

for LONDON INDEPENDENT PHOTOGRAPHY

FLIP

ISSUE 47 WINTER £5

Solitary





Editor's Note

Hello and welcome to issue 47, Solitary.

Ask anyone these days what associations they make with Solitary and the chances are that they will say lockdown, isolation and social distancing. This of course refers to the state of solitude many of us have been in due to the COVID-19 pandemic.

As Goethe once said 'One can be instructed in society, one is inspired only in solitude'. Solitude, as a state of being can, in a strange kind of way, liberate our creative process from bondage to the mundane and routine. In this issue of fLIP we are privileged to see the result of members' endeavours which at the moment of creation are invariably triggered alone and in solitude. We were delighted to receive over 350 images from 55 photographers to choose from. The selection process is non-judgemental but seeks images that work together to create an engaging whole. The 'whole' you see here is a reflection of the idea of the solitary and solitude which we hope will delight and inspire you.

These images weave a canvas that in different ways contemplate this profound idea. The feature Corona Diary 2020 depicts a dark, empty and surreal interpretation of the artist's reality during the UK's first lockdown. We also present a thought provoking feature on travel photography. Thought provoking because it touches on the ethics and dilemmas of travel photography and what the photographer's role is when photographing other places and people given the often inherent imbalances in power and different cultural perspectives. Photography and poetry are not that far apart as both are a means for self-expression. The works of the pioneering Czech photographer, Jan Svoboda, fused photography and poetry and he left an important but under-recognised legacy when he died in Prague in January 1990. The interview with Clare Grafik from The Photographers' Gallery and Pavel Vančát explores his contribution and we present an opportunity for you to experiment with photography and poetry with two hitherto unpublished poems in the photography and poetry challenge on p29. We hope you will be inspired by these to create new works for the next edition of fLIP.

Finally this is your magazine and it's evolving. Your feedback is important to us so please do continue to write to us and let us know what you think.

Arun Misra



Contents

Editor's Note	3
Angelika Berndt - Corona Diary 2020	8
Frankie McAllister - Ethics and Dilemmas in Travel Photography	16
Arun Misra with Clare Grafik & Pavel Vančát	
- the works and influences of Jan Svoboda	22
Photography & Poetry Challenge	29
Thirteen Exhibition	56
LIP Chronicles: Life Under lockdown	58
Satellite Group: Ruislip	61



Corona Diary 2020 Angelika Berndt

Corona Diary 2020 is about my experience of finding the world around us suddenly shutting down.

For me it all started at the beginning of March 2020 in London. Suddenly everybody talked about 'Corona'. I remember walking into my local Waitrose, finding most shelves emptied out and feeling a sudden rush of panic. Suddenly, seemingly from one day to the other, every-day life as we knew it ceased to exist. Overwhelmed, struggling to adapt to this new reality, I resorted to documenting the changes around me using my Smartphone. At first it was a mere resource to show my friends around the world what was happening at my end. But, as the weeks went by, what started as a random couple of pictures here and there developed into a systematic photo project, which I kept going throughout spring and summer.

Faced with the extreme social restrictions and cut off from all my photo project work, I set myself the target to 'keep going' and developed a visual diary taking photos every day. Further, I decided to develop a new form of visual narrative for this experience: I wanted the images to translate the feeling of the surrealness, the constant angst of an invisible threat lurking everywhere.

Thus, as the restrictive politics developed, Corona Diary 2020 became a project in its own right. It is the story of how our modern lives came to a standstill and about my daily negotiation with my fear of solitude. Cut off from my social meetings and my photo projects (which are all about meeting people), my Smartphone became my tool to document the world around me changing into a surreal landscape. And, as a witness to the change, slowly, day by day, Corona Diary 2020 emerged

as a project which in its edit and extension is a showcase for the experience of the world around me/us shutting down, isolating us from each other, while illness and death lurked invisibly around us.

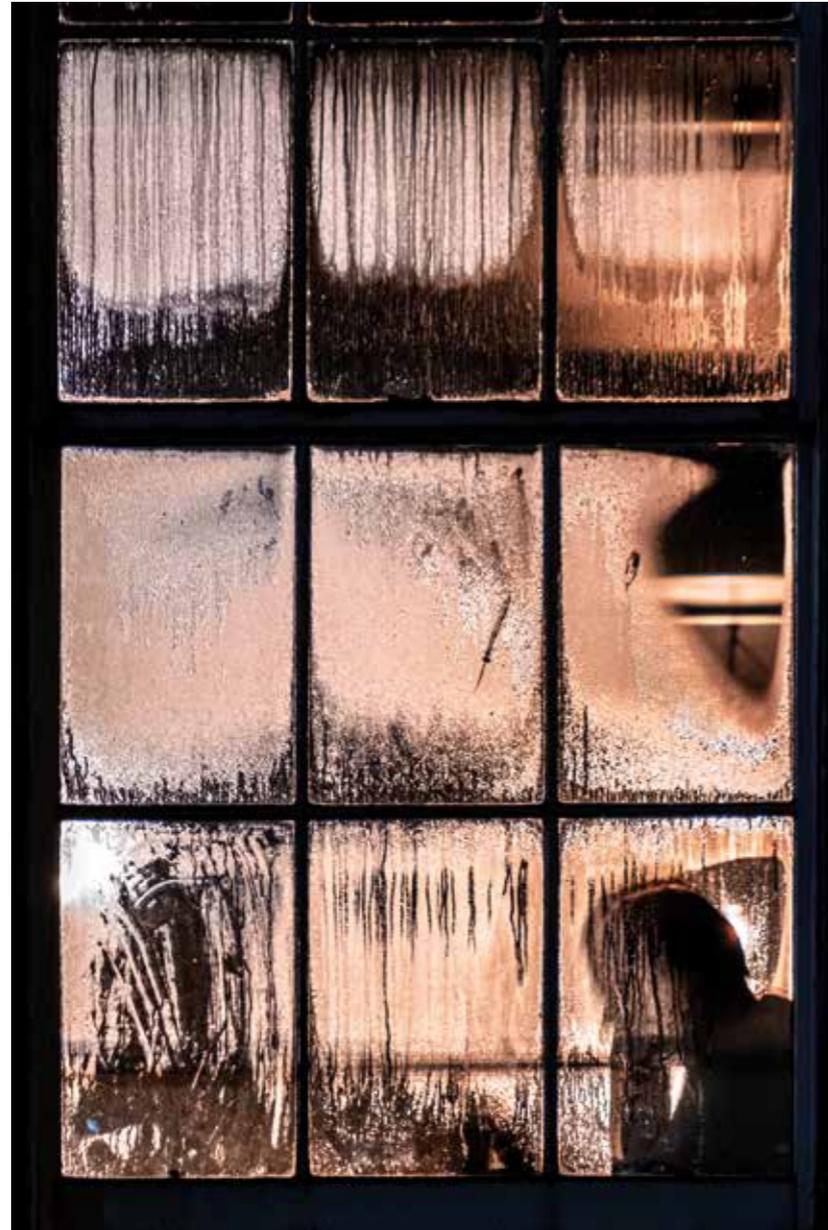
To complete the project I am now recreating the experience on Instagram, where I am uploading one photo per day, imitating the process of creation and building a sequence that is a showcase to this surreal experience. And I would love to hear about your experience! Please join me and leave your comments: How was it for you?

@Corona_Diary_2020

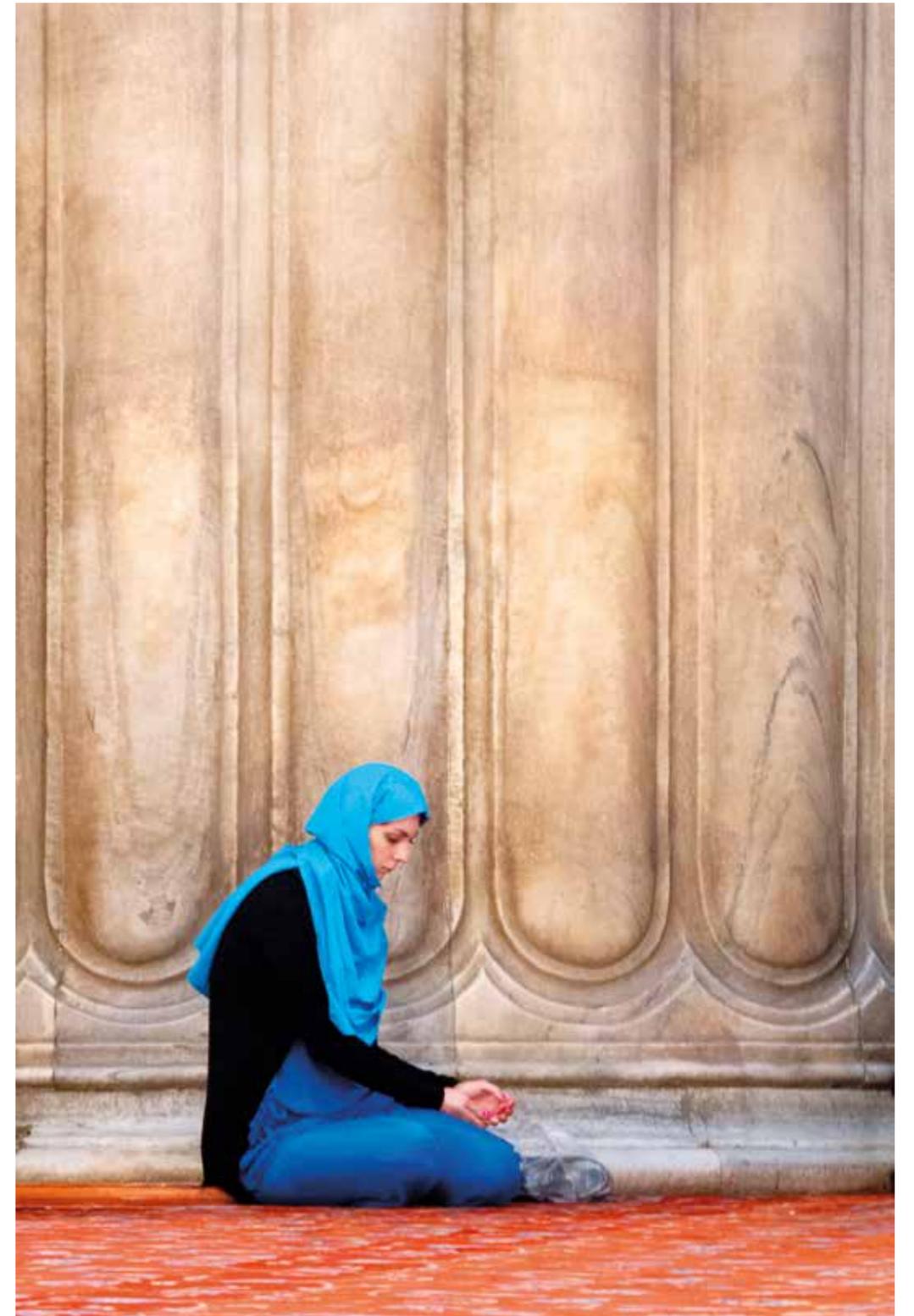








Tommaso Carrara



Rashida Mangera

Ethics and Dilemmas in Travel Photography

Frankie McAllister



Frankie McAllister, *On the road Kazakhstan* - incidental

Travel photography is in some ways a controversial genre. This may be because it incorporates a number of sub-genres ranging from documentary to holiday photography, but also because it falls into the wider debate about tourism, tourist ethics and the considerations of who is a tourist, who is a 'traveller', and the difference (if any) that makes.

A travel photographer's approach is the extension of their wider perspective and their motivation. Whether you are a holiday-maker or a professional, exploring for your own benefit or creating commissioned work. This will determine what and how you photograph and your degree of investment in the country you're visiting. It may be self-serving to consider one type of travel superior to another as, in the end, it comes down to the received impact rather than the photographer's intention.

My personal approach has changed over time. In the beginning, photography was secondary to my passion for hiking and climbing in remote places. The balance has since shifted so that photography is now my primary reason for travel. And I want to try and learn something particular about the places I visit. That means looking beyond the obvious and attempting to understand the country I'm in. Whatever I do with the images though, even if I plan to do something useful with them, they are ultimately for my benefit. I have to consider the ethics of that and go carefully, particularly in less well trodden areas.

Of course, the effects of tourism and travel photography are not all negative. People are often curious and interested in you as a foreigner and happy to engage with people from 'outside' their world. Photographers and tourists offer welcome income and sometimes employment for people in places where opportunities are limited. Travel photography can also, importantly, highlight issues that need to be brought to outside attention and lead to wider two-way understanding.

The potential difficulties arise from a number of areas. How the visitor photographer behaves with local people, whether they show respect and consideration, what resources they consume, what effect cultural differences have (for example clothes or behaviour that seem offensive?) However, the main issues arise from economic disparity. There is often an extreme economic imbalance between visitors and locals, and this is at the heart of any relationship between the two. The inequality informs all exchanges and, although not inevitable, it can make ordinary interactions transactional, potentially eroding trust and respect on both sides. The inequality can lead to the objectification of one another so that the 'poorer' local is viewed as a curiosity, rather than an equal deserving of the same respect and courtesy you would expect for yourself. Similarly, the 'richer' party might be seen as demanding or intrusive, more of a cash machine than a human. The benefits and disbenefits hang in an uneasy and delicate balance.

From my personal experience, travel photography opportunities fall broadly into three categories, each of which has its own pitfalls and responsibilities. There are contrived opportunities, authentic opportunities and incidental ones. By contrived I mean situations arranged specially for visitors. These can include simulations of celebrations, events or rituals. They could be traditional meals or arts performances or tours of villages and workshops. They are events that would not otherwise happen. Even a contrived opportunity can be rewarding. It might even be, arguably, a more sensitive way to see or experience the customs of a country. It's just that it is hard to assess the validity of such situations - are they 'right', since they're not real? And if these events are being created for the visitor, how might that affect the real culture? Does photographing them create some sort of fiction about the country? There are variations and hybrids of this: a situation (e.g. a workplace) might be real enough with only the 'tour' around it that is not. But do you pay for



scenes that both evoke the feeling of the country and demonstrate the particular interests of the photographer. Travelling with an open mind, self-financed and not covering an assignment or doing a project, you might happen across stories you would not otherwise know about.

And then there are the situations that are genuine and authentic. By authentic, I mean those that exist irrespective of the visitor. These are situations where the photographer is irrelevant to the situation and occasionally, even unwelcome. They show some aspect of local life, maybe something very different, exotic or sensitive. Does a foreign visitor have any place observing and photographing for his/her own benefit, or does it make no difference? Does your presence change things or make anyone else feel uncomfortable? I have been in situations where I felt awkward and voyeuristic; where I stood out. At the same time, it could be argued that in such a non-tourist situation I was of no relevance to anyone and had no impact at all. It's hard to know what is right in these instances.



these experiences? If so, how much and who gets the money? Does it encourage mercenary behaviour or merely contribute a little welcome income? Does it monetise normal life or turn ordinary people into performers?

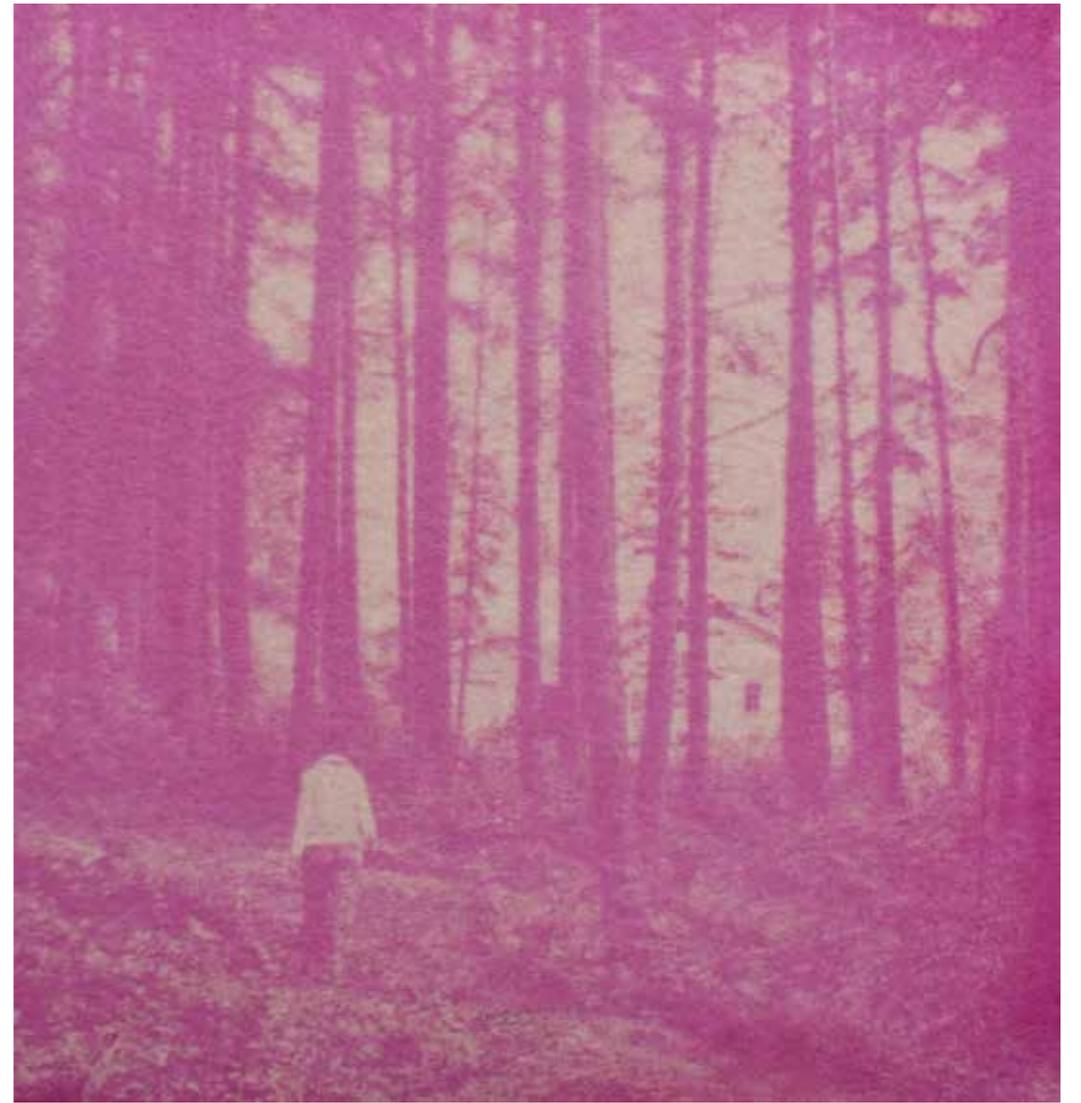
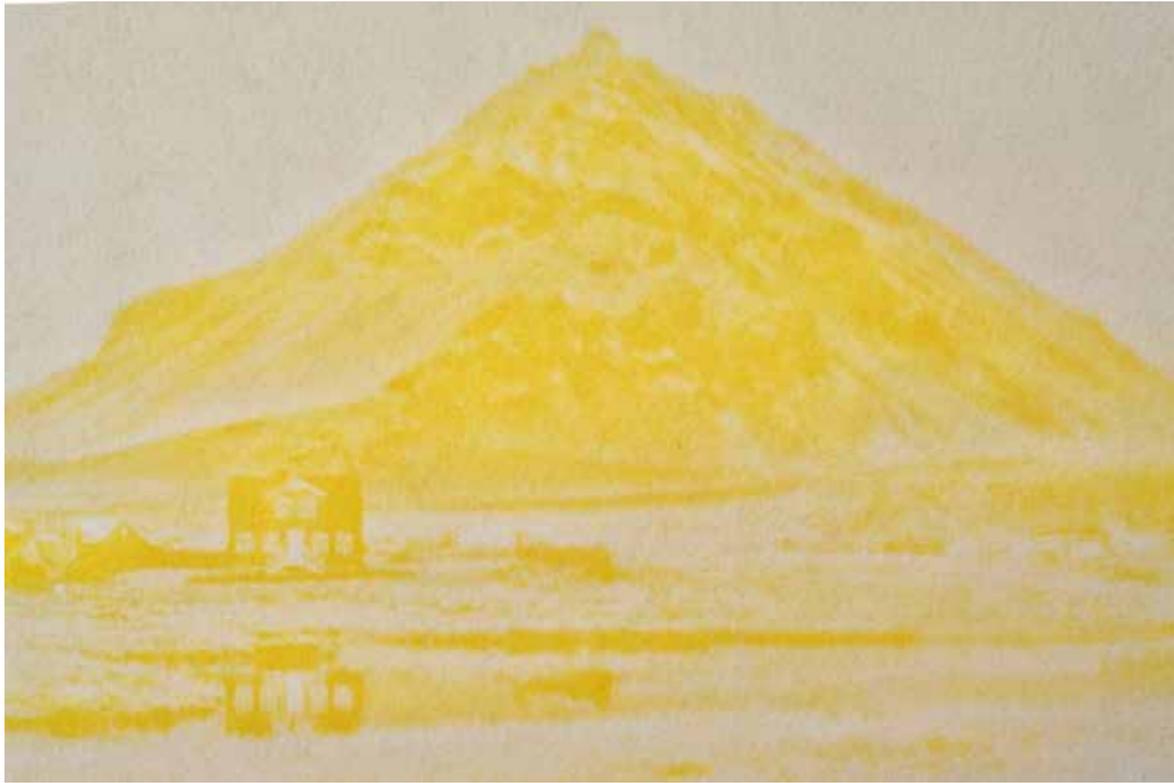
The incidental opportunities are those that might happen anywhere. They could be scenes from on the road, walking around a city, of people, architecture, landscapes etc. These are often the

The ethical considerations are very real and becoming more so. This is a time when huge numbers of people are on the move for economic or security reasons or because of climate change. There are questions about how we receive foreigners coming to this Country and about the 'hostile environment', and of course questions about the effects of colonialism. Covid is also teaching us that we can no longer presume to travel at will. It's a very hard way to learn the lesson but it does remind me personally that there are many people in the world who have never had the privilege.



Frankie McAllister - *clockwise from above*

Butcher, Ladakh - authentic; Game of Kok Boru, Kyrgyzstan - contrived; Santiago de Cuba - incidental



The Works and Influences of Jan Svoboda Arun Misra, Clare Grafik & Pavel Vančát

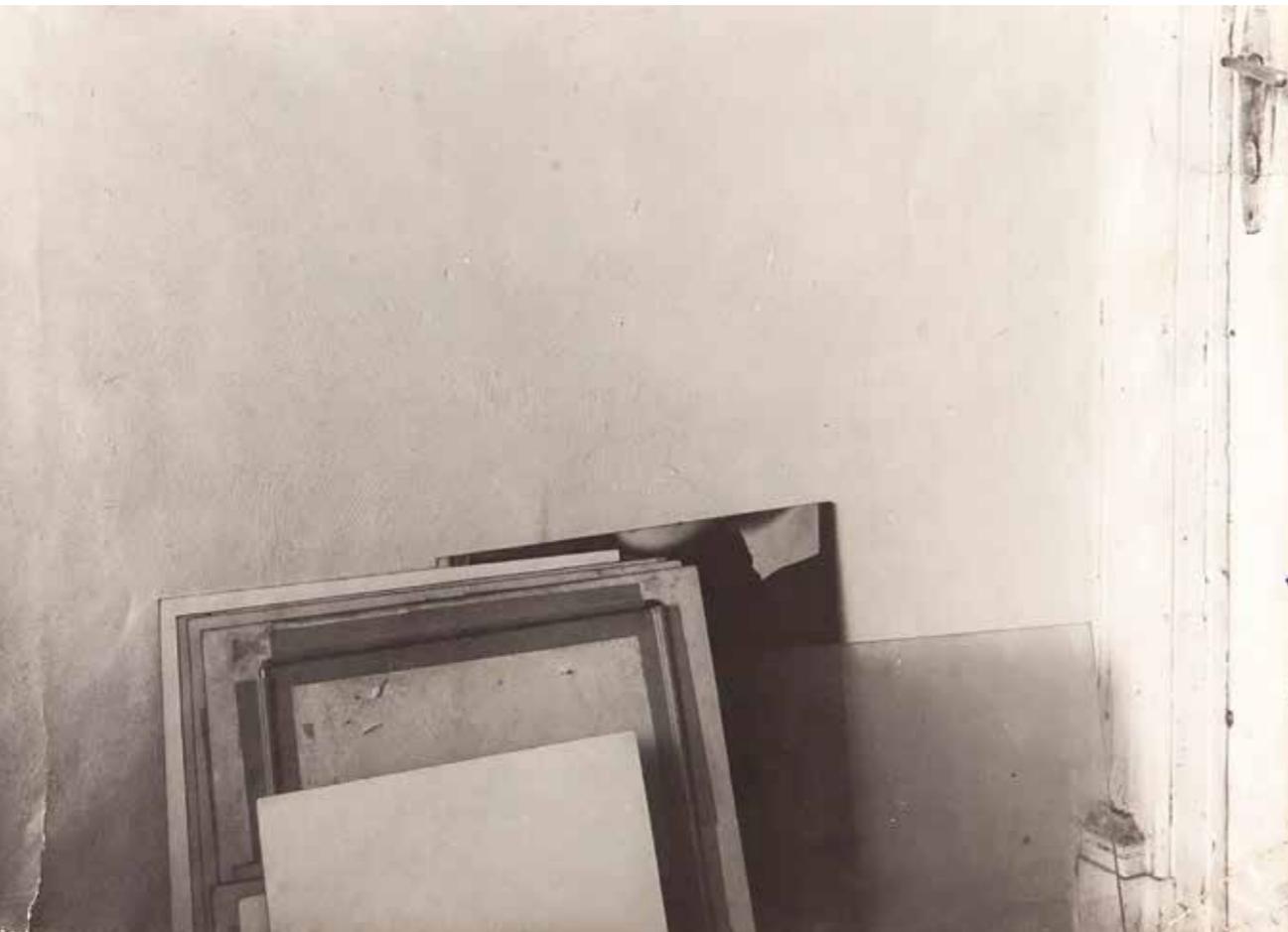
Arun Misra talks with Clare Grafik, Head of Exhibitions at The Photographers' Gallery and Pavel Vančát, Curator, on the works and influences of the pioneering Czech photographer, Jan Svoboda (1934–1990).

Clare and Pavel curated the 2020 'Against the Light' exhibition at The Photographers Gallery, London.

Svoboda sought to redefine the language and perception of photography, deconstructing the process and form, playing with subject matter and presentation and considering the medium in relation to painting and sculpture, and within the traditions of Symbolism, Romanticism and Modernism. His self-reflective, speculative works paved the way for wider experiments with photographic appropriation and mark him out as a pioneer of conceptual photography.

Svoboda distanced himself from the Czech photographic establishment and famously declared: I am not a photographer. He had a greater affinity with artists and in 1963 was accepted as the only photographer into the artist collective Máj. This was one of the few avant-garde artists groups in Communist Czechoslovakia at the time and which brought him into contact with other important Czech contemporaries working in painting, sculpture and installation.

We discuss his legacy and the extent to which he was successful with his photographic approach.



above: Hansgert Lambers, *Jan Svoboda*, around 1975
left: Jan Svoboda, *An Attempt at the Ideal Proportion III*, 1971,
Collection of Miroslav Velfl, Prague © Artist's Estate

Arun Misra *Can I start by asking you, Clare, what first drew you to the works of Svoboda? What was it that you saw that you wanted to explore further?*

Clare Grafik I was first introduced to the work of Jan Svoboda by Pavel Vančát, the show's co-curator, in 2012. It was, by coincidence, a time when I was researching for a group exhibition on photography and collage and Svoboda's work stood out to me as something which felt very unlike other photographic practices that explored ideas around the materiality of the medium. We featured three Svoboda works as part of the 'Perspectives on Collage' exhibition in 2013, and even then it felt there was a lot more to understand about what Svoboda was trying to do. When Pavel and Jiří Pátek, Photography Curator at the Moravian Gallery in Brno (who hold the largest public collection of Svoboda's work), produced the seminal survey and catalogue of his work 'I'm Not A Photographer' in 2015, it became clear that this should be something The Photographers' Gallery should try and do too. It felt like there was something really precise yet understated about Svoboda's project that deserved to be seen and thought about a bit more.

AM *Pavel, you have said that Svoboda's work was inspired by modernist painters and in particular Paul Cézanne. Svoboda's photograph, 'Three pairs' (1985) perhaps alludes to this influence. Why do you think Svoboda was drawn to Cézanne? Do you see any traces of Cézanne's vision and techniques in Svoboda's works?*

Pavel Vančát Svoboda's main concern was to elevate photography to the realm of traditional visual arts, in line with the work of his friends and peers who were predominantly painters and sculptors. Therefore he tried to build up the pictorial plane in a similar way to modern painters, thinking not only about composition, but also about the light, contrast and even about the material substance of his exhibition prints. Cézanne, as the founder of modern painting, was a natural inspiration for Svoboda. In his estate there are not only many books on Cézanne, but also a large collection of postcards and magazine

cut-outs with his works, often reproduced in black and white. A direct quotation can be found in Svoboda's First Photograph for an Unknown Lady (1974), showing one of the postcards among other postage items on a table desk.

AM *Where did Svoboda get his ideas and inspiration from? How would you describe the cultural environment in Prague that helped or hindered his development?*

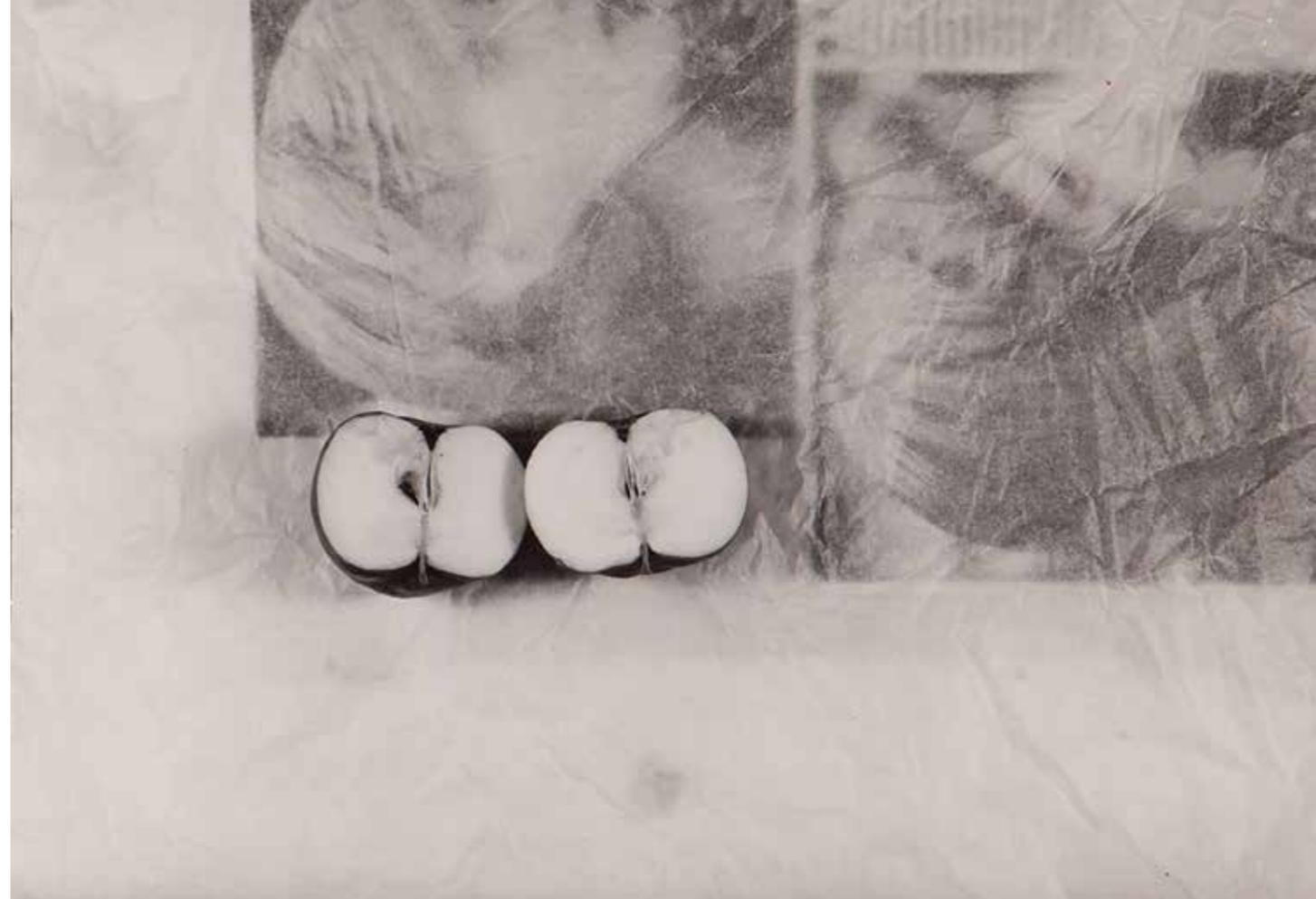
PV Svoboda's artistic inspiration emerged from various (and often contradictory) sources, combining Symbolism, Romanticism, Existentialism, post-war Lyrical Abstraction and Conceptual Art. His roots are coming from poetry and literature (he had a special interest in Russian and French literature), but he expanded them into visual art thanks to his peers, eminent artists of the 1960s generation like Stanislav Kolíbal, Zdeněk Palcr, Jan Švankmajer and many others.

AM *Many commentators have said that Svoboda was ahead of his time in two important ways. Firstly in the expression of materiality of the photograph and secondly in his minimalist approach. Can you comment on what materiality meant to him and how he expressed it?*

CG Svoboda tried to create photographs not as freely reproducible images, but as solitary objects with distinctive individual qualities. Therefore, he even insisted on specific sizes for each photograph, ideally fitting to the subject matter - with some of his images reaching over one metre, far beyond the usual praxis of his times. Svoboda also developed his own unique method for presenting his works, mounting them onto thick card and backing them with metal rods so they stood out 'floating' from the wall, creating an almost sculptural quality to each piece.

AM *Following on from that can you comment on minimalism in his works?*

CG His works can be considered as minimalist, but in several interviews, Svoboda openly neglected this label, stating that he simply sticks to a 'less is more' approach. Moreover, his works mix



Jan Svoboda, *Three pairs*, 1985,
Courtesy Collection of Miroslav Velfl, Prague
© Artist's Estate

minimalist influences with very personal symbolic meanings or comment on the photographic process. One of his more radical moves, which feeds into this, was to treat both sides of the photograph as equally worthy subjects, 'The Other Side of the Photograph' (1969) or 'Imprint' (1975-76) offer the viewer the reverse side or empty space left by the image.

AM *Tonality and the use of light and shadow is quite prevalent in his works. He seems to be developing his own unique aesthetics at the peak of this creative period (1969-72). How was this received in the art and photographic circles in Prague at the time?*

PV Since his first solo show in 1968 in the small, but progressive and prestigious, Galerie na Karlově náměstí (Gallery on Charles' Square) in Prague, we can say that Svoboda was fully recognised by his artistic contemporaries. For some of them he was also a masterful documenter of their own artworks – particularly sculpture, which also influenced his artistic outcomes. In 1983 he was offered the chance to participate in a comparative exhibition with his photographic hero Josef Sudek, heralding Svoboda as his natural successor. On the other hand, his personal ambitions and material conditions were more and more complicated from the late 1970s onwards, probably leading to his premature end.



AM *Svoboda was hugely inspired by fellow Czech photographer, Josef Sudek. Can you talk about this relationship and how it influenced his works? Which particular works come to mind?*

PV Josef Sudek was the only photographer whom Svoboda fully respected, and we can see this particularly in his early works before 1965 such as the symbolic 'Fuchsia, Annunciation III' (1959) and the evocatively titled still life 'Against The Light (Literally)' (1964) (from which the exhibition drew its title). Svoboda owned several photographs by Sudek, but their relationship was very deferential from Svoboda's side. During his first solo show in 1968, Svoboda waited several days for Sudek to attend his exhibition, and was enthralled to have his work recognised by his artistic hero.

AM *His titles are very poetic and extend the feeling and meanings of his photographs. Looking back from where we are now his practice of pairing poetic texts and images seem to have been well ahead of his times. How did he fuse poetry with photography and what impact did this have at the time?*

CG Before starting with photography, Svoboda wrote poetry from his teenage years onwards. His first photographs were initially conceived to accompany - even illustrate - his poems, so the images were not thought of by him as solitary or stand alone artworks. While he did discard writing poems later on, his early literary career remained in his practice through his titles, giving the works often more specific meaning, sometimes poetically mysterious, as in early works 'Phantom II' (1963) or 'Melancholy' (1963), sometimes sharply analytical, but always being an

important part of his work. The image title 'Picture That Will Not Return XXXV' (1972) quotes closely from an earlier poem Svoboda wrote in 1956-57.

AM *The 'Against the Light' exhibition at the Photographers Gallery was a triumph of showcasing Svoboda's creativity and creations. How would you describe his legacy?*

CG We were lucky enough to get some of the best examples of Svoboda's work lent to us for this exhibition from the Moravian Gallery in Brno, the Archive of Modern Conflict in London and other committed private lenders to ensure the show really reflected the quality and focus of his artistic project. Svoboda remains an influential figure for contemporary Czech photographers. His legacy can be felt less through artists quoting his 'style' than through ideas around the radical approaches to the medium developed during the last 30 years in the works of Markéta Othová, Lukáš Jasanský/Martin Polák, and Jiří Thýn. More broadly, we hope that The Photographers' Gallery exhibition brought him a deservedly wider audience who can appreciate how very contemporary his practice was at the time and still feels now.

AM *If Svoboda was a teacher of photography now what do you think he would say to the current generation of photographers?*

PV I would say he would understand well the contemporary conditions of pictorial "liquidity" and appropriation, which is predicted in many of his works. And that 'less is more' still applies!

Clare and Pavel, many thanks for talking to me and sharing your thoughts with our readers.

Jan Svoboda, *Against the Light (Literally)*, 1964

Courtesy Moravian Gallery, Brno

© Artist's Estate



Jan Svoboda, *Photograph for Stanislav Kolibal*, 1971

Courtesy PPF Art, Prague

© Artist's Estate

Photography & Poetry Challenge

Photography shares with poetry unfathomable powers to communicate. It can inspire the imagination, sooth and unsettle the soul and stir the emotions. As a medium for self-expression, poetry transcends cultures and languages. It communicates through voice, sounds and silences, much like the way in which photographs use positive and negative spaces to communicate presences and absences.

Photography, as championed by fLIP, expresses photographers' intentions, feelings and moods through colour, contrast, texture and spaces, and, most importantly, through a personal eye, not too dissimilar to a poet's voice. The well-known American photographer Alec Soth has said he sees poetry as the medium most similar to photography, and, like poetry, photography is 'rarely successful with narrative'. What is essential, he says, is the way in which a poet's voice or the photographer's eye piece together fragments to make 'something tenuously whole and beautiful'. Jan Svoboda (see fLIP interview on p22) is another photographer who was inspired by poetry to create memorable works and a lasting legacy.

So, with the poets' voice and photographers' eye in mind, on the following pages we present two previously unpublished poems by Anthony Pinching and Poonam Jain, both immensely talented poets from the Herga Poets Group in Harrow. It is a privilege to publish their work in this magazine and we are grateful for their kind permission to do so.

We plan to run a special feature on pictures and poetry in the next edition of fLIP. We would like to invite you to interpret these poems and create images that bring out their essences. The editorial team looks forward to seeing your work so please do submit up to three images for selection for the next edition.

Please email Jpeg files 2000 pixels on longest side to deputyeditor@londonphotography.org.uk.

Ruminations

A doubt, seeking
answers, opening
doors, realising
self, unsettling.

Perfection is
asymptotic –
or else achieved in
flawed reality.

© Anthony Pinching

Zoo

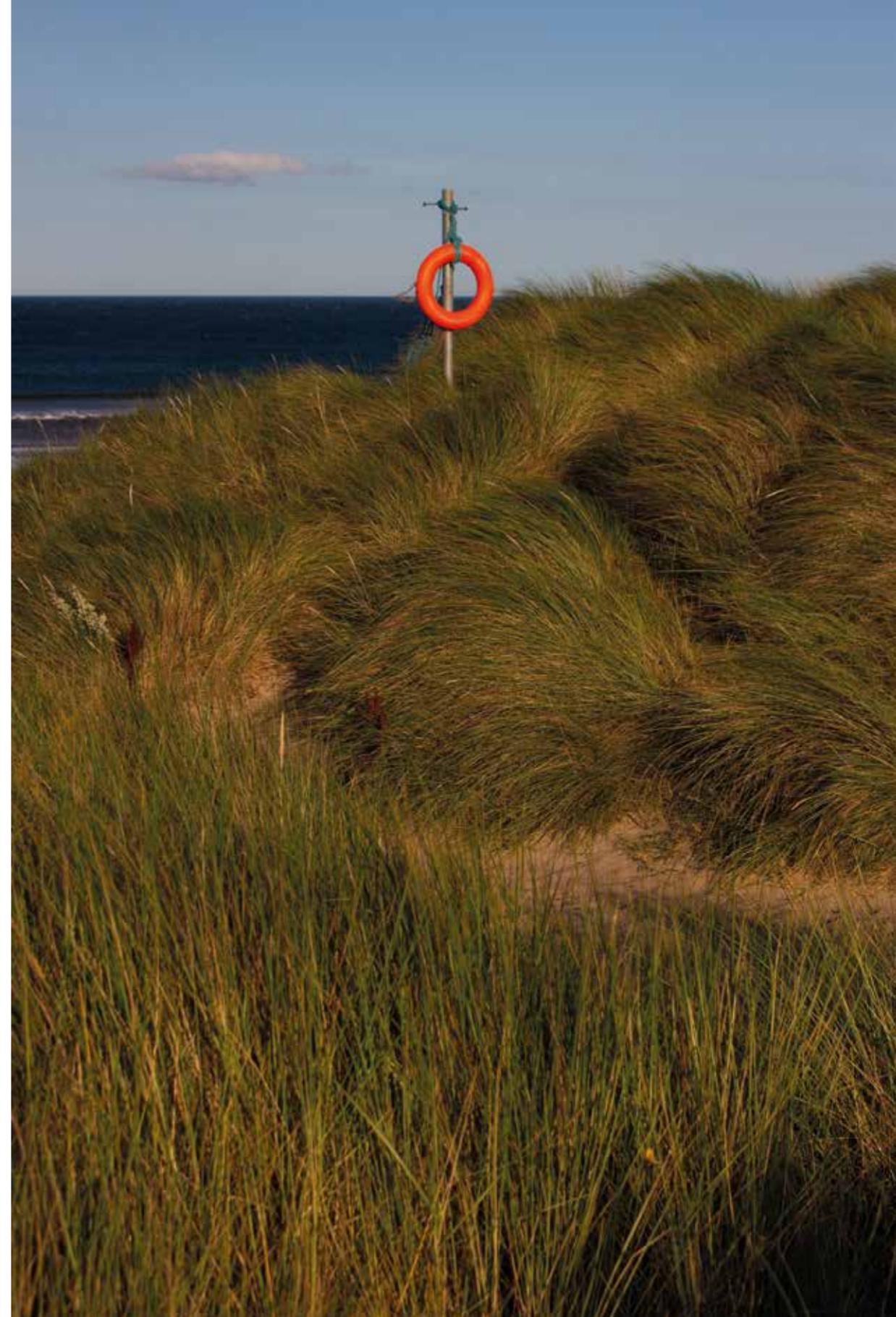
My fame, fortune, freedom, is a careful work of Art,
crafted with some talent, and a genius for hard graft.
I wear them like a crown,
never let myself down,
prance, ever proud,
for the admiring crowd.

hunker
in a corner
of the enclosure;
the fame,
the fortune,
the freedom:
a mire,
a tether,
a shroud.
Who is the zookeeper?
Who is the crowd?

© Poonam Jain



Juliette Wiles



Eve Milner







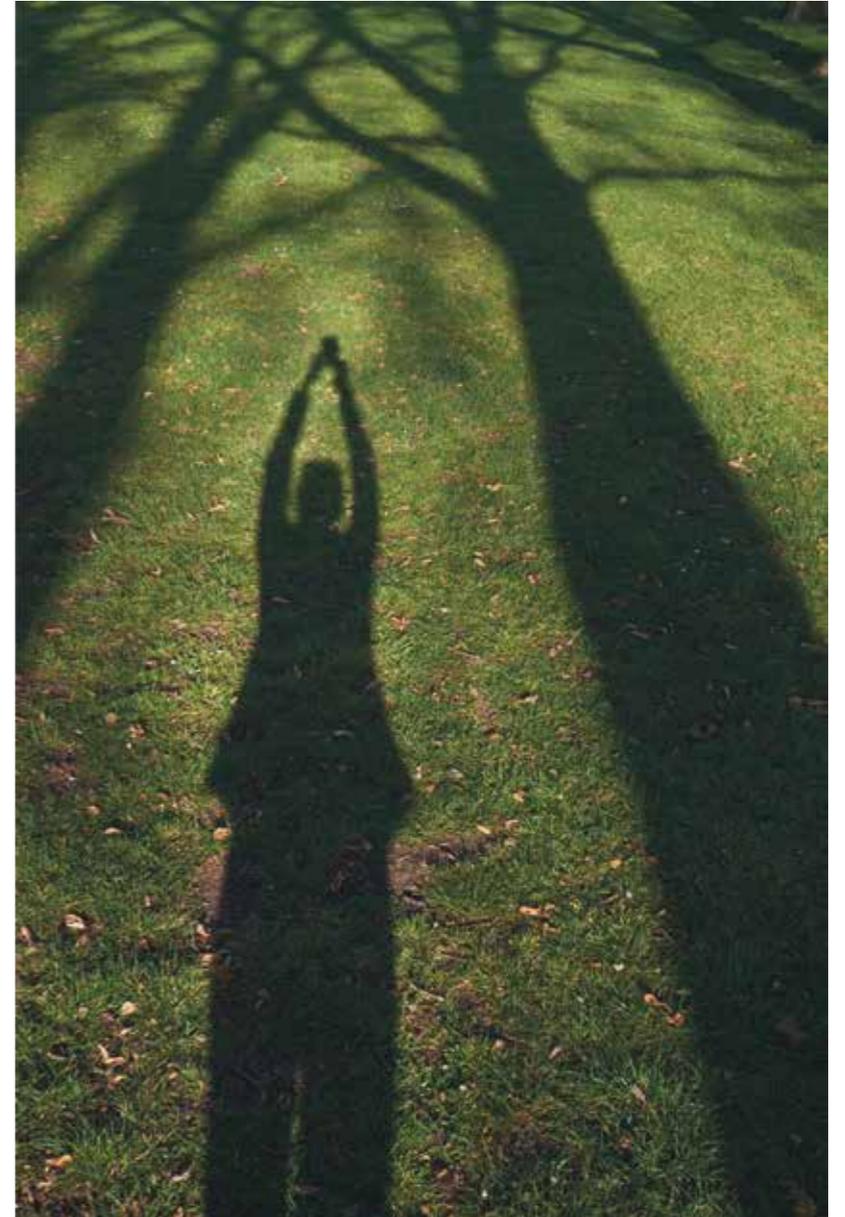
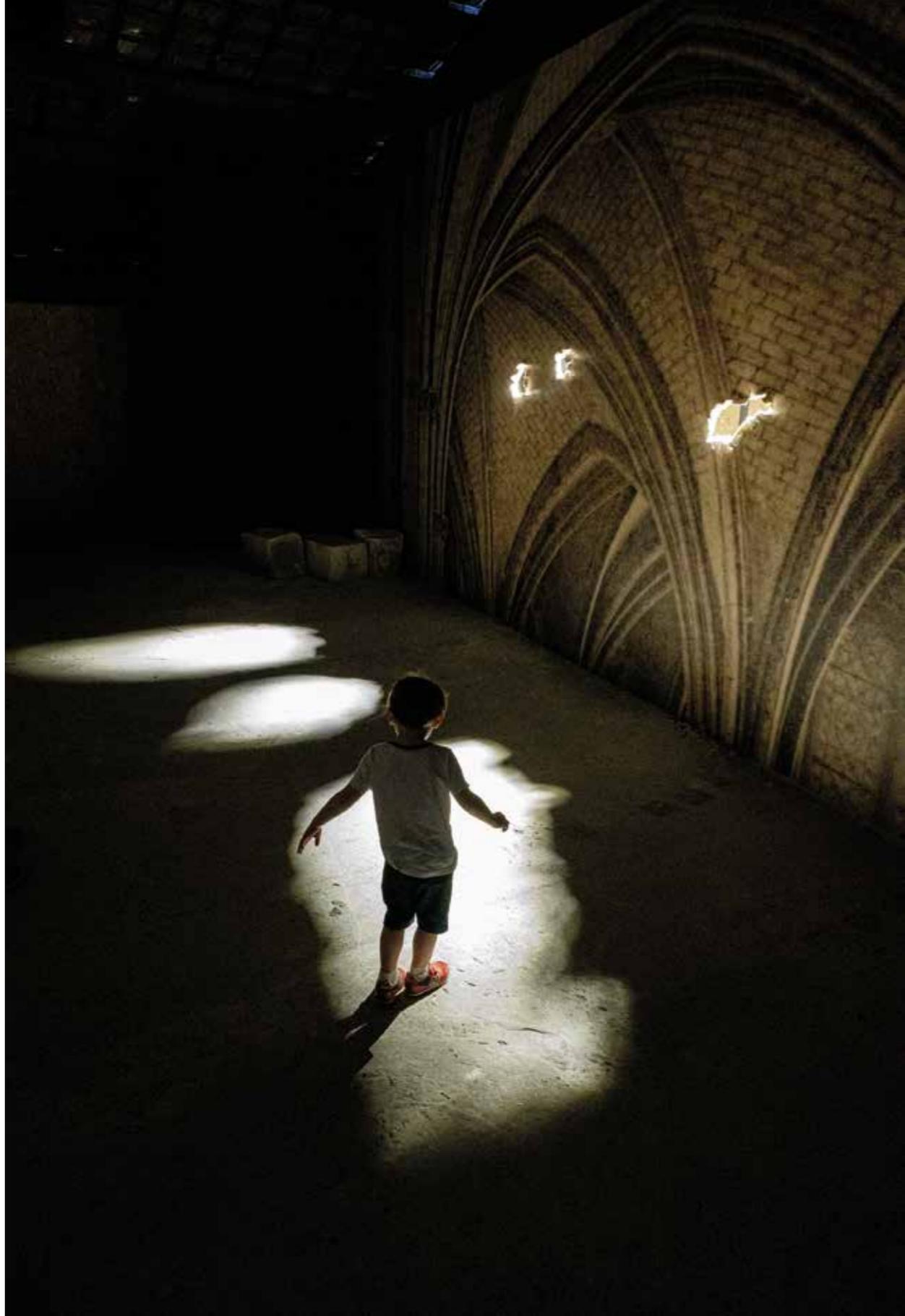


above: Debbie Smyth
previous page: Clare Park



















THIRTEEN at Lauderdale House Chris Moxey

Restrictions on movement have made it a challenging year for photography, but this has not stopped LIP member Gordana Johnson and her friends in THIRTEEN from returning to Lauderdale House to present their latest exhibition which opens in December.

As usual there is no common theme, so there will be a variety of subject matter and genre, reflecting each contributor's very different approach to photography

Apart from Gordana, who formed the group in 2005, there will be work by LIP members Quentin Ball, Elizabeth Brown, Gwen Campbell, Avril Harris, Chris Moxey, Norman Smith and Duncan Unsworth. The group, which also includes non-LIP members, has previously exhibited at Lauderdale House, the Croatian Embassy and other venues.

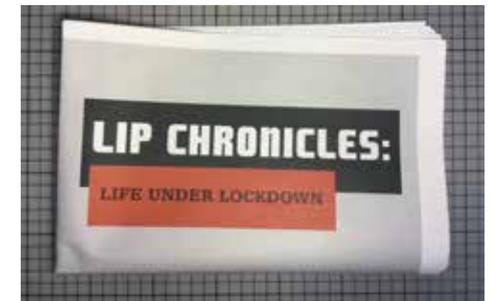
From: 9 December to 10 January at Lauderdale House, Waterlow Park, Highgate Hill, London N6 5HG. Nearest tube: Archway. Due to the current situation, opening times can vary so we advise you to check the website at <https://lauderdalehouse.org.uk/> or call on 020 8348 8716.



clockwise from above:
Quentin Bell, Gordana Johnson
Chris Moxey, Avril Harris



LIP Chronicles: Life Under Lockdown Colleen Rowe Harvey



At the start of 2020 I began my second year as LIP's Exhibition Organiser 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 I knew what was necessary to create a visually coherent display of images as well as offer a dynamic week of talks. Coronavirus changed everything.

In early February Natalia González Acosta joined me as Assistant Organiser. Our inaugural meeting took place at a cafe in King's Cross with whispers of COVID-19 in the air. That afternoon we laid out general plans for the exhibition, following a similar pattern to that of the previous year. Little did we know those whispers of COVID-19 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. This uncertain state meant LIP's annual exhibition could not be held in its usual format, but required a new direction: an

inclusive photographic event from LIP members documenting their Lockdown - LIP Chronicles: Life Under Lockdown.

The 180 selected images, from over 650 submitted, frame the 21 weeks of Lockdown for members of LIP. They observed and chronicled these new and uncertain times. Our surroundings were investigated. Key workers were celebrated. Images of family and home life highlighted both the isolation and the togetherness of daily life. The new protocol of meeting others, of managing the new normal, was documented using both the processes of the 19th Century and the technology of the 21st. In all these images familiar surroundings were seen with new eyes. The resulting gallery was a visual feast.

LIP Chronicles is what it is because of the 139 exhibited members, I thank you for sharing in this photographic conversation.

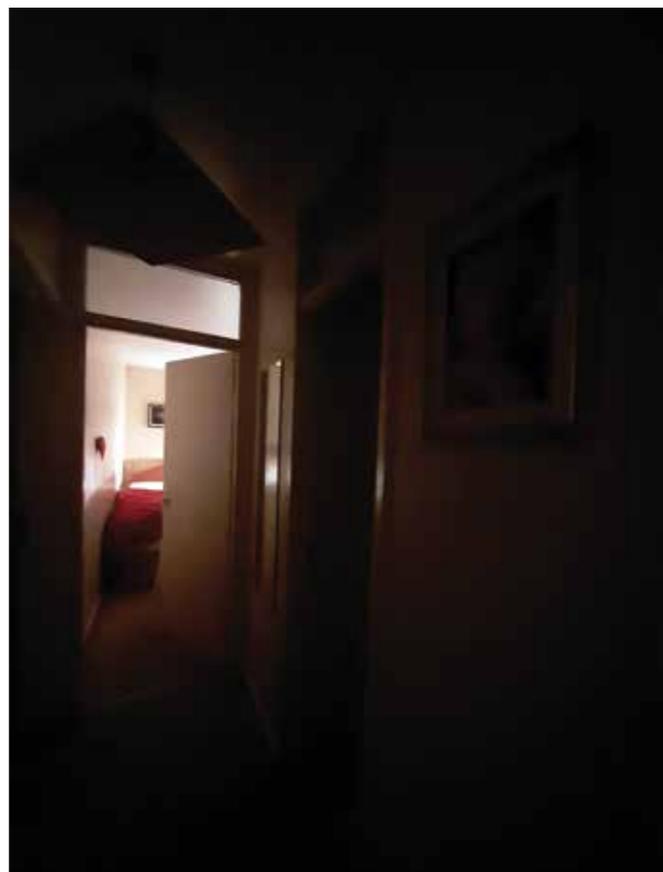
The Editors: Colleen Harvey has stepped down from her role as LIP Exhibition Organiser after two years of doing an excellent job organising our Annual Exhibition and associated events which have featured in fLIP. We would like to record our thanks and wish Colleen the very best for her future endeavours.

clockwise from above:

Roland Ramanan, *Liz on the Patio*, 8 April 2020

Paul Morris, *Maila Running*, 26 June 2020

Edith Templeton, *Interior Night 1*, 16 May 2020





Angus Stewart
 Niall Caverley (photobombed by his dog), 5 May 2020
 from LIP Chronicles overleaf



from top:
 Robert Davies,
 Duncan Unsworth
 Jenny Johnson Burrows,

Ruislip Satellite Group Robert Davies

Ruislip is probably one of LIP's 'vintage' satellite groups. We've been around for over 15 years and we originally started out as the Harrow group. As we've been around for so long, our members have become quite geographically dispersed but, thanks to technology, this doesn't stop us meeting regularly.

At the moment, we've got ten members and we represent a very broad range of styles and approaches with members' work embracing analogue, alternative processes and digitally constructed imagery.

Our meetings are deliberately informal as, over the years, the feedback that we've had has been that members really value the group as a place where they can freely exchange ideas and views in a relaxed and, most importantly, supportive environment. Typically, our meetings cover news from the world of photography, help with members' own projects and group-based work. Currently, all our meetings are Zoom-based and new members are welcomed.

We've run exhibitions in the past but, in the current environment, we're focusing upon launching our first virtual online exhibition. This will be a big step forward for us with the additional benefit that an online platform will enable us to display members' work around the year with a changing theme rather than just relying on one short exhibition a year.



clockwise from above:
Tony Hale, Anne Crabbe
Stephanie Dickinson



clockwise from top:
Gareth Davies, Ted Kinsey,
Ray Higginbottom

Contributors



Agelika Berndt has worked since 2012 as a freelance photographer specialising on researching culture and different life-styles around the world. Usually telling the stories of others, with its emphasis on personal experience Corona Diary 2020 is very different in edit and style from her usual work.
Instagram: @corona_diary_2020

Frankie McAllister is an Irish photographer based in London. Her principal interest is in altered landscapes and her current practice sits somewhere on the fringes between landscape and documentary photography.
www.frankiemcallister.com

Pavel Vančát, curator and writer, based in Prague. A member of the editorial board of Fotograf Magazine, since 2008 he has been the project curator of StartPoint: prize for European Art Graduates. He has published several monographs on Jan Svoboda, Miroslav Tichý and other artists, and has curated exhibitions of contemporary art, photography and visual culture (eg: 'photography??', Galerie Klatovy/Klenová 2004; Mutating Medium: Photography in Czech art 1990-2010, Rudolfinum Gallery, Prague, 2011; Photography, Reconstructed - Prague Biennale 2013; Images of the Ends of History: Czech visual culture 1985-1995, UPM Prague 2019). He was the main curator of Prague's Fotograf Festival 2019.

Clare Grafik is Head of Exhibitions at The Photographers' Gallery in London. She has worked on exhibitions and projects with artists and photographers including Lise Sarfati, Isa Genzken, Larry Sultan/ Mike Mandel, Taryn Simon, Katy Grannan, Antoine D'Agata, Cuny Janssen, Zineb Sedira and Keith Arnatt. Group exhibitions include 'The Photographic Object', 'Perspectives on Collage' and 'Double Take: Photography & Drawing'. She curated Bettina Von Zwehl at the Freud Museum in 2016, and has contributed essays to books and catalogues, most recently to Alex Prager's 'Silver Lake Drive' (2018).

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

Anthony Pinching and Poonam Jain, with thanks for their kind permission to publish their poems for the first time in fLIP

Ruislip Satellite Group

Our thanks to the Ruislip satellite group for their feature. To find out more about the group, contact Robert 07770 988348.

With thanks also to: Nicola Morley, Colleen Rowe Harvey and Chris Moxey for their contributions.



Debbie Smyth is an avid photographer and travel blogger. At home or away, Debbie is always looking for something a little different, be it beautiful, outspoken, candid, unusual, cultural or just plain odd. Eyes and lens are always on duty.

Mieke Douglas is a Dutch and Canadian Fine Art Photographer, living in London. She enjoys playing with scale, distance and light to explore relationships and intimacy in the natural world.
Instagram: @miekedouglas.

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.
Stevejones35@gmail.com

Pato Hebert is an artist, educator and organizer. His work questions our notions of wellness and place. Projects have been presented at Ballarat International Foto Biennale, Songzhuang International Photo Biennale, Centro de Arte Contemporáneo in Quito, and Beton7 in Athens.

Tommaso Carrara has always liked beautiful photographs, but I have never been interested in 'making' photographs. Until December 2018 when, following the end of a relationship, I felt the need to investigate my inner thoughts. Instagram: @gettons

Rashida Mangera is a London-based artist who combines photography with mixed media in project-based work. She draws on her experiences of moving between three continents and three cities, with added influences from different cultures, medicine, science, religion and spirituality.

Naomi James is a photographer with an interest in alternative processes and Polaroid imagery. www.naomi-james.co.uk/

Juliette Wiles. Inspired by the beauty of plants, trees, woodland and wildlife, I enjoy capturing the natural world in all its colourful glory. With a keen interest in travel photography, I also love discovering ancient civilisations and cultures in all corners of the globe.
www.jmwilesphotography.com

Eve Milner is a student photographer, hoping to make photography my 5th career in 50 years. My practice centres mainly on the streets, people and life around me using natural light. I hope that every image I make is the start of a conversation.
Instagram: @pixfromeve

Mandy Williams works with photography, video and sound to disrupt and expand traditional representations of landscape. She is a current MA Photography student at LCC, University of the Arts London.
www.mandywilliams.com

Anne-Marie Poncelet Glasheen is a published poet, literary translator and photographic artist. She likes to work with layered photographs to create surreal images, as well as combining images and texts, both poetry and prose.

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

Bergina Leka is a photographer based in London. She is very interested on understanding the human emotions and uses photography as a tool to better explore those. Currently, she teaches photography classes and workshops.
www.berginaleka.com

Daniilo Leonardi is a London based photographer and videographer specialising in architecture, interiors and property photography. He works with both digital and analogue equipment.
Instagram: @daniileonardiphotography

Krystina Stimakovits is a London based artist who explores a photography which is firmly rooted in reality, yet consciously moves beyond description and 'the tyranny of subject matter.'
www.stima-images.com

Yulia Dondo likes to transform reality, plunge into the metaphysics of phenomena, find metaphors for the events of modern life. And if I happen to make a photo, with a deep content and a strong composition, I feel the fullness of my being. Russia, St.Petersburg

Mike Cookson is a London-based photographic artist. His work explores change, dissonance and traces. He has an MA in Photographic Arts from the University of Westminster.
www.mikecookson.com

Amanda Eatwell is a freelance photographer, specialising in people and place. Amanda muses about her ongoing project 4 x 4 x 4 via a blog which can be found on her website.
www.amandaeatwell.com

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

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

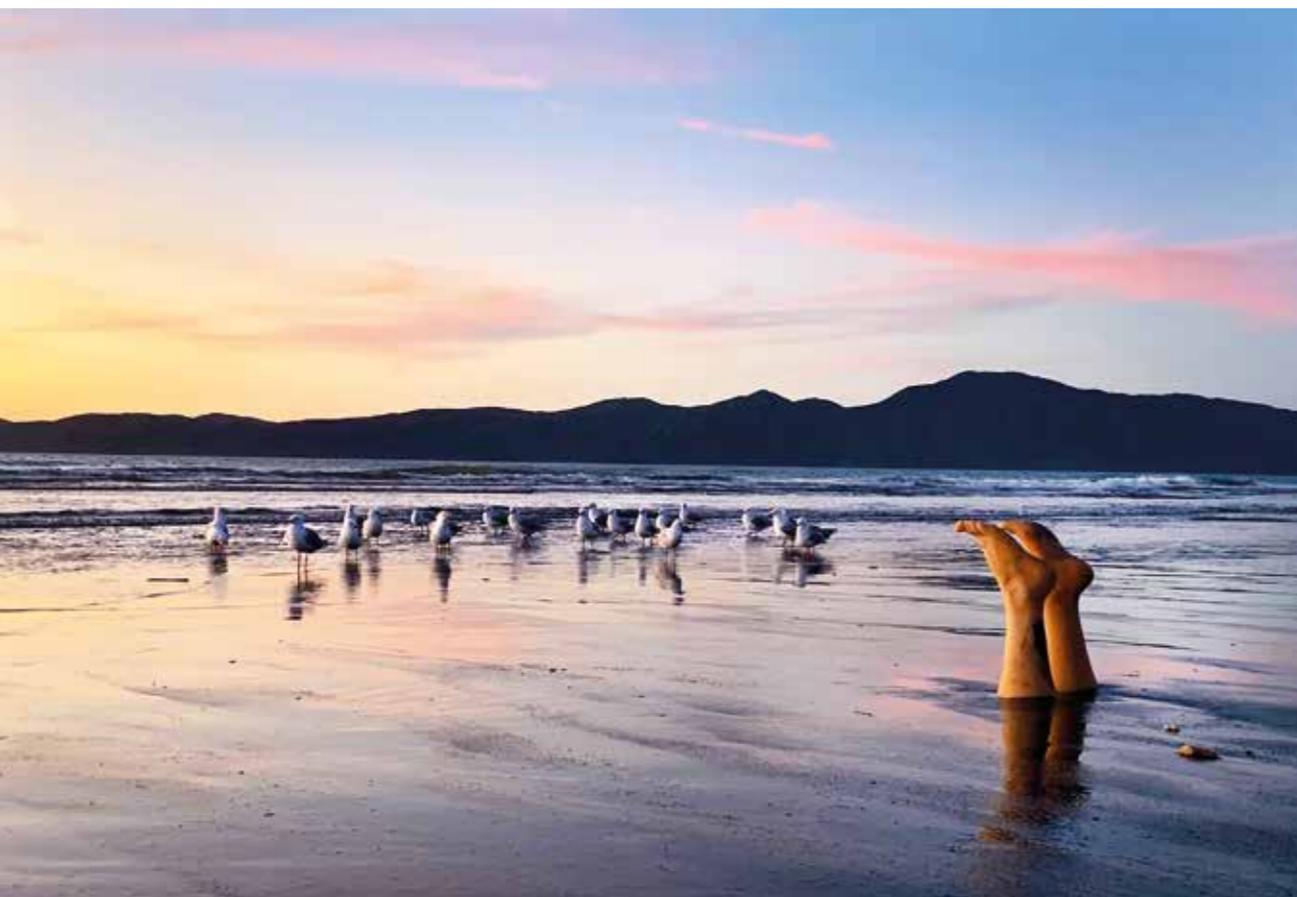
Evgenia Ostroumova, My job is to look at the world, or the problem, or the subject from the side that no one noticed. I am constantly searching for different photographic techniques, angles and stories. I combine the story from the photos like a LEGO castle from little pieces. Everything adds up brick by brick.
Instagram: @quest_lady

Robin Barr, With my digital photos I create abstract images that I find pleasing to the eye. These range from architectural subjects to urban texture, people and trees. I have recently been using intentional camera movement. www.nogreathurry.com

Jonny Baker is a member of the Ealing LIP satellite group. He has learned about photography largely through friendships, discussion and looking at photos. For him photography helps him look at the world and illuminate it. Instagram: @bonnyjaker

Héloïse Bergman is a photographer and artist from New Zealand. Her independent projects explore cultural and political themes. She is interested in how photography shapes collective memory. Her artist practice includes book making and alternative processes, which she also teaches.

CJ Crosland is a self-taught photographer who became hooked on street photography in 2010. I'm inspired by whatever life brings, seeking to capture my intense, complex and often emotional individual experience. www.cjcrosland.com



fLIP Magazine

Current issue



#47 Winter 2020

Solitary

Front cover image: Frankie McAllister

Back cover image: CJ Crosland

Submissions

The theme for the next edition is BARRIERS

Deadline 5th February 2021

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

Selections for publication are made solely at the Editor's discretion. No responsibility or liability is accepted for the loss or damage of any material or for those received after the submission deadline.

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Published by
**London Independent
Photography**

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

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

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

Membership

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

Current stockists

Photographers Gallery Bookshop: 16–18 Ramillies Street, London W1F 7LW

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

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ISSN 1746-4153



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