips to Veles, Bendiksen took only background photographs of landscape and buildings. In what's become one of the more unusual lockdown photography projects, he then added avatars of people to the scenes. 3D models bought, clothed and lit by Bendiksen on his home computer. He didn't stop there. To add



both images
Arun Misra



some intellectual heft to the book he generated an essay using artificial intelligence to process all the existing English language articles on the original fake news story. For good measure he used this technique to create scripture from the original book of Veles plus new quotes based on those from the locals' press interviews. All computer-generated. Just like the images.

The truth of the project was known only to a small number of people but Bendiksen was initially impressed, then disturbed, that he wasn't called out by his peers. It was only through some somersaults on social media involving, somewhat inevitably, a fake account that the story was discovered and Bendiksen could confess.

Intended as a critique of the risks of fake news, the book had fallen down its own rabbit hole in a disturbing and brilliant exposé of the photography industry. To quote Bendiksen, "my own little visual Turing test". They had failed.

So is this episode no more than an embarrassing industry joke? The unquestioning acceptance of the work by Magnum, and subsequently Visa Pour l'Image, raised questions about how could people immersed in photography be deceived in this way? For some there were precedents, pointing to other examples of unethical practices being rewarded by the photography industry. It leads to fundamental questions about the legacy and future of documentary photography. Considering this is in spring 2022, when social media is a frontline for hearts and minds, it feels a very contemporary issue.

Photojournalism's power is typically about giving human perspectives on conflict and change. Its influence is constructed on trust. We can acknowledge that the production and consumption of images has accelerated through social media. In parallel, the context that, for example, Life magazine articles or Sunday Times spreads provided in the rose-tinted past, is nowadays often not so evident. We understand photographs have an inherent ambiguity which can be exploited. However, despite the influence of darkroom manipulation and cropping, picture captioning and sequencing, documentary photography is still judged at a higher bar.

Bendiksen's background makes him an interesting candidate for this exercise. He was very much in the Magnum tradition. A credible witness, respected by the photography community and arousing no suspicion as someone who could be a bad actor. Undoubtedly that played a part in the deception but if there is an absence of vigilance or self-policing at that level then what hope for the rest of us? Is the default position to be suspicious of any work without sources cited? Alternatively, do we need to learn our own lessons from history? Put aside any notions of single versions of the truth. Visual storytelling is in vogue. The photographer as realist and illusionist.

As Bendiksen reflects, for him: *documentary photography is photography which has the intention of being part of the conversation about us, us meaning us humans, and the situations we find ourselves in. The questions we're facing. The solutions that we're aspiring to. Documentary photography is photography that relates directly to those somehow. However you make it.*

It's a candid assessment and, in the light of his experience, a view worth listening to. Is this a natural evolution or heresy? Will the *Book of Veles* be seen as prophecy or prank? If we care about this form of photography, I suggest we keep paying attention.

available from: www.jonasbendiksen.com

The Mindful Photographer by Sophie Howarth

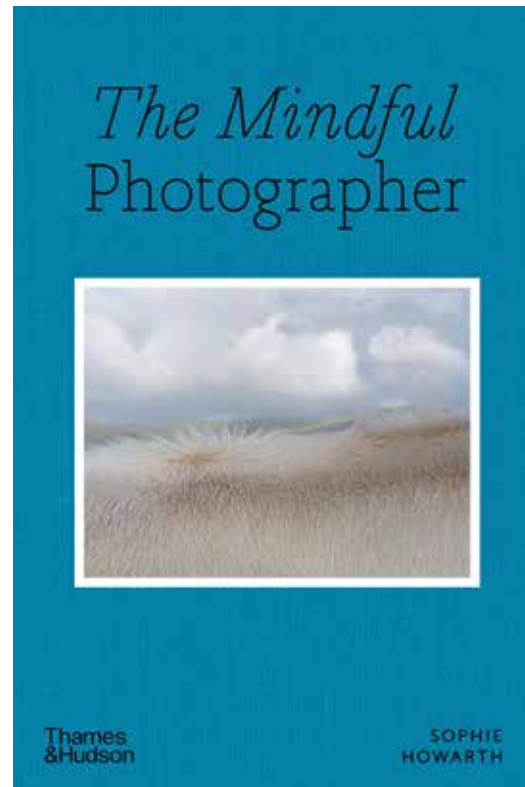
book review by Amanda Eatwell

Anyone who has been really listening to how things are operating in the world right now will resonate with this book within the first few pages. For others it may take a little longer, but I am sure it will be worth the investment. I read this book with no preconceived ideas, apart from making assumptions based on the title! To me it was intriguing, and I had no idea how the term *The Mindful Photographer* would play out as a book.

The book has sixteen chapters with titles such as Clarity, Confidence, Honesty and Compassion. Each chapter is followed by a *Mindful Practice* which offers the reader multiple ways to engage playfully with the world around them. These range from suggesting simple day-to-day changes to one's processes, to some practices that would take time and commitment. There are some really surprising and light-hearted exercises, such as *Appreciation for Your Camera* where the author encourages us to get more involved with the physical attributes of our equipment; to think of the designers and makers that have brought these tools into existence, and to reflect on the history of the medium.

Beyond this, the book touches on some difficult and important issues, bringing our awareness to unconscious bias in the chapter entitled *Cultural Mindfulness*. Howarth talks about the criticism of the Western Mindfulness Movement, which she explains is understandable in the way it has been adopted by most health, education and workplace settings as a panacea to all our woes. However, she writes;

"Mindfulness is not only about improving our own wellbeing by engaging in mental housekeeping. It is about noticing all of our habits and judgements and working to reduce the suffering they cause to both ourselves and others....We need compassion-based social change on a global scale. Mindfulness with its



dual emphasis on looking in and looking out, is one of the most powerful tools we have to create it."

The mindful practice which follows the Cultural Mindfulness chapter offers us three steps to begin mindfully addressing unconscious bias. This begins with the acknowledgement that we all hold unconscious bias, followed by understanding how this has played out, and still plays out within photographic practices and the rest of our lives. The last step is to learn the practice of loving kindness, a meditation, that I

happen to be a practitioner of myself. "It helps to foster feelings of friendliness towards oneself and others."

Howarth draws from multiple sources of belief and inspiration, with ideas from Buddhism seeming prominent. The book is well researched, with an extensive list of sources and ideas for further reading. I was impressed by the thoughtful connections that appear throughout the book. Tens of images from photographers whose work emanates from a mindful place break up the text. Giles Duley, documentary photographer and disability campaigner is featured within the *Compassion* chapter. By 2011, Duley had changed his field from music photography to humanitarian work, and whilst working in Afghanistan he stepped on a landmine. Duley lost both legs and his left arm. In the months of rehabilitation that followed Giles became more passionate than ever about the role he could play going forward. He returned to Afghanistan and "discovered new levels of solidarity and connection with the people he photographed as a result of his injuries".

Sophie Howarth offers her words in a nurturing tone; nothing is demanded of the reader, but much is proposed. I found this book concise and accessible. It doesn't take long to read the whole thing, but if you take time to try out the mindful practices peppered throughout, you could return to its pages time and again, and it would be time well spent.

Here are just a few quotes to help you on your way...

"I'm interested in our shared humanity, our empathy for others and the details in life that help us to connect" Giles Duley.

"It is part of the Photographer's job to see more intensely than most people do" Bill Brandt.

"When gifts are given to me through my camera, I accept them graciously" Minor White.

book available: thamesandhudson.com



Fuerteventura Behind the Scenes by Angelika Berndt

book review by Tony Othen



Angelika is first and foremost a person – not just a photographer. Some of us might like the label ‘Photographer’ to be uppermost - after all we are observers, capturing our visions of the world around us. We choose the moment to press the shutter when what we see is cherished by us. Sometimes that is all we do before moving on, satisfied that we have captured something which is graphically meaningful and memorable.

Not so with Angelika - she engages with the people and the culture that surrounds her, possibly even keeping her camera tightly stuffed in her bag until she feels that she has understood what is happening, socially, historically and environmentally. She befriends her subjects and seeks to understand their likes and dislikes, their culture and their challenges. In doing so she adopts a standpoint from which she makes visual statements aimed at supporting her, by now, friends and promoting their needs.



Finding herself isolated on a ‘desert’ island beginning of 2021 with the lockdown gate closed for months in Europe must have seemed like a gift from some spiritual being. Finding herself on Fuerteventura, which is best known as a tourist enclave, with no tourists and a vanishing local culture pleading to be unearthed were the elements that spelt her spiritual name. So she got on with it; found the relics of Fuerteventura’s past, researched their relevance, met the current ancestors, talked with them, find out as much as possible about their lives, past, present and future, and ignored any tourists. The result of these meetings and her many walks Angelika has summarised for us in *Fuerteventura Behind the Scenes*, a book that introduces us to the hidden culture of Fuerteventura.



Angelika has an ‘all seeing’ eye which has been conditioned by personal observation and connection with the community in which she finds herself, so it is not surprising that we see pictures of people close up and, more often than not, doing their daily tasks. In doing so, we get to feel a connection with them and their position in this society. Even when Angelika moves out of town and chooses to help us ‘feel’ the island by treating us to landscapes I still feel the people and the culture beside me. Unable to resist the chance to engage in a touch of visual geometry we are invited to observe, feel and enjoy this discovered world which many of the multitude of tourists drive past but never ‘see’. In so doing, Angelika has done something that makes sense to her and to those around her, and in *Fuerteventura Behind the Scenes* she gives us the opportunity to be involved, to experience and to benefit from being in another place at another time.

With more than 90 well-presented photographs *Fuerteventura Behind the Scenes* takes us on a discovery journey into an arid landscape where human existence and agriculture have reinvented themselves through the centuries and survived despite the many droughts and scarceness of water. We meet a very different reality and are introduced to the testimonies of broken dreams and past times represented by unused buildings and deserted hotels. It is a narrative that is skilfully woven together with a minimum of words (thanks be). It produces a visual essay that is memorable. Where next Angelika?

The book costs £24 plus postage. Please contact the author for further details at: angelika.apageart@gmail.com

Contributors



Anita Strasser is an urban photographer / visual sociologist based in south-east London, researching urban communities, regeneration and resistance. She's interested in participatory arts and research practice, community photography and the social benefits of working collaboratively.

Gwen Campbell

is a Mexican photographer based in London. Her practice has a social-documentary approach, often with collaborative processes, and explores people's relationships with their environments. Drawing from her own experience as a

Rinko Kawauchi is a celebrated Contemporary photographer, known for her poetic depictions of everyday life, soft palette, and carefully edited photo books. Her work is characterized by a serene, poetic style, depicting the ordinary moments in life. Born in Shinga, Japan, she went on to study photography and graphic design at the Seian University of Art and Design, graduating in 1993. www.rinkokawauchi.com



Arun Misra is a London based photographer. His works explore the magnitude of human experiences and ideas, inspired by time, space and the abstract and conceptual arts. He graduated from the University of Westminster's MA in Photography Arts program in 2018. Arun is the Editor, fLIP and fLIP INSIGHTS and the recipient of Daylight FORMAT portfolio award 2021. www.arunmisraphotography.com

Sean McDonnell, a south Londoner by birth, is actually pre-occupied with the West End and spends too much time there taking photographs. His latest projects have become a reflection on urban life over the last seven years: from city centres around Europe in the refugee crisis to the streets of west London during the pandemic. seanmcdonnell.com
@street2sean

Amanda Eatwell is a photographer, specialising in people and place. She writes anecdotal musings around her ongoing project 4 x 4 x 4 via a blog which can be found on her website. www.amandaeatwell.com

Tony Othen is a photographer best known for his longstanding work with charities around England; he is also the owner of The Greenwich Gallery and longstanding host of the Greenwich LIP satellite group.

With thanks also to: Jo Stapleton for her contribution.



Chris Bellinger is a London based photographer who is interested in street and candid photography in black and white, and making abstract images in colour. Instagram: @mr.bellinger

Frankie McAllister is a London based photographer whose work sits between fine art and documentary photography. She has a particular interest in altered landscapes and the influence of man on nature, including constructed landscapes and abstracted realities. www.frankiemcallister.com

Malcolm Ganderton is a retired freelance press photographer who lives on the Kent coast and documents life as he sees it, one frame at a time. www.42snaps.com
Instagram @malcolm.ganderton

Clare Park uses symbol and metaphor to explore personal narratives. The body, movement and the collaborative process with her subjects form the foundation to this work. A Square Foot of Sky book and exhibition is the most recent production. www.clarepark.com

Anne-Marie Glasheen is a self-taught photographic artist, prize-winning poet and literary translator. She prefers black and white for 'straight' photography; colour for her 'visual poems': her experimental layered work, sometimes combining these with words, English & French, to reflect her European heritage. Instagram: @themeeem45

Austin Guest photographs landscapes, architecture, live events and street photography, particularly in London and the surrounding area. He engages closely with urban and suburban scenes, seeking out the unseen and unusual within them. Instagram: @austinthruthelens

Kasia Kowalska's work is informed by art history and the feminist theory. She is studying for a BA in Photography at London Metropolitan University. She was a finalist in Association of Photographers Student Awards in 2021 and 2022. www.kasiakowalska.photography

Bill Christie lives in south west London and photographs urban and coastal scenes, often with anonymous figures. He uses Film, Digital and Smartphone cameras. Instagram @bill_mackay_christie

Keith Joyce now retired and living in Sunderland, he is an amateur photographer, learning since 1982. Interested in places and people but mostly in the affect of light on places and people.

Graham Bridgeman-Clarke is a self-taught photographer from Essex, travelling the World for interesting images, using film and digital. He likes to take images of people, street and surreal, especially with humour. www.grahambridgemanclarke.com

Naomi James is a photographer based in South London with a particular interest in Polaroid photography and alternative processes. www.naomi-james.co.uk

Peter Haxton is a self taught, London based photographer who tends to lean towards the light and seeks out situations, real or imagined and always enjoys the experience. www.flickr.com/photos/waldopark

Steve Jones, a London-based former accountant, is an urban photographer engaging with the world as he finds it, working in both digital and analogue media. He is a recent graduate of Goldsmith's Photography and Urban Cultures MA programme. Instagram: @stevejones35

Mary Lynne Ellis, an arts activist and a psychotherapist, explores languages of suffering, social marginalisation, and forms of resistance in her photography and collage work. She views each image as a poem or a metaphor, with its possibilities for ambiguity, complexity, new perspectives. www.inquiringimages.com

CJ Crosland is a self-taught photographer and member of international collective Full Frontal Flash. CJ became hooked on photography in 2010 and is inspired by whatever life brings, seeking to capture their intense, complex and often emotional individual experience. www.cjcrosland.com

Giacomo Anania's style is based on photographic storytelling; the desire to tell stories, stemming directly from his photojournalistic training, drives him to tackle social issues. His preferred media are analogue negatives and silver salt printing. www.giacomoanania.it

Therry Maltauro's photography allows him to make memories, gives him insight, or perception of a captured moment, and allows personal interpretation. Currently, studying BA in Photography at London Metropolitan University. www.therrymaltauro.com/therry-maltauro

Simon Roth is a retired paediatrician and amateur photographer. His practice tends towards urban landscapes, people, and places. He explores the 'other side' of the high street; the service roads behind the shops that create such a contrast to the glitter of the high street. Instagram: @simon.roth59

Angelika Berndt is a London-based photographer specialising in cultural studies. Best known for her international project work, her images can be seen in exhibitions and publications, and her projects have been published in several photo books. www.angelikaberndt.com
facebook: Angelika Berndt-Photography



fLIP Magazine

Current issue



#52 Summer 2022

THE OTHER SIDE OF ...

Front cover image: Chris Bellinger

Submissions

The theme for the next edition is SPACE

Deadline 7th October 2022

Submissions are welcome online

www.londonphotography.org.uk/magazine/submit

Your feedback

The Editorial Team would like to hear your views on the magazine, how it can be improved and your ideas for improving it. We are particularly interested in knowing whether it is meeting your needs and expectations and if not what specifically we should consider.

Email us at: editors@londonphotography.org.uk

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Published by
**London Independent
Photography**

London Independent Photography is an all-inclusive community organisation comprising of photographers with varying levels of expertise and myriad practices. The group was founded in 1987 as an informal gathering of like-minded photographers, and you can still experience the opportunity to informally discuss your work and the wider photographic world at various groups across the capital. To find out more about where and when groups meet visit www.londonphotography.org.uk/satellites

There are a host of benefits in joining London Independent Photography: Various events are held throughout the year, including talks & workshops. Many satellite groups hold an annual exhibition, and there is a judged and curated Annual Exhibition, across the whole organisation. On top of that, fLIP Magazine is published three times a year, and distributed to members as part of their membership fee.

fLIP aims to showcase (primarily) members' work and to engage readers in a wider dialogue concerning diverse approaches to photography. It contains no advertising, so we can use all the space for quality content.

Membership

Current costs: Annual Membership Subscription: £35 UK / £39 Outside UK

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ISSN 1746-4153



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