

for LONDON INDEPENDENT PHOTOGRAPHY

FLIP

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Barriers



Editor's Note

Welcome to Barriers. They are everywhere: between us, above us, below us and even within us. They can be prosaic, such as prison walls, or barriers of perception that can limit our ability to see beyond our senses.

In this edition we have images and texts that speak to the spectrum of barriers. In the interview with the internationally renowned photographer and artist Edmund Clark we get a glimpse of his conceptually based practice that explores incarceration and conflict: ideas of light, materiality and transformation are all used to show us hidden areas of our society.

The FORMAT 2021 International Photography festival in Derby this year has been organised around the theme of Control. LIP member Nicola Morley takes us on a whirlwind tour of the virtual event. And in fLIP 47, through our first Photography and Poetry Challenge, we invited readers to respond to two poems that in essence allude to barriers at different levels in the human psyche. We were pleased with the response to the challenge and present some of the images received.

Since becoming Editor with Issue 46, the new editorial team has found that we generate much more content than we can print in the physical version of the magazine. So, in February this year, we created our online magazine supplement fLIP INSIGHTS for in-depth features and articles which are available for download from the LIP website. Issues 1 & 2 are available now.

We hope you enjoy fLIP 48.

Arun Misra



for LONDON INDEPENDENT PHOTOGRAPHY

FLIP Barriers

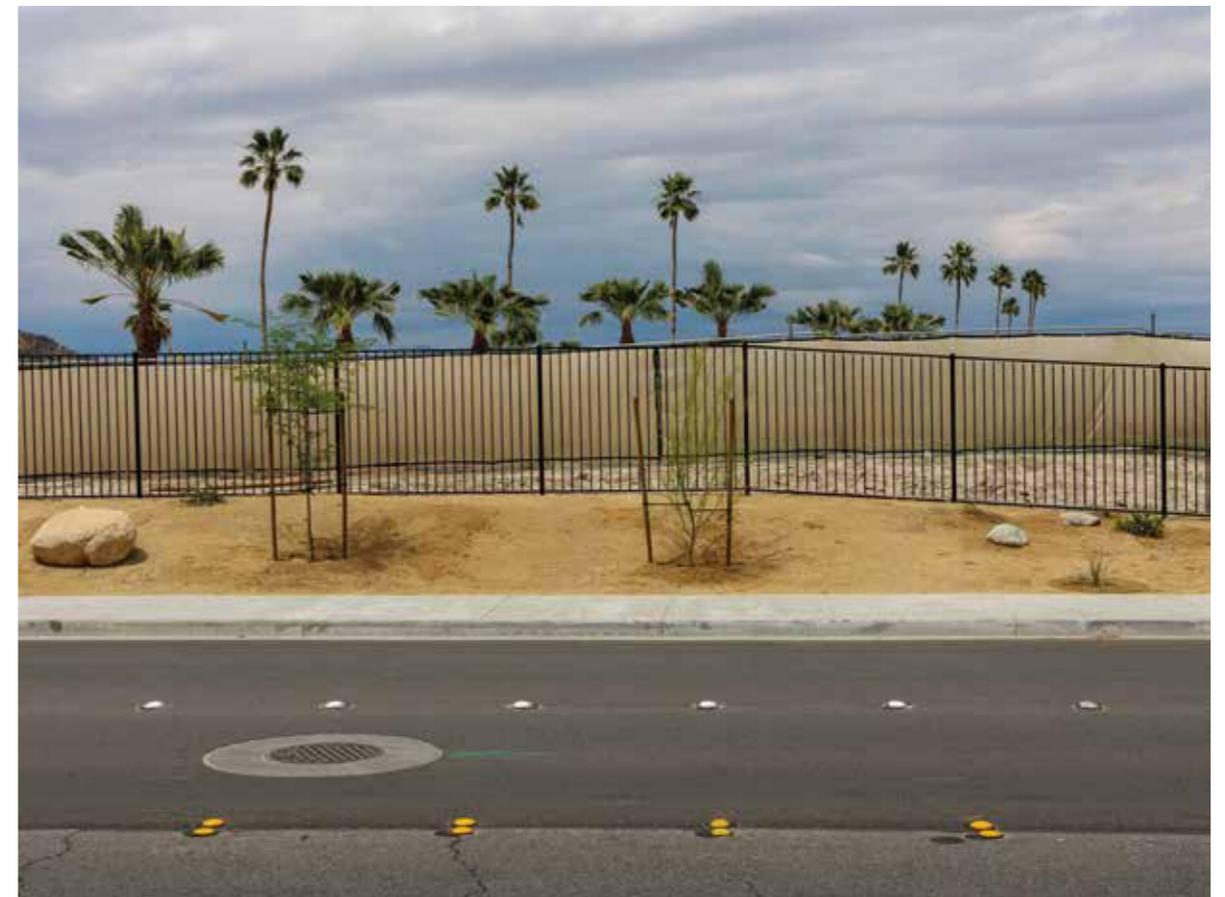
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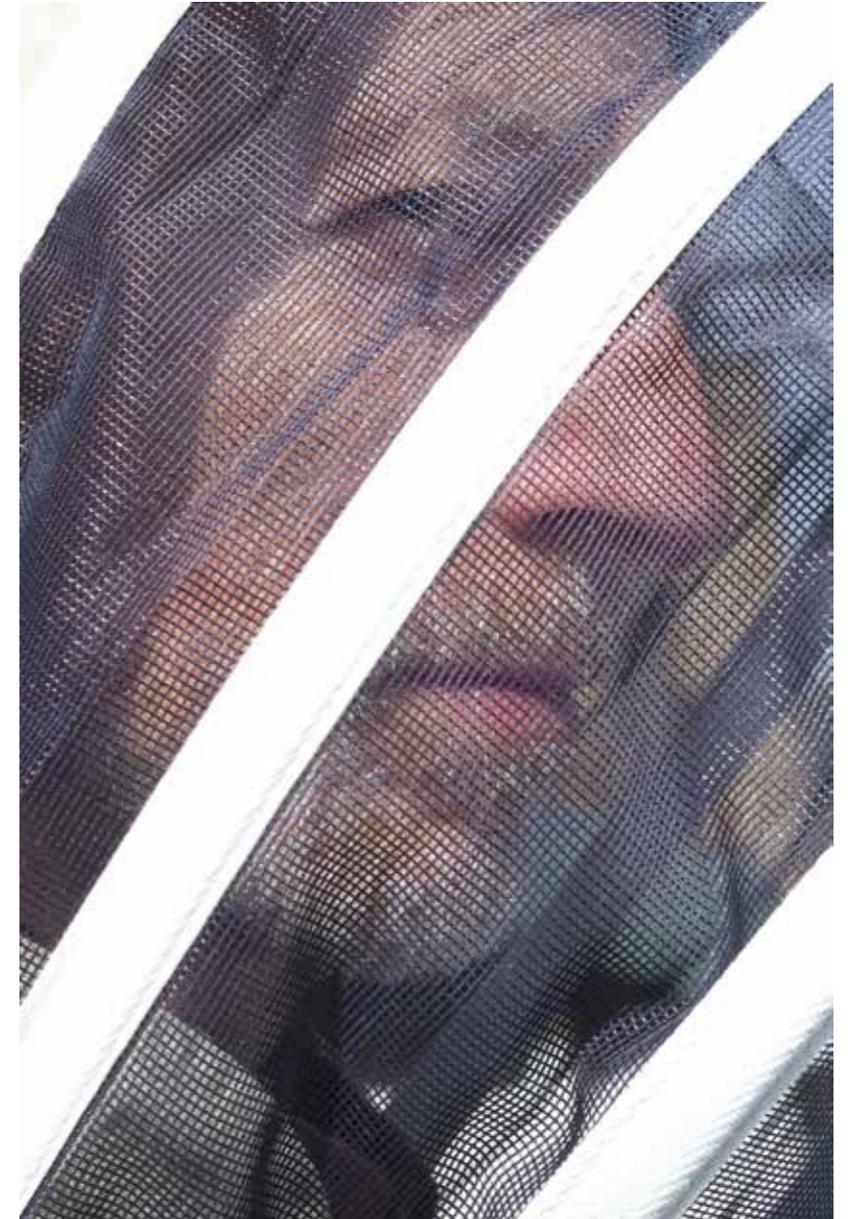


Bound Dineke Versluis

Most of my work is about barriers. All kinds of obstacles, walls, fences, foliage attract me. Both visually and physically. Feeling restricted makes me want to flee. I want to cross borders where I'm not allowed.







Hedgelaying - a greener form of barrier

Jim Paterson



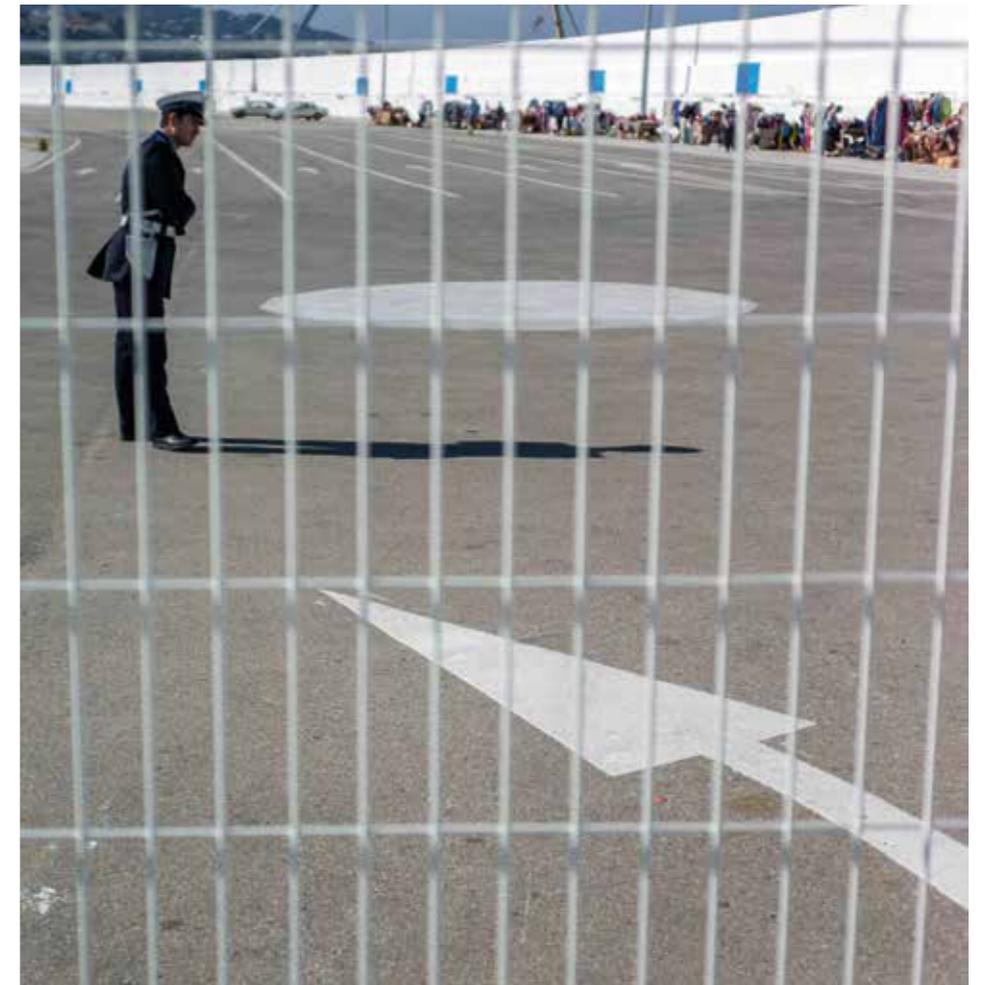
Barriers get a bad press, conjuring up visions of barbed wire and bright orange tape. Green, traditional hedgerows have played a role in farming husbandry for hundreds of years: separating herds and flocks and preventing livestock from escaping on to roads. They are crafted using hedge-laying techniques in which upright stems are partially cut (pleached) at the base and 'laid over'. Enough of the stem is kept to allow them to continue to grow; they are bound together at the top with woven whips of willow creating dense impenetrable barriers. They additionally provide nesting places for birds as well as roosting places and foraging routes for small mammals.

People skilled in traditional crafts are in decline and I have always been interested in photographing and recording these skills and those who continue to practice them.











Showing the Unseen - Edmund Clark, Photographer and Artist Arun Misra interviews

Edmund Clark links history, politics and representation in his internationally acclaimed works which examine themes of state censorship, incarceration, control and conflict. He combines a range of references and forms including bookmaking, installations and photography to engage his audiences with processes of change and transformation. He uses documents, text and other material that are conceptually relevant to investigating his subjects and communicating with audiences.

Edmund is the recipient of international awards and his works are held in several prestigious collections. He teaches postgraduate students at the London College of Communication and for four years was the artist-in-residence in Europe's only wholly therapeutic prison, HMP Grendon. His recent publications are *My Shadow's Reflection* (2018), *In Place of Hate* (2017) and *Guantanamo: If the Light Goes Out* (2010).

I interviewed Edmund in September 2020 about his interests, how he approaches his subjects and the challenges faced along the way.



Arun Misra *How did you first become interested in photography? Who were your early influences?*

Edmund Clark My very first engagement, as a very young child, was that I thought that when I blinked I captured an image.

Actually engaging with photography as a medium came quite late and I didn't own a camera until I was in my mid-20's. My girlfriend had a camera and I started using it to take photographs and found that I enjoyed the process. I became seriously involved when I was living in Brussels.

In Brussels there were a lot of photography shows and public commissions and one saw the results of photography as a medium for looking at society. There were Belgian photographers who I was particularly interested in such as Hughes de Wurtemberg. So, in short, my early influences were in photojournalism.

AM *A recurring theme in your work is that of state censorship and control and the representation of unseen experiences and spaces such as in prisons. How did you become interested in exploring these dark and unseen areas?*

EC I guess when I started making images I was interested in subjects that had a socio-political dimension to them. When I went back to college to study Photojournalism at the London College of Communication my major project was about youth crime in east London. The work I made about prisons has always been an interest, and justice and socio-political issues have always engaged me. My first book was about a prison. That came about through talking, researching and finding out about a particular prison which was piloting a

space for ageing long-term life prisoners. When it comes to spaces and experiences that are not normally seen, finding a visual strategy that can work in a way that gets around the stereotypical representation of people in situations such as a prison posed particular challenges. Getting access into prisons is difficult. It involves getting permissions and inevitably you are not allowed to photograph certain things and frankly all this makes sense. To be transparent and say that '... you can see my work and you can see what I am

from: My Shadow's Reflection © Edmund Clark



doing here...’ can aid your access but also if your visual strategy is working then it doesn’t matter because it’s not about trying to capture things which you are not allowed to see; it’s about trying to engage people at a different level to that.

AM *You are describing a desire to have a visual strategy with which to present these areas and spaces. Isn’t it a seriously uphill task because in a sense the public already have images of these places formed through novels, television and media? So what you are presenting is up against a preformed idea in the minds of the audience.*

EC Even more pressing than those pre-existing images are the images they have through the news media, and through political discourse which in relation to prisons is a very regressive one based on a binary of good and evil, them and us, right and wrong. Typically they will have the image of the mug shots of offenders in their minds. So yes, those are clearly things that I have to be aware of and which do exist in the minds of people who would be looking at my work: the audiences of my exhibitions or the readers of my books or people who look at my work in magazines or online. I am totally aware that that’s the case but in a sense that’s part of the challenge and finding a visual strategy which uses imagery in a way that is unexpected and in some way is original and engaging.

AM *Let’s talk about your work at HMP Grendon and the *In Place of Hate* exhibition. How did this work come about and how did you develop the concept?*

EC Grendon is a very particular prison. It is Europe’s only wholly therapeutic prison where the whole prison is comprised of communities which are all engaging in group therapy. The post was advertised on the Arts Council’s website.... I was approached about this post because of the work I had done in prisons before. In terms of getting in, I applied and went through a process of being interviewed and recruited, and was offered the

place. So I didn’t have to negotiate access with the institution but obviously I had to negotiate access about how I wanted to go about making the work.

The *In Place of Hate* exhibition is not based on one central concept but a range of concepts within the work. There are different iterations of looking at common themes which at one level is about the notion of what you can and cannot see in prisons. So what can I show? I wasn’t allowed to show images which identified individuals there and I wasn’t allowed to show certain aspects of the environment for security reasons and there are good reasons why that is the case. But another level speaks to how we see prisons and the stereotypical ways in which crime and incarceration is portrayed – the simplistic way in which it is seen, and the lack of nuances and understanding. So my interest was around these notions of seeing and understanding, playing with the idea of seeing and visibility and questioning what is visible. The exhibition itself comprises of a number of different installations.

The second concept in that exhibition was about trying to use, in a sense, the permissiveness of the white space of the gallery as a way of bringing an exhibition audience closer, as close as possible, to aspects of the materiality and experience of incarceration. So I bring in architectural forms like an installation which reproduces the size of a prison cell, I bring in the chair which people sit on in group therapy sessions and I bring in the bed sheets the prisoners sleep under, all of which have conceptual reasons.

But I think another concept which exists in the exhibition is the creation of a sense of proximity of the audience with aspects of criminal behaviour and experience. So physically I did that by bringing material aspects of the prison into the gallery space with two particular installations. In one I am trying to make an audience consider the connection between narratives of extreme violence in high culture such as Greek tragedy and the narratives of the violence of the individuals who end up in places like Grendon and ask why one is acceptable and the other is not acceptable, and what can be learnt from that. With *My Shadow’s Reflection*

from: *Guantanamo: If the Light Goes Out*

© Edmund Clark

installation I am seeking to bring the audience as close as possible to understanding or considering that they have, within themselves, the potential for the kind of behaviour which has led to people being in Grendon. And that the idea of good and evil - that they do that, I don't do that; that they are bad, I am not bad - is delusional. Were it not for the privileges of family support, education, financial advantages and being fortunate in not having a chaotic lifestyle, not suffering from extensive mental addictions or mental health issues; were it not for those things it is quite possible that any individual is capable of committing the acts which have led people to be incarcerated at Grendon. And that is what the last installation explores – that is that your shadow will literally fall on the image of the prisoners at Grendon.

The pinhole images in *My Shadow's Reflection* installation are clearly referencing mug shots. They are blurred, are ghostly and I found those images very troubling when I first made them; but it was the men's responses to them that gave them a sense of purpose and validity. Some of the men interpreted those images in relation to the violence they had carried out, but this was also in reaction to a process of transition and transformation and in a visual manifestation of an internal process which is traumatic. The idea of trauma is definitely one in which a form of turmoil, if not physical violence, a form of inner discord and discomfort is manifested in the work.

AM *Your light box installation 1.98M2 was a part of the In Place of Hate exhibition. This shows pressed flowers. Can you talk about the concept behind its creation?*

EC There were two aspects to it. There is the physical installation which is a square light box which you can walk into the middle of. So there is an entrance and a hollow interior, and the dimensions of the interior are 1.98m2. That is the size of most of the cells in MHP Grendon, just less than 2m². So the first place the audience are invited into is a light box full of plant life which has been picked within the confines of Grendon. So it is from within the perimeter of the fence that all the plant matter has been picked – anything which is

grown within the prison boundary. It came about through a conversation with a colleague of mine Max Haughton at the LCC who suggested thinking about the process that happens in the prison which is one of therapy and change. I suppose the idea of growth in some way totally caught my imagination and that I had never done anything like that before. What she said triggered something in me and I did start picking anything which grew in the prison. Very quickly you start to realise that there is a very simple and very obvious distinction to what it is you're picking. You are either picking stuff which is deliberately planted, cultivated and is grown in an organised way or you are picking stuff which is haphazard, has seeded itself, is chaotic and is not supposed to be there. You are dealing with very simplistic notions of flowers and weeds: what is accepted and what is rejected.

There is something in the process of actually pressing the plant material that I found very interesting but I did it very badly. The process is one of transformation of that material. Some of it worked, some didn't, some rotted and some dried, some had the imprint of the prison such as the paper towels that I was using. That kind of material process of transformation I found interesting and also the idea of exposing them, the pressed flowers and plant life, to light. Throughout the exhibition light is important. I am playing with the idea of light and visibility; and light and dark. But putting this pressed plant life on a light box was interesting. As your eye adjusts to the brightness of the light you start seeing more and more detail. You see every crease in a petal, you see every tear and you see where it has rotted or dried. You see where it is falling apart. You see more and more and more. It is a process of revelation that pans out before you. I am not saying that we should look at these flowers and think: ah these poor prisoners, they are like these flowers. That's not what it's about. It's about how we see: it is about what we understand as being beautiful and not beautiful, good and bad. But it's also about a process of revelation and actually it's about getting people to stop and be still, and look. And when you look and spend time with something you see more and more and more detail. You see its veins. You see its flaws and at one level that is what Grendon is about. It



from: *Guantanamo: If the Light Goes Out* © Edmund Clark

is about people going in and over a long period of time, seeing their own flaws and seeing their own damage; and seeing the damage that they have done to others, seeing the flaws in others that have made them make that damage. So it's about seeing and understanding and revelation.

AM *That's very powerful Edmund. You have two things going on here – materiality and revelation both encapsulated in your work. That's wonderful.*

EC It runs through all the installations in the exhibition. Materiality and revelation and visibility are common throughout.

AM *So did you discover anything about yourself in doing this work?*

EC Don't know about that. There are some strange aspects to the conflict work I guess. Particularly the work I made about the CIA secret

prison program with Crofton Black. Going to all sorts of different places and obviously not telling people what I was doing. What's the word I am looking for ...it's not dissonance; it's disorienting.

AM *Did you find it disorienting in some way?*

EC – Yes. Very strange working with someone who is considered enough of a threat to society that they are being held under a form of detention and which in effect overturns over 1000 years of the principle of Habeas Corpus. Yet where does that take place? It's a process that's not based on any proper judicial procedure. It takes place in an absolutely typical British semi-detached house in a provincial suburb and no one is supposed to know that they are there, and I am not allowed to tell anyone where it is. And everything I make has to be seen by the Government, and I go home and I live a normal life after that experience in my own country.



from: *My Shadow's Reflection* © Edmund Clark

These are people who have been represented as the worst of the worst, who allegedly helped plan the attacks on the twin towers in America and finding out that they are family people, living in a foreign county who were traded for \$5,000 bounty money, and who will forever live with that experience. They talk to me about four years later when they are back trying to lead a normal life and trying to get jobs. They go for an interview and in the interview someone said '...there is a bit of a gap in your CV. What were you doing in these two years?' And they say '... I was in Guantanamo Bay.' They are going for a job as a plumber and they are talking about what happened to them in Guantanamo Bay. That's a bizarre situation for people to live with. They have never been prosecuted or convicted of anything.

AM *I would like to ask you about the Black Lives Matter movement. Is there anything you would like to say in relation to your practice?*

EC One aspect which I think is related to ideas of racism and representation is the fact that there are no people: there are no representations of individuals in my work about Guantanamo Bay or about the CIA Secret Prison Program. Now that grew partly out of the experience I had with the first book I made in a prison where the representation of the criminal is problematic enough. But when you get to representation in relation to work made about 10 years ago of, for example, South Asian or Arab bearded males and, particularly at that time, the photographic representation of individuals who look like that was deeply problematic. It's where photography has this sort of strange notion that you photograph someone ... and the whole indexical millstone legacy of photography is in some way supposed to humanise them as individuals because you can see a realistic impression of them. You cannot and it is misleading. It's not the fact that it might be more accurate than a painting, it does not make them more human and actually it just serves to reinforce the immediate understanding of what the bearded or Arab male represented at that time, which were the repeated images on our screens of Osama bin Laden and people who looked like him and who were suspected of involvement with international

terrorism.

You are just re-establishing and reconfirming those tropes which we see on our screens all the time. So the absence of the South Asian, Arab bearded male in my work is about the racial problems of representation and the clearly racist connotation of how individuals were being treated by the allied forces operating in Afghanistan. And you know, there were problems within our communities and our society. It brought out racist anti-Muslim views and it was anti-religion as well. So the absence of that form of representation in my work is about the racial problems about how those people were being talked about and how they were being treated. Most of my work is actually conflict work and in particular it is about what was done to individuals without proper legal process. What was done extrajudicially to individuals by the West which claims to be the saviour and the originators of standards of decency, honesty and fair play? If you are an Asian, Arab, Muslim, you don't count. So you are absent – what's done to you isn't seen. And I suppose in a sense looking back on it now the absence of that form in my work is a reflection of that.

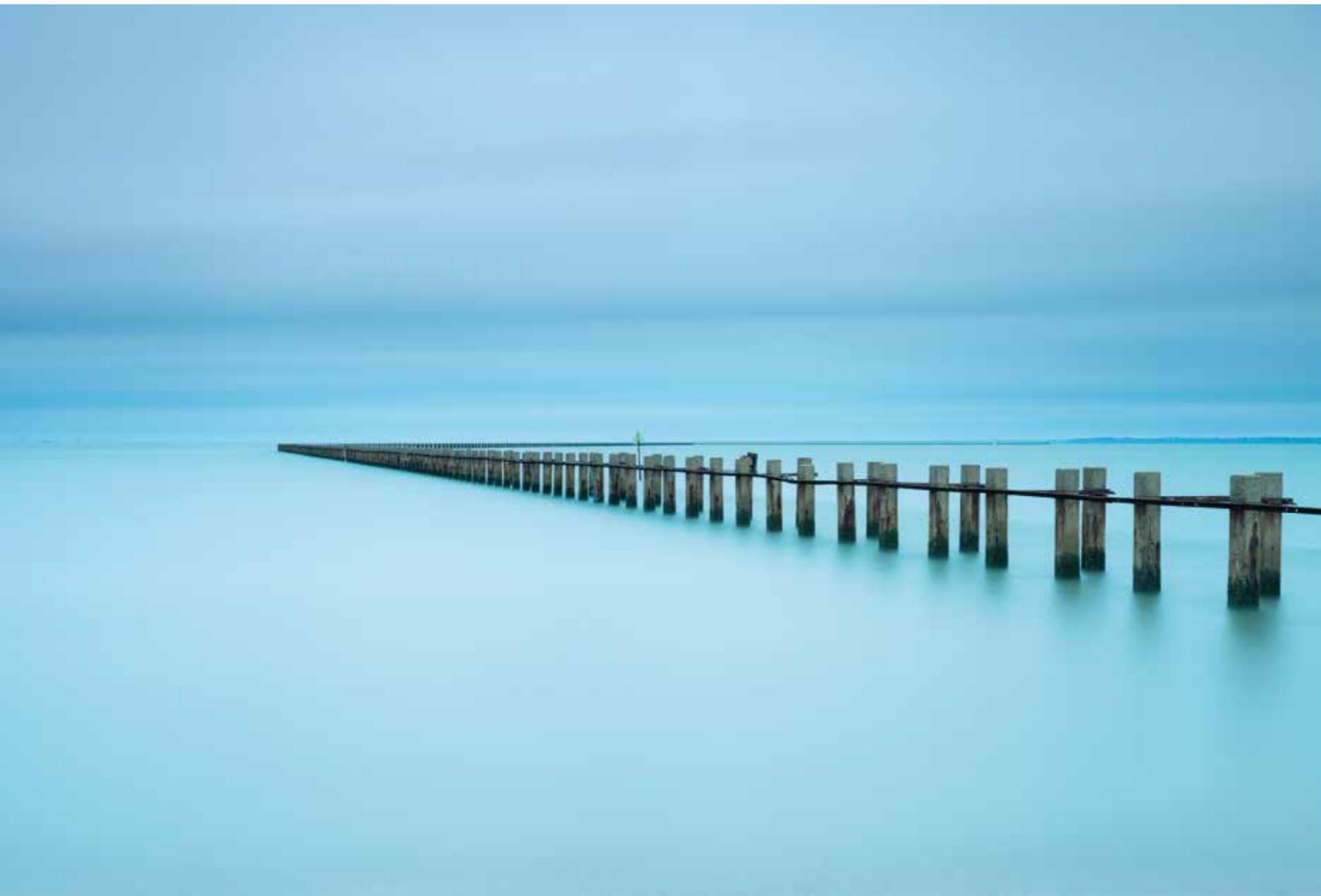
AM *Going back to the flowers at Gendon Prison – was it the communicative potential of using flowers that were growing in that environment of incarceration and realising that these could have a powerful effect of viewers?*

EC Yes. I immediately saw the full panoply of representational richness within that. I picked and pressed the stuff for about three years; as I started to put the work together I realised what it was doing, what the process of transformation was doing to it.

AM *What do you enjoy doing besides photography?*

EC Very ordinary things: walking, reading. I cycle and I like the sun.

AM *Edmund, it's been a great pleasure talking to you about your work and the passion and processes that make it happen. Thank you.*



Photography & Poetry Challenge

The Photography and Poetry Challenge in fLIP 47 was an experiment to stretch and transcend members' creativity beyond the representational into the realms of artistic free expression. We are delighted to present some of the images that were submitted in response to the two poems, published for the first time, from Anthony Pinching and Poonam Jain.

These images can be seen as metaphors or allusions to some aspect of the meanings of the poems. We leave it to you to make your own unique meanings and connections between the poems and images.

The team would be interested in knowing your views about this particular challenge and welcome your suggestions on future challenges.

The fLIP Team



Ruminations

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

Perfection is
asymptotic –
or else achieved in
flawed reality.

© Anthony Pinching



above: Kyun Ngui
below: Astrid Zweynert



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



clockwise from above:
Arun Misra, Rashida Mangera
Eve Milner

















Gordana Johnson

Rashida Mangera







Living Lockdown March-July 2020 by Sean McDonnell

reviewed by Steve Jones

In his own daily photographic perambulations in the Borough of Ealing, LIP member, Sean McDonnell found these signs to be not only symbols of prohibition, regret, warning and exhortation but also indicators of hope, goodwill and the community spirit which burgeons in times of adversity.

Notwithstanding that this review is written during Lockdown 3, Sean's book records and reminds us of that particular time. It is a modest archive but one which, in Derrida's words, helps 'discharge our responsibility to tomorrow'.

Available from: <https://www.seanmcdonnell.com>

Softcover 64 pages, £15. Half of sale proceeds go to Ealing Foodbank.

Many, if not most, fLIP readers will have responded to the first of the Covid-19 lockdowns with their cameras. Some produced introspective work reflecting their own feelings of isolation and confinement. Others, during their daily periods of permitted exercise, trained their lenses on the deserted streets, supermarket queues and passenger-free buses. All of us at some point must have photographed the plethora of new signs which sprung up in our public spaces.



Total Control: FORMAT21 International Photography Festival Nicola Morley



Nicola Morley jets through exhibition cyberspace.

Virtual Exhibition Screenshot, courtesy of FORMAT21

Louise Fedotov-Clements, Director of Format Festival has her finger on the Zeitgeist. When she chose the subject of this year's Format Festival she must, like all of us, have been astonished at how much CONTROL has been lost during this past twelve months. It wasn't until mid-January that FORMAT21 made the radical decision to pull the physical exhibition in Derby. The photography crowd was disappointed.

On the opening night, we were invited to the Information Center. Over 200 of us metamorphosed into lozenges, green for visitors and red for staff and volunteers. Techy visitors even managed to name their lozenge. Clements opened the exhibition; Brian Griffin plugged his book *Black Country Dada*, which is on view in the vast exhibition Room 13; and by pressing the space bar, we all hopped up and down to the disco.

The conference day on YouTube was hosted by Gemma Marmelade and Phil Harris from Derby University. There were speakers from all over the

globe. Max Sher and Sergey Novikov joined us from Russia to discuss their work on the Russian political landscape. Gemma Marmelade taught us to lie in conversation with Robert Good who told us the truth.

FORMAT21's virtual exhibition is like those computer games where you are being chased down a corridor or you have built a house and can visit the rooms. There are 20 rooms of artwork mostly filled with group shows. Walk through a pink haze in Room 15, which has been curated in response to Philip K. Dick's 1953 short story *The Preserving Machine*, to find a collaborative exhibition of three dimensional artwork depicting a society ravaged by ecological disaster. Enter a misty forest in Room 17 for an exhibition curated by FORMAT21 co-ordinator Niamh Treacy and New Art City. Pietro Lo Casto's images in *To Search the Secret of the Forest* hang from the tree. His project illustrates the oncoming threat of an airport which will destroy a village in South Eastern Nepal.



things you cannot control, like you cannot control everything you absorb into your mind. Research, says Strand, 'is like rolling down a hill and seeing what sticks to your jumper'.

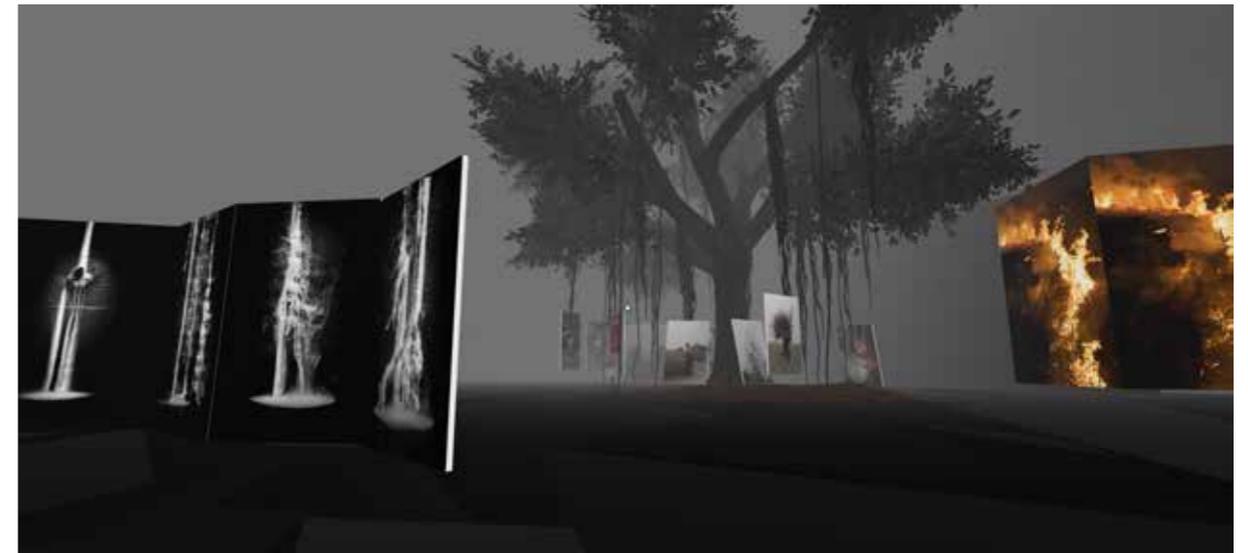
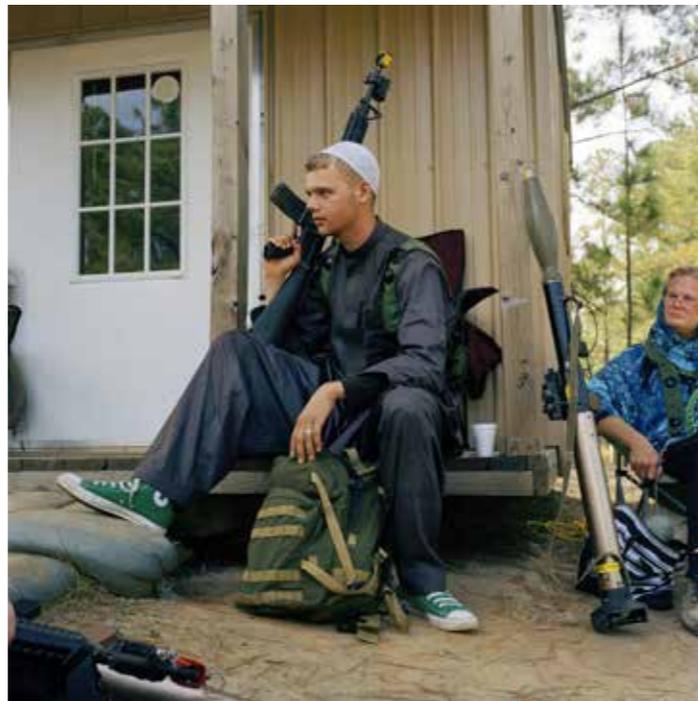
Christopher Sims unveils a life of make-believe in *The Pretend Villages*. Sims has documented Iraqi and Afghan village training grounds situated in North Carolina and Louisiana U.S. military bases. In this bizarre world, immigrants from Iraq and Afghanistan are paid to be 'cultural role-players'. Sims was selected by Fedotov-Clements and Niamh Treacy as part of Feature Shoot Emerging Photography Awards..

The People's Pictures digital mural, consisting of 40,000 images taken during lockdown from over 90 countries, is screened on the outside of QUAD Derby. The image of lovers, Lusía Magdalena and Nahuel Alfonso kissing under a plastic bag can be

clockwise from top left:
Cemre Yesil Gönenli, from *Hayal & Hakikat*,
Virtual Exhibition Screenshot,
Christopher Sims, from *The Pretend Villages*,
all courtesy of FORMAT21

Cemre Yesil Gönenli spoke from Istanbul about her archival photography project *Hayal & Hakikat* (Punishment and Forgiveness), exhibited in Room 18. Viewers are confronted by prisoners who have been uncomfortably photographed for the benefit of the 34th Sultan of Turkey. The Sultan wanted to examine the hand positions of each prisoner before he made a life and death decision about their future. He had been influenced by pseudo-scientific propaganda from a crime novel. Therefore, he believed, 'any criminal with a thumb joint longer than the index finger joint is inclined to murder'. For the project Gönenli exhibits the prisoners only from the neck downwards. This forces the viewer to focus only on the hand gestures of each prisoner.

Clare Strand, in her Keynote speech *Jeggings*, an Infrathin Marriage of Jeans and Leggings, the more you try to control, the less you can, demythologised Duchamp's term 'infrathin'. According to Duchamp, 'Infrathin is impossible to define', explained Strand. You only understand the term is by using it. Infrathin is 'the warmth of a seat after leaving it, the imprint of a sock and so forth'. These are



viewed digitally on the FORMAT21 website. Room 5 also houses the curated exhibition where selected images have been organised into sections: home, masks, self portraits and so on. The story behind each image is visible in a click. On entering the room, visitors are welcomed by Julia Fullerton-Batten's award winning lockdown series *Looking Out from Within*.

Not to be overlooked, in Room 20, East Meets West, a group of emerging and early career photographers, sponsored by GRAIN, QUAD Derby, FORMAT and The University of Derby bring together their diverse collection of work made during the masterclass in 2019/2020. The group has made a publication to accompany their exhibition.

Tim Franco's striking work is in Room 9. Franco's chemically altered Polaroids of North Korean defectors *Unperson Portraits*, derived from George Orwell's 1984 novel in which an Unperson is someone who has been vaporised and now ceases to have existed. By clicking on each image the viewer is invited to read each individual's nerve-wracking tale of escape from North Korea.

The Talk by Michael Darough in Room 8 draws from lived experience. He says every black family has 'the talk' with the aim of guiding the boys

through a society entrenched in systemic racial abuse. For Darough, the normalisation of the talk highlights the challenges met by young black men.

In Room 18 Etinosa Yvonne tackles the desperate need for psychosocial support for survivors of terrorism in Nigeria. *It's All In My Head* layers portraits of victims with everyday scenes. Each image tells a devastating story of persecution. Yvonne calls for help for survivors to process their experiences and bring to closure.

To date, there have been over 2000 visitors to the site. The talks and tours can be re-seen online. The festival will be running in its online format for two more years. I've even heard whispers of something physical in Derby towards the end of the year. But that future is not in our control.

Portfolio reviews with some of the industry's leading figures are usually a highlight for many delegates. This year was no exception with eight portfolio awards announced at the Awards Ceremony at the end of day two. The fLIP team are considering producing an in-depth review for on-line publication that will feature top tips for artists interested in portfolio reviews. Please let us know of your own views and experiences of portfolio reviews that can feed into this work. Contact details are given on the last page of fLIP.



Film & Darkroom Satellite Group Ted Kinsey

The Film and Darkroom Group was the first of the recently formed 'special interest' LIP Satellite Groups. Founded in January 2019, the group now has over 25 members with a core of about 15. We believe it is the only Film and Darkroom meeting group in the UK.

We are extremely fortunate to have several members who have, for literally decades, shot on film and printed photographs in a darkroom. Their vast knowledge, and their willingness to share it, has been a major factor in the success of our group. Not only are these members willing to talk about their craft – they have also given up their time to tutor our less experienced members, at 'in-darkroom' sessions at a rented darkroom space.

It has also been revealing to discover the photographic diversity of our group – not just from their printed images, but the many cameras that are used, the various types of film and papers deployed, and the range of darkroom techniques applied to produce their final prints.

With the curtailment of face-to-face meetings the group has had to resort to the wholly unsatisfactory medium of Zoom. For such a tactile craft such as ours, Zoom greatly limits the parameters of our discussions. We can talk online about exposure times and film types etc, but there is simply no substitute for physically looking at, for instance, different examples of exposed negatives, split-grade printing results or the attributes of the many brands of printing papers.

However, we carry on Zooming, still with that core membership, in the hope of meeting face-to-face in the not too distant future.

clockwise from top left:
 Frederique Bellec, *Shadow*
 Robin Segulem, *Photoshoot*
 Rasa Sadoughi, *Modern*
 Kyun Ngui, *Untitled*
 Ian Turnbull



below from top:
Michael Scott, Oxford Street
Tommaso Carrara, 10 - London 2021

clockwise from top left:
Danilo Leonardi, Two wrapped in a sheet taking
a stroll in the greenhouse
Steve Jones, Bird of Liberty
Don Holtum, North Circular A406 Cafe
Sam Tanner, XR demo the arrest

above from top:
Zoe Sashin, Oradour Sur Glane
Ted Kinsey, No Escape
Tony Marlow, Seen Better Days

Contributors



Dineke Versluis is a Rotterdam-based photographer, interested in the boundary between the public and the private self and turns a documentary lens on how people live, work and spend their leisure time. IG: @dineke.me

Jim Paterson is an engineer, a painter and a photographer. He finds himself drawn to people engaged in activities they love, whether that be at home, on stage or working with their hands. Instagram: jmpaterson2012

Edmund Clark is an artist interested in linking history, politics and representation. His research based work combines a range of references and forms including bookmaking, installations, photography, video, documents, text and found images and material; whatever is conceptually and formally relevant to investigating the subject and communicating with an audience. Recurring themes include developing strategies for reconfiguring how subjects are seen and engaging with state censorship to explore unseen experiences, spaces and processes of control and incarceration in the 'Global War on Terror' and elsewhere.



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

Nichola Morley is a realist British portrait photographer. Her work has appeared in the Royal Academy's Summer Exhibition, 209Women at the Houses of Parliament, The Portrait of Britain books and Head-on PhotoFestival finalist gallery. She studied at Westminster University.



Film and Darkroom Satellite Group

Our thanks to the Film and Darkroom satellite group for their feature. To find out more about the group, contact Ted Kinsey, tedkins@gmail.com

With thanks also to: Colleen Rowe Harvey her contribution.

Astrid Zweynert is a journalist with over 30 years' experience in global news whose photographic practice is rooted in exploring visual narratives that reflect urban and environmental challenges in the 21st century. www.astridzweynert.com

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

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, often combining the abstract with the representational. www.frankiemcallister.com

Gordana Johnson first took up photography many years ago as a teenager in her native home of Croatia. She started with portraiture but since then her interests have broadened to any genre that allows her to comment on or observe the world round her. www.gordanajohnson.com

Debbie Green photographs with her Olympus OM2 on walks and on cycle rides. Her landscapes reflect how she sees the world that day through her Tamron SP 60-300mm lens and are a combination of the wondrous and the mundane.

Clare Park MA RCA explores photographic self-image through the use of symbol and metaphor, having begun developing this work through personal narratives of her own life journey. The body, movement and the collaborative process form the foundation to her work. She has exhibited extensively and has work in the NPG and the V&A RPS Collection. www.clarepark.com

Jacqueline Ennis-Cole is a lens artist whose practice is an enquiry into public health, trauma and loss. www.thetangleisblue.com

Paul Wells is a self taught photographer of some fifty years. He is drawn to various styles and interests including abstract, macro, monochrome and more recently street work. He searches for the hidden details and using creative techniques tries to uncover elements that might remain unseen. www.teniftythreeimages.com

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.

Alan Larsen explores and documents his feelings and reactions to the world around him through his images. Currently his main interest is in using landscape in its broadest sense to express mood and emotion. www.alanlarsen.uk

Kyun Ngui is a London-based photographer originally from Malaysia. He currently works exclusively with black and white film and his work is expressionistic, evoking moods or emotions. Instagram: @kyun.pic

Rashida Mangera is a South African-Canadian 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, religion and spirituality. rmangera@yahoo.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

Francis Minien MA ARPS is a British photographer based in New York City. Curious about the nature of photographic representation itself, I employ photography to pose questions about the ways in which my chosen medium works; specifically, in its relationship with external reality. www.francisminien.com

Nick Brewer started his photographic journey over thirty years ago through education, then assisting and finally as a freelance photographer. He now has the pleasure of teaching photography. His current interest is documenting how society interacts with the built environment. nicholasbrewer.co.uk

Bill Christie lives in London and enjoys travelling (or used to!), photographing urban and coastal locations. More of his pictures can be seen at Lilyshot@Flickr.com.

Anne-Marie Glasheen is a self-taught photographic artist, poet and literary translator. She prefers black & 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.

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

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

Hady Bayoumi, Hady is a London based photographer who enjoys looking at the big picture and paying attention to detail. He has exhibited in London and nationwide, has work published and in private and corporate collections in the UK and abroad. hadybayoumi@yahoo.com

Anna Lerner is a London based fine art photographer. Her subject matter is found on the street where she works intuitively to capture the mood of a location or subject. She is drawn to natural light, transient moments, and unexpected juxtapositions. Instagram: @annalernerphotography

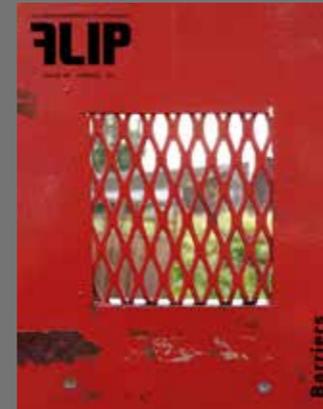
Steve Jones, a London-based former accountant, is an urban photographer engaging with the world as he finds it, working in both digital and analogue media. He is a recent graduate of Goldsmith's Photography and Urban Cultures MA programme. Instagram: @stevejones35

Astrid Schulz has been a photographer for 16 years, specialising in portraiture & documentary photography. Born in Germany, she now lives in the UK and frequently travels abroad for assignments and personal projects. 'Localized' during the pandemic, London became a playground for her latest work. www.astridschulz.com



fLIP Magazine

Current issue



#48 Spring 2021
BARRIERS

Front cover image: Astrid Zweynert
Back cover image: Steve Jones

Submissions

The theme for the next edition is PURSUIT OF HAPPINESS
Deadline 4th June 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

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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.

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

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