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Summer 2004  
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London Independent Photography

## Summer 2004 - London Independent Photography

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**Copy date:** Please send copy and photos for inclusion in the next Journal to Jennifer or Virginia AT THE VERY LATEST by SEPTEMBER 15, 2004

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From Postcards



Eadweard Muybridge



Steve Gross



Giles Moberly - PYMCA Archive



Mick Williamson

Log on to the LIP website [www.londonphotography.org.uk](http://www.londonphotography.org.uk)

## Editorial

Summer is here and in this issue we have a great variety of articles and images which we hope you will enjoy over the Summer and will inspire you to think how you might contribute to our next issue in the Autumn.

Although there is no one theme for this issue, several of the articles are - by chance rather than design - in the documentary tradition. We have Richard Evans' reflective portraits taken on the London Underground and inspired by the work of Walker Evans. Steve Gross's images portray in rich detail life on Kilburn High Road and Paola De Giovanni's images are taken from her work documenting the life of Italian nuns. An article on PhotoVoice, a London-based charity set up to support people living on the fringes of society, shows how photography can empower people by enabling them to record their daily lives and struggles. An appreciation of Mick Williamson's work by Virginia describes how Mick uses a half-frame camera to record daily fascination and delight with his surrounding world" as well as the 'utter inexplicability of life.'

This issue we also include a feature on one of LIP's satellite groups. New members may not be sure what these groups do, so the account and images by participants in the Croydon group will, we hope, encourage you to attend a local group. Contact details are on page 32.

Finally, a reminder that after the Summer comes the selection process for the LIP annual exhibition and you will be receiving information about this with the Journal. If you have not submitted before, do consider doing so this time.

*Jennifer Hurstfield  
Virginia Khuri  
Tony Wallis*

## Exhibition Update

The submission form for this year's exhibition is enclosed with your copy of the Journal. Please read it carefully and if you have any queries contact me as soon as possible. There will be two collection points: one at **Enfield** and the other at **Lexham Gardens**. The dates are the same but not the times.

The Annual Exhibition will be held at Cottons Atrium and we will hang on Saturday 16<sup>th</sup> October. Any members who would like to help with the hanging will receive a warm welcome.

Our selectors this year are Gina Glover, Photographic Artist and Educationalist, also a founder member of Photofusion, and Andy Golding, Chair of Department Design Digital Media and Photography at the University of Westminster. The selection will take place on the 8<sup>th</sup> September and no prints will be accepted after the final collection date of September 4<sup>th</sup>.

Prints should have window mounts or be mounted on mount board to the final framed size. In the case of digital prints this is particularly important to prevent damage to the print during handling.

The success of the Exhibition is in the hands of the members of LIP. This is your chance to show what you can produce and the better your work the better the Exhibition. We received a great deal of praise for last year's exhibition and let's hope that 2004 will bring an even better display of work to the eye of the public.

*Avril R. Harris  
Exhibition Organizer*

### To join LIP

Complete this form and send with a cheque for £16 (£12 for students/Senior Citizens/UB40) to cover a year's subscription to: Janet Hall, 27 Hawkfield Court, Woodlands Grove, Isleworth, TW7 6NU (Tel: 020 8847 5989)

NAME: .....□

ADDRESS: .....□

POSTCODE.....

TELEPHONE:..... EMAIL .....

I wish to join LIP and enclose a cheque for £..... payable to London Independent Photography

Signed.....date.....

## Tom Phillips CBE RA

An artist who has applied his talent to painting, portraiture, theatre, music, as well as being a collector, curator and essayist. Conspicuous for his erudition combined with his tender humanity and humour, his work is always subtle yet engagé, and asks of us the viewer for commitment. Often photographs are his source of subject. The inspiration for his painting *All that Fall* was a photo which appeared in the Independent showing the mutations oak leaves had undergone in the vicinity of Chernobyl after the catastrophe. In *Benches* as in several other works, postcards are part of the subject. In 1995 he brought to the Royal

Academy and curated *Africa, The Art of a Continent* which opened our eyes to the beauty and diversities of african art. Many of us have cheered up our friends with a postcard of his 1984 portrait of Becket at the rehearsal of *Waiting for Godot* with these words immortalised on canvas NO MATTER. TRY AGAIN. FAIL AGAIN. FAIL BETTER.

As a collector of Real Photo Postcards he has rummaged his way through more than two million postcards to end up with a collection of 50,000 out of which 120 clear categories emerged. He has whittled these down to a

selection of 1000 on view currently at the National Portrait Gallery. Tom Phillips himself a trustee of the NPG, tells us his initial plan was to create 'an antidote to the inevitable concentration in the Gallery of certain types and classes of person.....to celebrate, in short, the hitherto unsung'.

He created far more. His collection of these disregarded mementoes tells us a great deal about the fashions, ways and camaraderie of the time. But mostly, it tells us what it is to be human; the hopes, the dreams, the pride in each of us.

Jeanine Billington



## We Are The People *Tom Phillips*

These two young women seventy years ago are strolling past postcards very like the one they are in. They may even be in one of the cards on display since these include the photos taken the day before from this same spot in Margate, which might well lie on their route from boarding house to beach. Tomorrow in any case they will be able to buy this cheerful image of themselves; and indeed that is what they did.

We are sometime in the early 1930s, both women are of that first and last generation whose whole lives will have been marked out by postcard portraits. Thus one might hazard that each would, by the time we see them here in this impromptu portrait, have as many as a dozen likenesses of themselves.

The aesthetic of the picture is definitely vernacular, one might say even anarchic, dismissing as it does all the niceties and canonical correctnesses of the formal portrait and liberating the photograph from its long debt to painting. The photographer here is indifferent to the half-concealed figure of a man carrying a raincoat or the dying deck chair and leaves only the few ill-fitting boards of the walkway



Workers: the Factory

to give foreground interest. The hurriedly scratched code number (made on the negative via a small window in the camera) completes the impression of pictorial *laissez faire*.

This new aesthetic reflects the national story our project rehearses. It signals a general emancipation from restricted life, and abandonment of received criteria, a rejection of past values of dress and deportment as well as the imprisoning views of gender. Photographer and subjects collude unconsciously in a bid for freedom. Even though human beings by their nature can only escape from one prison to find themselves in another there can be kind of progress in finding ampler cells and larger air.

Our project coincides with (and provides an analogue to) a social revolution as large and radical as any that took place amidst blood and ideological fanaticism elsewhere.

One only has to think of two women passing this spot a quarter of a century before and the striking contrast the pair of pictures would exhibit (and then to imagine the same set-up a

quarter of a century later where one would notice less significant change) to appreciate the speed and size of that social upheaval. It may be that these very images were prime tools in that revolution and that it was the novel possibility of the mass of the people being not only visible to others but being able to see themselves that provided the insights and critique that made such a transformation possible.

These women probably knew of no photographs of either their grand parents or even their parents, which emphasises the typical darkness that for most people existed before the advent of the postcard portrait. As can be seen one of them is carrying what must be a Box Brownie camera (Kodak's democratising equivalent of the Model T Ford) which itself will be the source of further images, blurry perhaps but still evocative of this seaside episode in lives we know so little about. Its immediate predecessors, the ornately mounted cabinet picture and the smaller *carte de visite*, were widely available from the 1860s, yet were not only more expensive but seemed somehow to call for a greater investment of self esteem than the unpretentious unmounted card with postcard back.

The decline in currency of such cards begins just before the Second World War. It was the first third of the century that saw the greatest concentration of cards, a period described in the postcard world as *The Golden Age*. In those years the portrait photographer was multiply present in every town. Even villages, as is attested by the names of studios printed or embossed on so many cards, could boast one.

Arrived at a studio there was a choice of scenic backdrops that afforded comforting fictions in the form of surroundings you might not normally aspire to. These ranged from the platonic pastoral (with its echoes of painting's tradition of the Sublime) to poetic evocations of baronial splendour as you leaned on a hollow plaster balustrade or sat among marble pillars, gilded panelling and heavy drapes. Alternatively you could sit on a deckchair or on a papier-maché rock in front of a painted sea which, luckily for all concerned, would end suddenly where the canvas met the floor. In larger cities more exotic studios flourished which would indulge wilder fantasies in more theatrical situations with appropriate costumes and props. Ricketty

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countably bright red herrings disperse the narrative when we view what was recorded by the unselective lens.

Our eyes and brains are cleverer than the camera. We look at what is relevant, what we want to know the colour of and to what extent. Paradoxically the brain's response to what the eye takes in is more akin to tinting than it is to colour photography. Black and white pictures have their own colour code: when we watch an old film in the cinema we have no sense of deprivation since the countless gradations between dark and light make up a rich tonal world for our imaginations to interpret and internally tint at will.

My initial plan had been to create, so to speak, an alternative National Portrait Gallery, an antidote to the inevitable concentration in the Gallery of certain types and classes of person. If the nation was the sum of all its parts this specific time in history offered the first possibility of truly representing it. It had never before been the case that almost everyone as if in a visual census was accounted for in portrait terms. Needless to say I did not mean to oust the worthy from their frames but at least give, via this transforming period of demotic portraiture, pictorial enfranchisement to those who constituted the nation, bore its children, did its jobs, fought its battles and made it work: to celebrate, in short, the hitherto unsung.

The artist is a curious creature to give himself such a task since he is condemned to make everything he does contribute towards a work of art. Thus as well as this direct goal a larger, hazier enterprise announced itself, analogous to the splendid failure of Walter Benjamin's Arcades Project. Benjamin, to paraphrase his elusive scheme, took the arcades of Paris as a structuralist unit through which he could illuminate the world's desires, behaviour, aspirations, artistry and folly, implying that there was nothing that could not be demonstrated or explained through this microcosm and

its denizens. With these more manageable postcards I think I am on firmer ground than Benjamin for in them the world is not only unconsciously but consciously, sometimes wilfully, showing itself (and discovering itself). I shall soon escape from this paragraph which begins to be dangerously vainglorious, but not before making the further comparison with aspects of that great poem by Wittgenstein which hides behind the dauntingly academic title *Tractatus Logico-Philosophicus*. One of the themes of the *Tractatus* is that whole areas of describing the world lie outside verbal discourse. They cannot be trapped in the cage of language but can only be shown.

Wittgenstein and Benjamin would each be quite at home with these images not only because they lived and worked through the same period but also because the ludic spirit that lurks behind their high seriousness would have led them on their own eccentric and illuminating paths through such material. Both would have seen that, categories aside, there is at the heart of the project the fundamental human image merely presenting its case. Even a postcard of no one special doing nothing in particular in an unspecified place at a time not readily identifiable and portrayed by an anonymous photographer

fills the eye with its eloquence.

Luckily these Real Photo Postcards, especially those which would have come from family albums, are not the prime quarry of collectors. Perhaps their often uncomfortable directness and unequivocal reality still bar the door against nostalgia. If this project had a coat of arms Forget Nostalgia would be its motto. Although nostalgia would seem to be a link between us and times gone by it actually builds a barrier that divides us from the past and prevents us engaging with it. It is a misunderstanding to visit quaintness upon them. Fortunately for me most of them end up at the side of dealers' stands in that last stop before the oblivion of unsaleability, the 25p box.

I am happy enough at such markets and gatherings with what in terms of collecting are the remains of the day and, in terms of scope of this work, the remains of that half century within which a whole nation seemed to stand forward as a visual collective as if to declare with their blended individualities We Are The People.

*An extracted from the introduction to the catalogue of the exhibition We Are the People - Postcards from the collection of Tom Phillips, National Portrait Gallery*



Fantasy Transport: by Aeroplane (Weston Super Mare)



Fantasy Transport: the Car



House: the Terrace



Infant Fashion: Girls (1907)



People with Animals: Dogs

## Eadweard Muybridge: moving on

*Rosemary  
Williams*

Throughout 2004 a Festival of events is being organised in Kingston upon Thames in celebration of the centenary of the death of Eadweard Muybridge. The Penny School Gallery, Kingston College, will be hosting both an exhibition and one day conference, 'Eadweard Muybridge: moving on' (October 13th to December 11th). Both will examine the question: Why does the life and legacy of Muybridge's works continue to be an invaluable resource to artists, photographers and film makers working today?

The two part exhibition will show a selection of Muybridge's works drawn from the vast bequest of slides, annotated press clippings, zoopraxiscope and discs held by Kingston Museum. Part two will feature Jonathan Shaw, a young contemporary photographer who describes his work as 'Kinematography'. He seeks to capture images and moments of time, recording movement as something which is fluid and continuous just as we perceive it in reality. Accompanying the exhibition will be an illuminating one day conference on November 13th chaired by Peter James, Head of Photographs at Birmingham Central Library, with an international line up of speakers, including Terry King, Chairman of the Historical Section of the Royal Photographic Society. He will be reporting to the conference on his group's re-enactment of the 'Palo Alto series' currently being made in collaboration with Ham Polo Club.

Muybridge's photographic images were created through his original and pioneering techniques, and they still offer ample and



Eadweard Muybridge

continuing inspiration to many contemporary artists working in a wide range of media. He was courageous, innovative, and an opportunist, a unique man, 'a one off', an artist, entrepreneur and 'scientific explorer of animal locomotion' (Sheldon), and most importantly, someone who began to use photography as a media in its own right. It was never in his remit to use photography as a tool to emulate the imagery of the fine arts as did his photographic predecessors and contemporaries.

Born in Kingston in 1830 as Edward James Muggeridge, his name went through several curious changes before he adopted Eadweard Muybridge. A bookbinder, he sailed to America at the age of 21 to make his fame and fortune. When in New York he came into contact with photographers such as Silas T. Selleck, and by 1859 in San Francisco he would have certainly seen contemporary landscape photographs, including the Yosemite Valley by Charles L. Weed, Robert Vance and Carleton Watkins.

Muybridge's obsession with photography began after 1860, following a major accident in a terrifying stage coach crash, which killed several passengers. This changed him from being a 'genial,

pleasant and candid man to one who was eccentric, peculiar with the queerest of notions' (Silas Selleck). Following his remarkable recovery he returned to California where he began producing commercial photographs. He set up 'Helios' his 'Flying Studio', and between 1867-73 he took thousands of stereographs of the city, followed by the vast landscapes of the west coast.

These were outstanding in their conception and enviable for their clarity and technical quality, brilliantly composed using unusual viewpoints, yet sensitive to the power of the elements and subtleties of light. Using the wet collodion process, he found it difficult to capture clouds, one of his passions, and the landscape simultaneously. This led to his invention, a technique known as 'Sky Shade', which prevented the over-exposure of the sky while allowing the details of the landscape to be exposed correctly.

The brilliance of his Yosemite landscapes meant they were in demand by the wealthy and fashionable residents of Los Angeles. This led to an 'extraordinary and productive partnership' (Paul Hill) when he met with one of its most important residents, Governor Leland Stanford, former Governor

of California, President of the Central Pacific Railroad Company and racehorse owner. He wanted to settle a lucrative bet and long-standing argument within the horse racing fraternity. Did a trotting horse have all four feet off the ground at any stage in its movement? By 1872 it was an issue of huge national controversy fueled by intense press interest to resolve this issue of 'Unsupported Transit', as it was called. Stanford was convinced that a horse did indeed 'fly' during a trot and thought an 'instantaneous' photograph would finally settle the matter. This one bizarre request led to the most extraordinary and powerful body of photographs. They continue to inspire us today.

Muybridge invented an ingenious photographic system of tripwires and shutters. Using twelve large format cameras, he made twelve wet collodion negatives, with short enough exposures to freeze the action of 'Occident', Stanford's champion trotter. These showed that all four feet did indeed leave the ground at the same time. This was an auspicious beginning for their prolific collaboration, which lasted until 1883, when they disagreed over inadequate credits for Muybridge's images used in a book by Stillman published by Stanford. Muybridge had taken hundreds of photographs at Stanford's Palo Alto stables both of horses and then numerous other types of animals and people in motion, including naked images of himself. These were to become the beginning of his most lasting and inspirational legacy.

Meanwhile his colourful and eventful life, worthy of a major film epic, was in chaos. His marriage to the pretty and much younger Flora

Shallcross Stone ended in tragedy in 1873 when he shot her socialite lover, Major Harry Larkyns, and the real father of his only son, Floredo Helios Muybridge. This appeared to be a premeditated act, as he located Larkyns at his house in Calistoga and after calling him out of a poker game he shot him on his doorstep with the words 'My name is Muybridge and I have a message for you from my wife'. He then surrendered. Following a brilliant defence by his lawyer, William Wirt Prendegast, he was acquitted of the murder on the grounds that 'the law was weak and it should have been the seducer who was punished and that Muybridge had done only what any decent man would have done'.

Published images of horses and other animals were met with critical acclaim, especially when projected as lantern slides and shown to audiences in America and Europe. His work became well known to many, including Cezanne, Degas, Rodin, Etienne Jules Marey, Ottomar Anschutz and Thomas Eakins, the American super-realist painter. This success led his fertile and inventive mind to devise and make his Zoopraxiscope, which enabled him to project images from a spinning glass disc illuminated by volatile limelight. The result was a life size image of 'Occident' running across the wall. It stunned all who saw it. It was the birth of the motion picture, the results of which are history.

From 1884 he began his exhaustive work on 'Human and Animal Locomotion' at the University of Pennsylvania and took over 20,000 photographs of people, animals and birds in motion. Why he

chose some of his more obscure and lesser known subjects, such as a chicken being shot with a small torpedo, remains a tantalising mystery. In 1887 he published a monumental work of 781 folio-sized plates entitled 'Animal Locomotion', which is still the most comprehensive analysis of movement ever undertaken. It is this body of work which is the continuing inspiration to so many contemporary artists and art forms, including: the painter Francis Bacon; the serial imagery of Sol le Wit; Turner Prize nominee, Steve Pippin; the opera 'The Photographer' by Philip Glass, and many films and animations including the 'bullet-time' (Amy Lawrence) photography widely used both in commercials and seminal fight sequences in *The Matrix*.

How will the legacy left to us by Eadweard Muybridge 'move on' and continue to inspire today's artists, photographers and film makers? Perhaps through the works of artists such as Jonathan Shaw. His is an exciting and innovative solution, resulting in distinctive and fascinating images that directly engage and challenge us to become involved. He uses contemporary technology with the same spirit of innovation and originality that fuelled the pioneering inventions of Muybridge. We would like to discover many more.

*More details of the Exhibition 'Eadweard Muybridge: moving on' is listed on page 30. Further information and details of the Muybridge Conference can be obtained from Rosemary Williams, Curator Penny School Gallery: 0208 939 4601 <psg@kingston-college.ac.uk>: www.pennyschoolgallery.net.*



Jonathan Shaw - Edward II (detail) (original in colour)

## PhotoVoice Miranda Gavin

*PhotoVoice, an international non-profit organisation based in London, uses photography to support people around the world, including the UK. This article by Miranda Gavin, a PhotoVoice volunteer, explains the work of the organisation, and how supporters can get involved.*

Using photography as a medium for self-expression, a tool for self-advocacy and a way of empowering those on the fringes of society, PhotoVoice aims to enable marginalised groups to speak out about their lives through images and words, by providing in-field photojournalism.

For the charity's co-founders, Anna Blackman and Tiffany Fairey, the use of documentary photography is championed to enable 'those who have traditionally been the subject of such work, to become its creator.' Originating in 1998, as part of their academic fieldwork during a Masters degree in Social Anthropology, the pair set up what became the charity's founding projects.

Tiffany set up a photography, art and writing project, *The Rose Class*, in a Bhutanese refugee camp, Beldangi II, in eastern Nepal



What are you dreaming of?  
Nyuen Mai Thao / *Street Vision*



I wanted to show in my picture how this building used to be beautiful but now it is destroyed. I liked going on this trip to see these ruins because it is important I see how my country is now and how it once was. In the future I hope this building will be beautiful once more.  
*Ruins and the sky*  
(c) Zakia/ Bibin / PhotoVoice

- where she taught the basics of photography using Olympus SLRs and Canon automatics. The project gave 30 young people, aged 15-17, an opportunity to express themselves in new and creative ways. This project is now funded by Comic Relief and works with over 100 young people.

Meanwhile in Vietnam, Anna was working with street and working children to raise awareness of their lives. The project has trained over 120 young people and continues to run yearly, beginner and advanced photography courses. It is now managed by a local NGO, The Ho Chi Minh Child Welfare Foundation. Last year 50% of young people who went through photographic training went on to find jobs in the photographic industry.

Originally working independently, Tiffany and Anna discovered that

they shared a belief in the potential of photography as a tool for international development. Later, in a bar in Perpignan, where they were both attending the annual photojournalism festival, *Visa pour l'image 1999*, they cemented their partnership – 6 months later PhotoVoice was founded.

The following year, Anna headed to Kinshasa, DRC, funded by Christian Aid, and taught 15 HIV+ women the basics of photography. She worked with Fondation Femme Plus to enable the women - many widows - to openly document their experience of living with HIV. Using Canon, point-and-shoot cameras, they began to record their daily lives and struggles. Anna returned later to work with six of the original participants on the exhibition *Positive Negatives*, later shown at London's Africa Centre.

Last year, the Transparency project worked with a group of east London young refugees, aged 12-18, from countries including Afghanistan, Angola, Iraq, Romania, Rwanda and Sierra Leone, culminating in a well-received exhibition at the Spitz Gallery, London. Transparency has toured nationally and one member of the group has gone on to study photography full-time and secured commissions by the BBC. Another was a finalist in a national self-portraiture competition, featured on Channel 4 and exhibited in London's National Portrait Gallery.

Working alongside international organisations and local partners,

It was a bit of a challenge for me to capture all the birds low down, in the same motion... I took this picture in Green Park. Such looking places have changed my former perception of London. While still in Africa I used to think there were no trees in London. Because Africa is totally bush, people imagine London is so modern that there are no trees, no bush. Maybe people here think that there are no buildings in Africa. ('My View of London' project)  
*In Flying Motion (c) Onemus / Transparency.*



PhotoVoice takes a long-term approach, which puts as much emphasis on discussions surrounding the images, as it does on technical aspects. Participants develop self-esteem and often an income-generating skill. Images are used to educate, as well as to inform and affect policy change, which are all integral to PhotoVoice's long-term aims. Individual photographers retain copyright, and income generated from their images is returned to them and their projects.

Recent work includes *Bibin*, ('Look' in the Afghani language Dari), in Kabul, Afghanistan, and *On the Move*, a pilot project run in conjunction with Quaker Homeless Action, with a group of homeless people over 25 in London. Working with a local NGO, *Bibin* gave 13 street kids basic training so that they could document life on the streets of Kabul using a medium virtually banned by the Taliban. Their work was exhibited in Kabul and the Spitz Gallery, London.

On the Move project volunteers took to the streets last summer to run weekly workshops for a group of homeless people. With no centre to work from, much of the training took place on the streets and in parks, a process which echoed the transitory and outdoor nature of many of the participants' lives. Using both automatic and SLRs the group commented on and documented key aspects of their lives and developed a body of work around the theme of transition, since shown at the Concrete Basement, London. Long-term volunteering

is central to PhotoVoice projects and includes fund-raising, PR and exhibition organisation. Shorter-term interns help run the office, and all potential volunteers can register their interest and skills at [www.photovoice.org](http://www.photovoice.org).

Last year, PhotoVoice won the Arts, Culture and Heritage category of The Charity Awards 2003 for the work of the organisation, project participants, volunteers and other supporters. And its profile was further raised through the generous response from the 60 photographers, including Tom Stoddard, Eve Arnold, Yann Arthus-Bertrand and Paolo Roversi, who donated prints for a fundraising auction held at The Bloomberg Space in October 2003. A similar event will be held in November at the Proud Galleries, Camden.

New projects are now taking place in Cambodia with orphans and disabled youth in Bangladesh.

Ways to support PhotoVoice (further info and forms at [www.photovoice.org](http://www.photovoice.org)):

- Become a Founder Friend of PhotoVoice - receive newsletters, e-mail updates and invitations to all private views and events.
- Buy a print online from any of the core PhotoVoice projects.
- Donate any new or used equipment - Cameras 4 Charity will find a home for any working camera or useful piece of photographic equipment you no longer need. Both automatics and SLRs are used in PhotoVoice projects.
- Make a donation - via credit card on-line, or send a cheque made payable to PhotoVoice.
- Volunteer now - intern in the office, help us fundraise or organise exhibitions, manage projects or register for a future field vacancy.

*PhotoVoice*  
Unit 304, The Colourworks,  
2 Abbot Street, London E8 3DP  
Reg. charity no. 1096598  
020 7254 4087  
[www.PhotoVoice.org](http://www.PhotoVoice.org)  
[info@photovoice.org](mailto:info@photovoice.org)



Here I am a refugee but I do not want refuge. I want the wings to fly  
*Playing happily on a swing - Aite Maya / Rose Class*

## The Croydon Satellite Group

Occasionally we turn the spotlight on one of LIP's satellite groups. In this issue we feature the Croydon group, hosted by Sam Tanner. The group meets in the Croydon area about once a month, usually on Wednesday or Thursday, and Sam can be contacted by telephone (020 8689 8688) for more details should you wish to go to a group meeting. At present there are around nine regular attendees; four to six turn up on any given evening, along with one or two infrequent (or one-off) attendees to make up the number. The group was formed about six years ago and met at Jim Baron's house. After Jim's death, Sam volunteered to host it. The group has a strong documentary bias, but welcomes every type of photography (portraiture, landscape, still life - anything interesting). The group hasn't had a joint exhibition, but Sam has been negotiating with the burghers of Croydon for an exhibition space in late '04 or early '05. The 'regulars' attend to look at people's work-in-progress, to have their work assessed by their peers, and to socialise with kindred spirits.

The pictures below are by some of the regular participants at meetings. The text accompanying each image is a transcribed tape recording of what others said about the image during a recent meeting (warts and all). The participants at the meeting were Chris Beards, Nick Hale, Carol Hudson, David Malarkey, Peter Marshall, Tony Mayne and of course Sam Tanner.



### Carol Hudson [Her Father in Malta]

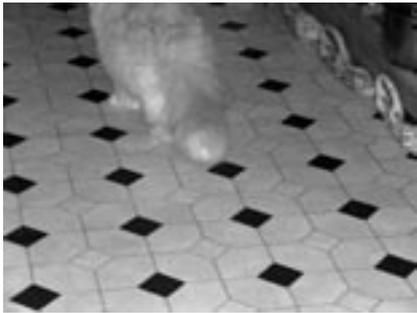
*I'm going to make these into a little book for him.  
I suspect it's more 'a little book for you' than for him.  
He does look lost there somehow. He looks lost and low,  
doesn't he.  
These negs were underexposed and printed on grade 5.  
They're about isolation as much as anything else. He looks  
lost.  
Most older people adopt a pose for you. He doesn't, thank  
goodness.  
Sequencing them might be difficult - you've got quite a few  
from behind.  
Do you feel that they're about his isolation?  
He was there for his memories. They're about an old man  
remembering.  
Some of them work as individual photos, and some would  
work better with sequencing.  
Are you still photographing him?  
Some are more interesting than others.  
Did he mind being photographed?*

### Nick Hale [Church Interior]

*I was trying out this Neopan 1600, rated at 800.  
There's lots of shadow detail.  
There's no sense of it being grainy - you can go  
up a lot bigger than that - much bigger.  
Shooting low light digital is the way to go.  
This was taken on my new compact - a Leica CF  
(it's like the CL) - it's auto everything.  
It's quite big for a compact camera. It's very  
light, though - they must use alloys.*



**David Malarkey [2 small digital close-up images]**



*What's this? Fragments?*

*I was trying to take pictures as small as possible, using digital, with as little effort as possible.*

*How much work do you have to do on the prints?*

*Well, you just click 'print' and up they come.*

*Would you have taken these pictures if you hadn't just got a new digital camera?*

*I suspect not. It's just the fact that you can take a picture and throw it away. Film sort of commits you to being more serious.*

*I feel the same with my new digital camera.*

*I've just got a new digital camera with my job, and I play with it like a little toy.*

*They're often fragments of things, and they look completely different. And I looked at these and thought it was the same kind of thing – a trivialisation almost.*

*It's because you can see what you've done straight away.*

*What you're recording it on is irrelevant.*

*I wouldn't want to see that one very big.*

*I think that this simplification of the process is very liberating.*

*I'm convinced that conventional colour photography is just doomed.*

*Are you going to go back to using film at all?*

*Why would you use film if you're getting what you want from digital?*

*You can get more ancillary equipment for 35mm cameras.*

*Making a good black and white print in the darkroom costs me about 30p, and the computer costs me £1.50. It's the ink and decent paper. Time is the other thing – if you're printing a lot, you just leave the machine running.*

**Sam Tanner [Chinatown]**

*That's not a typical matt surface.*

*Quite a high-base density. It's probably Brovira.*

*We're talking vintage here.*

*Do you really think that?*

*I showed it last time and people suggested that I crop it drastically. That's where I chopped them up a bit.*

*Did you just hold the camera up, or were you looking through it?*

*It's sometimes hard to read people and to wonder what they'll do.*

*Anyway, I'm continuing with street photography.*

*Keep taking the pictures.*



**Tony Mayne [Trafalgar Square Rugger Celebration]**



*Your street photography's getting better. These are the best street photos that you've done.*

*The ones which work best are the ones where you get in closest.*

*If you've got a posh camera, people think you're from 'the papers'.*

*Some people 'present themselves' and some don't.*

*She's presenting herself, but I'm not sure they are.*

*There are too many things going on in this picture – you'd have been better to go in closer.*

*You'd be better to crop it like this. That one, I would actually do a bit of cropping.*

*In a dense crowd people will allow you to get really close and not mind.*

*You are getting closer, you're filling the frame more with things.*

**Passengers:**  
**Hidden Portraits from the Underground**  
*Richard Evans*

**W**ith my old Rolliflex camera concealed, hidden, prefocused and exposure set. People come into focus and are captured in a certain time and place. 'Their guard is down and the mask is off'. Walker Evans said about his collection of hidden portraits taken on the New York subway in 1938 and 1941, work which provided the inspiration for my own collection of photographs.

When the project started in 2002 the thought of somebody trying to blow up a train was far from my mind. However, the people I found myself travelling with every day became somewhat of a fascination for me. Where did these people come from? What were they doing on the train? Where are they going? For each question there are endless possibilities. Today with the threat of terrorism playing on our minds, we all find ourselves asking questions about the people we share our daily journeys with, fellow passengers who fall victim to our own stereotyping. This collection of photographs offers a tribute to Walker Evans' subway work. Both collections capture our anonymous fellow travellers without judgment, leaving it to the viewer to ask their own questions and draw their own conclusions.

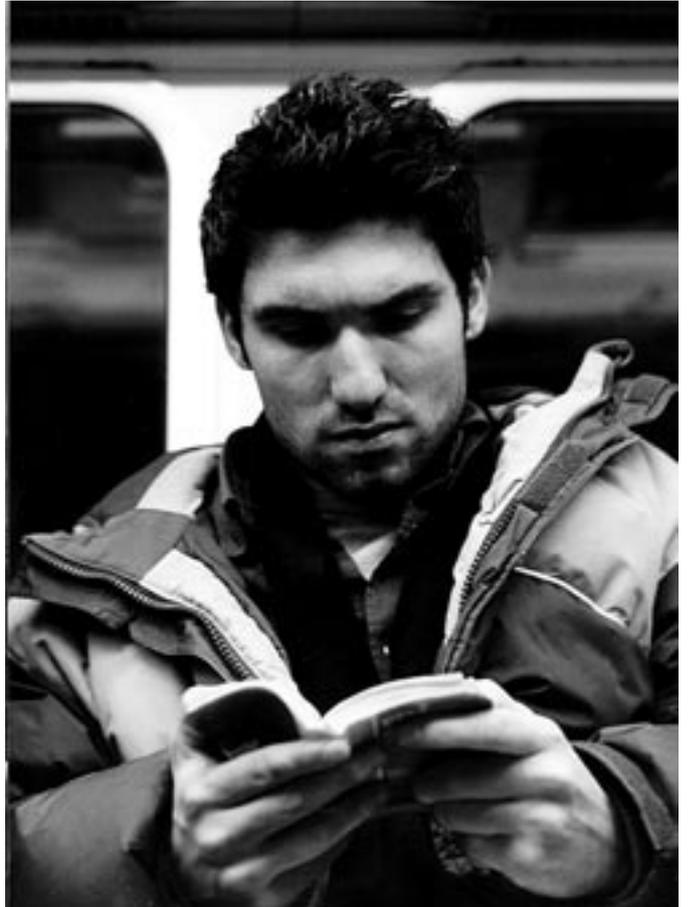
At present I am putting together an exhibition proposal to show the whole collection of hidden underground portraits. To see a larger sample of this and other work please go to <http://www.richard-evans.com>



*Richard Evans*



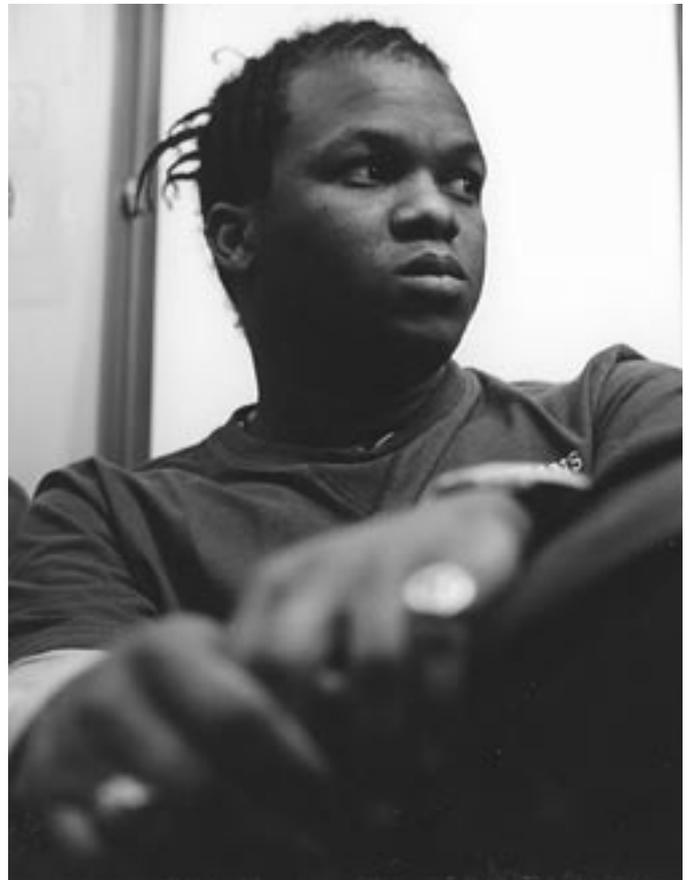
*Richard Evans*



*Richard Evans*



*Richard Evans*



*Richard Evans*

## Taking The High Road *Steve Gross*

I was encouraged to spotlight Kilburn High Road, North west London, by Rehana Mughal from the Kingsgate Workshops. On reflection it was quite a challenge to shoot over a mile of high street from Kilburn tube station to Kilburn High Road station at the other end, a mile of small shops and cafes. The build up of images was slow, but eventually over 1000 shots and eight months was taken to cover it to my satisfaction. Some visits to the High Road were just to look and absorb with no photographs being taken. It became a pleasure to discover the nooks and crannies and the personalities to be seen there.

The Tricycle Theatre was a good drop-in for tea and as a break between stages. I found that not drawing too much attention to what I was doing was the best approach to catch what I was hoping for. I did have people interested and we engaged in conversations about the neighbourhood. What I was trying to achieve was not to document the neighbourhood but to find aspects of the people and street which were artistically interesting to me. I endeavoured to capture the flux of the street life in the instance.

Overall, the eventual exhibitions were a success due to the terrific printing job done by Westminster Studios, Smallfield, Sussex who effectively ensured the quality of the eventual display. I hope to do a similar project with another area in the near future. It was a pleasure to be supported by Kingsgate Workshops and Camden Council.



Steve Gross

*Steve Gross is an electronics engineer, but photography has grown into a passion and now is his major occupation. He is interested in capturing the Art from the Ordinary, following in the tradition of street photography, exemplified by Jim Barron and Bill Brandt.*

*His first solo exhibition was at Kingsgate Workshops Gallery, West Hampstead, in April 2003 and consisted of 90 large images and many smaller ones. 12 images were exhibited at Camden Council Town Hall, Kings Cross, quite recently. He has also participated in a Group Show with the LIP Queens Park group.*



Steve Gross



Steve Gross



Steve Gross



*Steve Gross*



*Steve Gross*



Steve Gross



Steve Gross

Giles Moberly, PYMCA.



## Youth Exposure: The Photographic Archive of Youth Music and Culture *Matthew Barnett*

The identification of Youth as a subculture is rooted in the post-war austerity of the 1950s, when Rock and Roll provided a much-needed outlet for teenage rebellion. As a result of improved economic conditions and greater social freedom, an entire generation of young people were – for the first time – given the means and the opportunity to experiment with their own identity. This initial Youth Explosion may well seem like a rather conservative damp squib in comparison to the many developments that were to follow – but without jukeboxes, basic three chord progressions, big hair and crepe shoes, we may have had to wait much longer for the anarchic adolescent birthright that most of us now take for granted.

The Photographic Archive of Youth, Music and Culture (PYMCA), established in London in 1999, is the first photographic archive dedicated to providing images of youth lifestyle and subcultures. Conceived by Steve Lazarides (then photo editor of *Sleazemation* magazine), it attempts to catalogue the entire history of contemporary Youth Culture from its mid-century birth to the present day. It currently contains over 75,000 images, covering almost 50 years of the shifting youth fashions, mutations and subcultures that have proliferated over the subsequent decades.

Youth Culture, of course, has proved an enduringly popular subject for photographers - yet the contemporaneous context of the imagery often discourages any genuine formal or conceptual appreciation of the subject. Indeed, Youth Culture in general has been long perceived as unpredictable and difficult to sell to an 'outsider' audience. Back in the fifties, for instance, the success of Bill Haley's seminal *Rock Around the Clock* is often attributed to a marketing fluke - record producers did not really know what teenagers wanted - whilst Disco, Punk and Rave



Richard Briane, PYMCA.

Chris Morris, PYMCA.



were all initially met with mainstream disdain, derision and a reluctance to acknowledge them as a culture or movement. Thus, the only way for mainstream Culture to understand – and profit – from the alienating aspects of the newest Youth Cultural forms is to pull them apart and assimilate them into existing conventions. This cultural assimilation is prominently manifested in the photographic representation of Youth Culture. There is, for example, often a tendency to classify these images under the broader genre of Fashion photography, where fascistic fashionistas reign over an uber-cool, glossy magazine regime of elitist exclusivity. A more fitting and egalitarian approach is found in the work of photographers such as Jamal Shabazz, whose images of early hip-hop culture have much in common with some of the PYMCA contributors. This work is more

successful, principally because he concentrates not on a genre, but simply on his contemporaries, who represent a loose group or movement that he not only has obvious affection and respect for, but is himself a part of.

Jake Cunningham, the PYMCA Library Manager, explains that the premise of the archive was 'to be a rich source of creative inspiration. Real youth culture was criminally underrepresented in the media - who would only rinse it and show a watered-down, sanitised version of the real source. The streets are an inventive place where things constantly change, and there was no resource available where you could see a genuine representation of this endless invention.'

These aspirations are reflected in the methodology of the Archive, which collects images from a wide variety of sources, from amateur snapshots to the professional work of photographers such as Chris Morris and Simon Norfolk. When these many perspectives are brought together and placed chronologically, we can observe that Youth Culture does indeed transcend the notion of a loose collection of fashion and lifestyle statements.

Even those who consider themselves culturally aware may be bewildered by the sheer multiplicity of disparate cultural groups represented here. Representatives of familiar, and iconic, tribes - including Soul Boys, Mods, Rockers, Hippies, Crusties, Rastas, Punks, Skaters and Ravers - sit side by side with less well defined images of those on the sidelines, youthful contemporaries uncertain of their identities, just hanging out, playing, smoking, loving or fighting.

'The limits,' Jake explains, 'are constantly expanding. At first it was task enough to even try and get quality shots documenting recognised



Courtney Hamilton, PYMCA



Richard Briane, PYMCA

UK street styles from the past, but word spreads and one person can lead to another. Soon we were keen to build a more global picture. The remit is now less specific and - as well as work which documents street fashion - we will look at photography depicting all sorts of associated areas of lifestyle, environment and ephemera.'

It is in the juxtaposition of these images that the PYMCA achieves a manner of three-dimensionality that justifies its mission statement. We can observe that what really constitutes a Culture of Youth - in all its forms - is a spontaneous and necessary desire to reclaim a separate and distinct culture, an individual and independent sense of identity.

An archive such as this enables us to revisit quite recent history and reminds us of the quite unique aspects of Youth Culture - reminding us of a time when anything was possible and everything permitted. Indeed, what is most affecting here is the tangible sense of solidarity inherent in images that cross generations and continents. Beyond the obvious thematic bonds, when viewed as a single body of work, we should be able to appreciate the true values of our errant past and to identify with the sense of freedom and possibility that truly unites Youth as a Culture.

*The PYMCA can be contacted at Unit C, Zetland House, 5-25 Scrutton Street, London EC2A 4HJ, Tel: 02076133725. The Archive can also be viewed online at [www.pymca.com](http://www.pymca.com). The archive is continually growing but a few areas are still underrepresented; 1940/50's Windrush era pictures, original 1950's Teds, Mods and Rockers confrontations in the 1960's and 1980's casuals.*

## Coming to terms with William Eggleston *Helen Burrow*

After I first saw William Eggleston's photographs exhibited in the Hayward Gallery in London 2002, I could not shift from my consciousness the image of a girl in a flowered dress lying on the grass. I felt frustrated by being unable to understand it, but while I was trying to work out what the photograph was for, a surprising thing happened. The girl's closed eyes and smile became the beginning of a story.

William Eggleston's work has always aroused initial frustration and controversy. To choose as subjects a child's tricycle, or shoes under the bed, offends many notions of what is important enough to be photographed, and there is a sense of being excluded when trying to confront new unfamiliar work where the significance is not immediately apparent.

In 1976 John Szarkowski, the photographic director of the Museum of Modern Art in New York, showed Eggleston's photographs, and in his introduction to 'William Eggleston's Guide' which accompanied the show, he described Eggleston's pictures as 'perfect'. The response of Hilton Kramer, *New York Times* art critic, was: 'Perfect? Perfectly banal, perhaps. Perfectly boring, certainly', while critic Max Kozloff observed that 'Nowadays it's quite normal that dealers imagine photos of all kinds to be art'. All over America people were wondering why the colour snapshot 'photographs of Eggleston should be thought important enough to hang in one of the most respected art galleries in the world.

William Eggleston was born in 1939 in Memphis, Tennessee, and still has his home there. Eggleston's father was killed in the Pacific in World War II and he was brought up by his mother and his grandfather. Both his parents were from wealthy planter families and his early experience combined an intimate knowledge of the Mississippi Delta with the European influence of

an educated Southern background.

Historically William Eggleston's work belongs with that of the Modern American photographers exemplified by the work of Walker Evans (1903-1975) who used photography to describe the American social landscape. Eggleston recognised affinities with his contemporary Lee Friedlander (b. 1934), and one impression of Eggleston's work is that it could be Friedlander's in colour. When asked what he does, Eggleston's reply is that he is taking pictures of life today. 'The world's in colour and I see in colour'. He thinks of his photographs as 'parts of a novel I'm doing'. Szarkowski saw in Eggleston's images a contradiction of the cliché that life in modern America had become bland and synthetic. Eggleston's images of an old man sitting on his bed handling his gun with perfect familiarity, or the photograph of his friend standing naked in a room with walls covered in blood red graffiti, hinted at a different reality.

Eggleston is as famous in America for his lifestyle as for his work. Does it matter who the man is? I think so. Ralph Waldo Emerson observed that *we see the world as we are, not as it is*, and I am more interested in the person who created the image than I am in art historical references in new work. I am more interested in what a photograph has to show me about the world than I am in purely pictorial content and formal concerns. Asked whether he considers himself a Southern photographer, Eggleston replies that although he tries his best to make his work neutral 'I know damn well that there are things in there I can't forget from growing up.'

Eggleston lived through the struggle for civil rights in the American South. Stanley Booth, writer and long time friend of Eggleston, describes being out in Memphis with him dressed in a Nazi SS overcoat. When one of his friends said, 'This town is no place to wear a Nazi uniform', another answered 'I should think it would be the safest place in the world'. When Hitler's name came up, Eggleston fiercely and ironically quoted the epitaph of Sir Christopher Wren: 'If you seek his monument, look around.' What Eggleston says about the rumours of his lifestyle, his drinking, his interest in guns and affairs with women, is – look at his work to find the truth about him.

In *The Democratic Forest*, Eggleston describes the moment when the work he had been doing made sense. In the dead winter landscape near Oxford, Mississippi, he forced himself to begin to photograph among the few weeds and the soil. Soon he realised he was making some good images. Later he told his friends that he had been *photographing democratically*. To Eggleston that signified the equal attention he would give to whatever existed in the world in front of his camera. Asked about the title of *The Democratic Forest*, Eggleston replied that it referred to his method of photographing; 'the idea that one could treat the Lincoln Memorial and an anonymous street corner with the same amount of care, and that the resulting two pictures would be equal, even though one place is a great monument and the other might be a place you'd like to forget.'

Eggleston was aware that what most people want in an image is something they can identify easily. Famously he declared: *I am at war with the obvious*.

Even most of those who see value in his work call Eggleston's subject matter banal and trivial. The implication is that while Eggleston draws attention to people and things that are normally overlooked, those things themselves are of no great importance. This view is not shared by me, nor, I think, by Eggleston. Whoever he is, the young man pushing supermarket trolleys in the first colour photograph Eggleston made, has a story. Stanley Booth comments: 'Eggleston's belief has been and remains that what the resolutely high-minded call banality is the stuff of life itself.'

William Eggleston's photographs forced the debate that led to the acceptance of colour photography as an art form. Szarkowski was criticised for giving such a high degree of importance to William Eggleston and to vernacular photography, but British art critic and curator Mark Durden sees the current interest in realism, to which Tate Modern's first major exhibition of photography, *Cruel and Tender*, was dedicated in 2003, as an affirmation of Szarkowski's judgement. In Eggleston's photographs there is the reflection of a photographer following his original vision and a notable non-judgemental reflection of humanity. It is the work of a man who looks on the world with more curiosity than fear. His pictures appeal to my imagination long before they engage my intellect.

Mick  
Williamson's  
Photo Diaries  
Virginia Khuri

Mick has long been a supporter of LIP and many of you will know him as one of the selectors of our annual exhibitions and may even have benefited from one of his workshops. He is currently senior lecturer in photography at London Metropolitan University, Sir John Cass Faculty of Arts. Photographically, he is at home in all formats and works in both black and white and colour, but alongside this, daily, he uses a fixed-focus half-frame camera with a fast black and white film to record fascination and delight with his surrounding world and each image is a testimony to one individual's awareness of the 'dailiness' of living.

Simplicity of equipment and technique (often not even using the viewfinder to frame the picture), permits a spontaneity of seeing and perhaps participation by the unconscious. Out of more than half a million negatives made over the past twenty plus years, Mick has created exhibitions, installations and a book titled 'Some Memorials' (available at the Photographers' Gallery). Exhibition images are printed either large (52"x38") to include the half-frame sprocket holes down each side (making



some of them resemble film stills), and hung unmounted and unframed, or quite small (3"x2") and intimate as in his book. For installations he uses multiple slide projections accompanied by sounds from nature mixed with voices from a children's playground.

I had the pleasure of seeing one of his installations at the historic docks in Chatham; an enormous blacked-out space onto the walls of which were projected a dozen black and white slides. In the centre, on screens arranged at right angles to each other and to the walls, images appeared at intervals of six to thirty seconds from five carousels. As I wrote at the time, 'to wander through that darkened room was to participate in the artist's internal life; to share in an attitude of reverence, warmth, gentle humour and a celebration of the complexity, mystery and randomness of life.

As I wandered from image to image I found myself thinking of music, of jazz improvisations, fragments of themes endlessly repeating in new form, circling around themselves, becoming ever richer and more complex. I could enter at any point in any of the cycles and find references to previously seen images. It was as if in my remembering them, Mick's memories momentarily became mine.

One of his dominant themes is 'gesture' – images of hands; pointing, holding, offering food and water; of legs and feet: standing, walking running and jumping; of children: playing, exploring, dreaming; of things: fence lines and roads in sensuous curvings, trees, alone or in groups, with telling shapes, tables and chairs often indicative of absence, food as the staff of life, coffee cups, empty or full, arrows pointing directions within the image or beyond the frame. Light and shadow is another pervasive theme, not romantic or sentimental, commonplace yet far from ordinary, full of mystery and used to emphasize two aspects of life: both light soaked enchantment and a darker slightly ominous quality. This work seems to be the result of sensitivity to the utter inexplicability of life – epitomized perhaps by the image of the legs and trainers suspended in the sky (top of frame) over a wooden post (bottom of frame). Is it an image of jumping or falling? Or of flying?"

Mick's next exhibition will take place in South Korea. Perhaps after that, London?

From the Photo Diaries of Mick Williamson



From the Photo Diaries of Mick Williamson



From the Photo Diaries of Mick Williamson



From the Photo Diaries of Mick Williamson



## Paola De Giovanni

**W**hile studying in Florence I was able to document the daily life of Italian nuns, a fascinating and particular world of female domesticity marked by rules and daily routines. It was an exciting opportunity to be able to record the daily life of this environment, truly frozen in time and quite detached from the 21<sup>st</sup> century reality.



Paola De Giovanni



Paola De Giovanni

## The Photographers' Gallery Bookshop Choice

Laura Noble presents the pick of recently published books.

### Atmos - Naoya Hatakeyama

Price : £50 LIP Members' price £45

A signed edition limited to 100 copies is also available, priced at £100, Members' price £90 (subject to availability)

The Rhone River merges with the land and sky. Absorbed into the local area a factory comes into view. It does not clash with the landscape but blends and blurs the boundaries between nature and mankind. As steam rises into the air from the chimneys of the factory Hatakeyama captures a surprising sense of calm with this work. Unlike his earlier images of industry, where explosive scenes of quarries erupt across the page 'Atmos' (incidentally the ancient Greek word for vapour) captures a visceral world where harmony presides.



Swathes of the land, water and sky meet with a horizon cutting across the centre of the picture as if they had joined together just moments before. Elements of Romanticism with his appreciation of light and colour take on abstract qualities. Just as Rothko fused different hues together with paint, Hatakeyama's interpretation of the area fuses the elements photographically. A great buy.



### Memories of a Dog - Daido Moriyama

£35 / LIP members' £32.50

Daido Moriyama's photographs have long been at the forefront of Japanese photography. His style lends itself to multiple interpretations, least of all his own.

Over 21 years ago these essays and photographs appeared in the Japanese photography magazine *Asahi Camera*. The internal dialogue between memory, visual stimuli and the subsequent images produced are drawn together in this book. The title of the book refers to the iconic photograph of a snarling dog (1971), which he describes in the introduction as somehow being superimposed upon him through others' eyes; comparing himself to a stray dog wandering the streets with his camera.

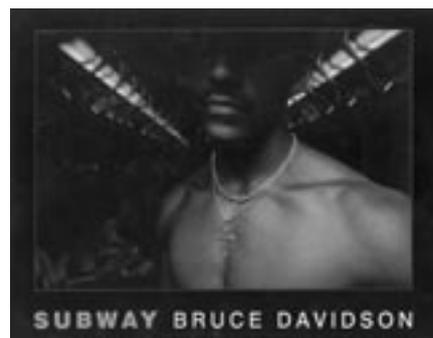
This is a deeply intimate, personal and poetic journey that envelops our senses. The urge to stroke the page is insatiable. The depth and texture captured in these images is overwhelming, further enhanced by the quality of the printing. Moriyama not only conveys memories through his imagery, he installs them.

### Subway - Bruce Davidson

£45 / LIP members' £40.50

Bruce Davidson's relationship to an 'underworld' in New York spans decades. From his early work in East 100th Street to white Brooklyn gangs where he had unparalleled access to gang members, he has influenced many photographers since with his raw and intuitive style.

*Subway* emerged from many journeys taken by Davidson who, downhearted without the funds to finance a film project, rode the subways to the lower east side and Coney Island, which had provided stimuli for work in the past. The gamut of human experience is portrayed through the sometimes-threatening, sometimes-boring atmosphere of the subway. Amidst a glorious Technicolor backdrop of graffiti Davidson reflects the phenomenon of graffiti in the early eighties and its imposing presence on daily life. He talks about the comparative nature of hieroglyphics and the defacement of subway trains permeating his surroundings, full of cryptic messages to decipher and muse over in such a crowded environment.



This work reminds us of a recent past, fashion, trends, music (notably hip-hop) and this coupled with magnificent lighting in such restrictive conditions, is reminiscent of renaissance portraiture. The lighting is tinged with burnt sienna, glorious reds and pinks in the darkened interiors of our imagination. Unlike the subway portraits of Walker Evans the romantic element is less permeable but ever present. Davidson's love of the city and the people within it, despite its enigmatic surface, rises to the surface, celebrating the visual intricacies we take for granted every day.

To receive the LIP members' 10% discount show your LIP membership card when purchasing. Many more reviews can be found on the Photographers' Gallery website, [www.photonet.org.uk](http://www.photonet.org.uk)

## Photo Events

### BARBICAN CENTRE

Silk Street EC2  
ART GALLERY

To 1 August

**Tina Modotti & Edward Weston:  
The Mexico Years**

**Helen Chadwick: A Retrospective**

Mo-Sa (exc. We) 10.00-18.00

We 10.00-21.00

Su BHol 12.00-18.00

020 7382 7105

www.barbican.org.uk

### FOCUS GALLERY

3-4 Percy Street, W1T 1DF

From June 16 until July 24

**Dorothy Bohm**

From July 28 to September 11

**Narelle Autio and Trent Park**

Tu-Sa 11.00-18.00

Sun 12.00 - 17.00

020 7631 1150

### THE.GALLERY@OXO

Oxo Tower Wharf, Bargehouse St.,  
SE1 9PH

From 15 July to 1 August

**Signs of Life: photographic im-  
ages from around the world.**

**Peter Netley**

Daily 11.00-18.00

020 7401 3610

### GOETHE INSTITUTUE

50 Princes Gate, SW7

To Sept 4

**Heiko Tiemann: Photographic  
Works**

Mo - Sa 11.00-18.00

020 7596 4000

www.goethe.de/london

### GUARDIAN NEWSROOM

60 Farringdon Road.

To June 25

**Denis Thorpe: A Retrospective**

50 years of the Guardian photog-  
rapher.

Tel. 020 7886 9898 or visit www.  
guardian.co.uk for more informa-  
tion.

### HACKELBURY FINE ART

4 Launceston Place, W8 5RL

To July 30

**Pascal Kern: New work**

Tu - Sa 10.00-17.00

020 7937 8688

### HAYWARD GALLERY

Southbank Centre, SE1 8XX

From 24 June to September 5

**Jacques-Henri Lartique:**

**Photographs 1901-1986**

Brilliant!

**Photography and the Death of  
the Portrait**

(no other info at time of going to  
press)

Mo Th F Sa Su 10.00-18.00

Tu W 10.00-20.00

020 7928 3144

www.hayward-gallery.org.uk

### HOOPERS GALLERY

15 Clerkenwell Close, EC1R OAA

To 2 July

**Chip Forelli: Terra Emota**

From 9 July to 13 August

**Royal College of Art**

2004 photography graduates from  
the RCA

Tu-Fri 11.00-16.30

Late night Thur to 19.00

020 7490 3908

www.hoopersgallery.co.uk

### MICHAEL HOPPEN

CONTEMPORARY

Jubilee Place, SW3

From June 24 to August 30

**Xteriors**

Tu - Sa 12.00-18.00

020 7352 3649

www.michaelhoppen-photo.com

### NATIONAL PORTRAIT

GALLERY

St Martins Place WC2

To August 30

**Bill Brandt: Portraits**

To August 30

**Gaiety Girls**

Footlight favourites from the 1900s  
to 1920's.

Sa - We 10.00-18.00

Th Fr 10.00-21.00

020 7306 0055

www.npg.org.uk

### ROYAL ACADEMY

Burlington House,

Piccadilly, W1J 0BD

**Friends Room**

**Jorge Lewinski Photographs**

50 portraits of iconic figures from  
the art establishment, including

Peter Blake, Antony gormley,

David Hockney, Henry Moore.

The Friends Room is open to the  
public from 4-6pm daily.

www.royalacademy.org.uk.

### PENNY SCHOOL GALLERY

Kingston College, 55 Richmond

Road, Kingston upon Thames

from October 13 to December 11

**Eadweard Muybridge: Moving on**

Please see article page 8

Tu-Fr 11.00 17.00

Sa 11.00 - 16.00

020 8939 4601

www.pennyschoolgallery.net

### PHOTOFUSION

17a Electric Lane, SW9 8LA

To 10 July

**Masquerade: Women's Contempo-  
rary Portrait Photography**

**Beth Yarnelle Edwards, Catriona**

**Grant, Kathe Kowalski, Magali**

**Nougerade and Sarah Pucill.**

An exhibition of five women pho-  
tographers in association with IRIS

- International Centre for Women  
in Photography

From 16 July to 11 September

**Dennis Gilbert: Modern**

**Equations**

**Jon May: Picture For My Father**

Two photographers with a shared  
interest in architecture.

Thu - Sa 10.00 - 18.00.

We 10.00 - 20.00.

020 7738 5774

www.photofusion.org

### THE PHOTOGRAPHERS' GALLERY

5 & 8 Great Newport Street,  
WC2H 7HY

From 10 June to 1 August

**Adam Broomberg & Oliver  
Chanarin: Mr Mkhize's portrait  
and other stories from the new  
South Africa.**

From 10 June to 31 July

**Donovan Wylie: The Maze**

The first photographer with  
unlimited access to the Maze  
Prison in Northern Ireland reveals  
its physical and psychological  
reality.

Mo - Sa 10.00-18.00

Su 12.00-18.00

020 7831 1772

Mo - Sa 10.00-18.00

Su 12.00-18.00 020 7831 1772

www.photonet.org.uk

### PROUD CAMDEN MOSS

10 Greenland Street NW1

to 21 May

**Hip Hop Immortals 2**

Featuring over 90 new photo-  
graphs and an accompanying  
DVD, Immortal Brands pay tribute  
to some of the worlds biggest stars.

From 31 July to 26 August

**Kingpin Skate**

A collection of Urban skateboard  
photography.

From 3 September to 18 September

**Arsenal - The Fans Show**

All the fans favourite photos.

020 7482 3867

### PROUD CENTRAL

5 Buckingham St, WC2N 6BP

From 22 July to 3 September

**The Forum**

Eight up and coming British pho-  
tographers feature in this reportage  
photography from six countries

Tu-Sa 11.00-19.00

020 7839 4942

### SERPENTINE GALLERY

Kensington Gardens W2

From 1 July to August 30

**Gabriel Orosco**

Phone for opening times

020 7402 6075

### TOM BLAU GALLERY

21 Queen Elizabeth Street, SE1 2DP

From June 4 to June 26

**Chris Shaw: Night Porter**

For the past ten years photogra-  
pher Chris Shaw has worked as a  
night porter in a variety of London  
hotels, documenting the people,  
places and things he came into  
contact with and experienced. His  
black and white photographs  
reveal a world of excess, inebria-  
tion, lost souls, transient spaces,  
confusion and loneliness.

From July 2 to July 31

**Morten Nilsson: Dancers**

## QTip

### Film, winding certainty

There are not many worse experiences for a photographer than to find out that the 135 roll he thought he had those amazing images on was never properly loaded into the camera.

To ensure that this situation does not befall you, with a manual load camera, here is the tip. After you have laid the film across the sprockets and have attached to the winder cylinder close the camera back. Now, gently turn the rewind knob (like you were rewinding) to take up all the film slack in the film cassette. The next time you crank the winder knob, the rewind knob *should* turn in unison-and you **know** that you are winding film across the shutter. This should be done every time you load a roll of film -you never know how important the roll could be.

Morten Nilsson's striking colour images of young ballroom dancers arise from his fascination with the imperfect and immature body and mind of the teenager placed in a world where one must strive for perfection and beauty.

Tu - Fr 10.00-18.00

Sa 12.00- 17.00

020 7940 9171

[www.tomblaugallery.com](http://www.tomblaugallery.com)

#### ZELDA CHEATLE

99 Mount Street, W1K 2TF

To 25 June

London

The changing face of London from 1930's until today. Alvin Langdon Coburn, Grace Robertson OBE, Terence Donovan, and Wolf Suschitzky and others.

From 28 June till 8 August

Mark Adams: Tatau

The role and cultural importance of tattooing within the Samoan community in modern day Auckland.

Tu - Fr 10.00-18.00

Sa 11.00-16.00

020 7408 4448

[photo@zgall.demon.co.uk](mailto:photo@zgall.demon.co.uk)

#### IPSE WORKSHOP

Weekend at Micklepage  
with Liz Wells

During the weekend we shall take a critical look at photographs as 'moments' of communication. There will be plenty of time to discuss your own work, so please bring your portfolio. Liz Wells is editor of *Photography: a Critical Introduction* (Routledge, 3rd ed. forthcoming 2004) and *The Photography Reader* (Routledge, 2003). She is Principal Lecturer in Media Arts, Faculty of Arts, University of Plymouth.

Date: Sat 23rd Oct to Sun 24th Oct  
(Option to arrive Friday evening after 9.00pm)

Time: 9.30 for 10.00 start each day to 5.00pm Sunday

Cost: £90 members

£100 non-members

Deposit: £20 on booking

For further information contact Jill Staples, telephone 01444 881891, email [jill@ipse.org.uk](mailto:jill@ipse.org.uk).

#### PHOTOGRAPHY WORKSHOP

July 24 - July 31 2004

### L'Ancien Relai, L'Escoulin

La Drome, France

A photography workshop with Sam Gardener

A well established workshop in the Drome Valley in South-East France, with spectacular scenery and dramatic castles.

Sam has been teaching photography for many years, and has run field trips throughout the British Isles, France and Iceland.

He has exhibited widely.

Accommodation is in an old stone house with swimming pool and with excellent food and wine. There is a comprehensive programme of visits to local delights, such as markets and stunning scenic locations.

Price for full board £345

For details contact Sue Fallon 01435 872 856.

Email [SuMFallon@AOL.com](mailto:SuMFallon@AOL.com)

[www.escoulin.com](http://www.escoulin.com)

#### PHOTOGRAPHY HOLIDAY

September 25 - October 2 2004

### Spanish Mountains and Fiesta

at the Almássera Vella, Relleu, Spain  
(about 40 miles inland from Alicante)

This exciting Photography Week in a mountain village coincides with a major fiesta. The dramatic and varied mountain scenery and the exciting textures of the village and the Relleu valley can be combined with the fireworks, traditional dancing and partying of the five day 'Festes Patronales', providing plenty of opportunities for creative photography. Chris and Marissa North are lovely hosts, and provide great cuisine and superb accommodation in a large house that was recently the village olive press (the press is still there).

Cost, around £550, including flight, full board, and share of hire car.

Contact Tony Wallis, who is organising the trip, for further information and a leaflet, as soon as possible as places are limited. Tel: 020 8960 1549, email [twallis1@btinternet.com](mailto:twallis1@btinternet.com) (don't forget the numeral 1). There is a set of photos from a previous trip on [tonywallisphotos.co.uk](http://tonywallisphotos.co.uk). More info on Relleu and the Almássera Vella can be found on Chris' website [www.oldolivepress.com](http://www.oldolivepress.com).

**AMERICAN SOUTHWEST TOUR**  
**March 2005 (dates tbc)**  
**Two weeks exploring**  
**Death Valley, Coyote Butte (The Wave)**  
**for those magic images,**  
**plus visits to Antelope, Bryce and Grand Canyons.**  
 Price, £850 includes all ground transport,  
 all lodging and guide services (flight extra).

*Interested? Please contact Quentin Ball  
 on 020 8444 5505 or via [quentinball@aol.com](mailto:quentinball@aol.com)*

**LOCAL GROUPS**

Your local group meets in the home of one of a member around once a month and provides a friendly atmosphere in which you can discuss your work and meet other local LIP photographers.

- |                          |               |
|--------------------------|---------------|
| <i>South East London</i> |               |
| Yoke Matze               | 020 8693 8107 |
| <i>Harrow</i>            |               |
| Alison Williams          | 020 8427 0268 |
| <i>Muswell Hill</i>      |               |
| Quentin Ball             | 020 8444 5505 |
| <i>Queens Park</i>       |               |
| Tony Wallis              | 020 8960 1549 |
| <i>Croydon</i>           |               |
| Sam Tanner               | 020 8689 8688 |

**Personal Ads**

*Advertise your for sale, wanted or other ad, for free. Contact Tony Wallis on 020 8960 1549. email: [twallis1@btinternet.com](mailto:twallis1@btinternet.com).*

**Canon 10D outfit for sale.** The kit includes the following items:  
 Canon 10D camera  
 L series 17-40 f4 zoom lens with UV filter and hood - Image stabilizer 28-135 f3.5 zoom lens with UV filter - 550 EX flash - Battery grip - 2 Canon batteries - 2 copy-kat batteries - Battery charger - 2 Lexar 512mb 40x memory cards - Lowepro carry-all - All software, booklets, cables, and boxes.  
 Bought in November 03 and used three times only. The complete kit £2,500.  
*Lenny Jordan, 020 8960 8995, email: [lenny@lennyjordan.com](mailto:lenny@lennyjordan.com).*

**Creative Camera**  
 Fill the gaps in your collection of Creative Camera - 41 issues from 1967 - 1994. £50 the lot or single issues at £3 each (includes post).

List available. *Peter.Jennings@defra.gsi.gov.uk tel: 020 7238 3312*

**100+ photography books** for sale, from early 1900 to present. Mostly cover technical aspects of photography, and of interest to those interested in early processes and darkroom users.  
 Heavy cast iron De Vere 75, cold cathode light source, bench top enlarger. Neg. size up to 6x4.5 inches. Waist level hand wheels controls. £395.  
 Buyer collects (Hornchurch, Essex).  
*Harold Berger 01708 470826.*

**De Vere 5x4 Monorail Camera.** All the movements, ideal for studio work, with 5 film backs. £300

**Bogen t 35 Enlarger** for 35mm, personally used for many years, can print to 8x12. Good cond., boxed. £50.

**Quickset studio tripod** £30  
*Quentin Ball 020 8444 5505 email [quentinball@aol.com](mailto:quentinball@aol.com)*

**Focomat Enlarger** (35mm Auto Focus) with Leitz Wetsler 50mm lens. In v. good cond. £300.  
*Monica 020 8968 6274*

**Prof. Horseman SW12 Large Format Panoramic Camera.** Produces fantastic images. Neg. / tranny size 6cm x 12cm on 120 film. Included centre filter (worth £300). Boxed - in mint condition. £1500. *David 01753 861440. email: [davidrussellshort@hotmail.com](mailto:davidrussellshort@hotmail.com).*

**Durst 805 Prof. Enlarger** with MultiGraph head, digital keyboard and baseboard. Excellent condition - recently serviced. £750.  
*Steven Bloch 020 8455 6086. [steven.bloch@btopenworld.com](mailto:steven.bloch@btopenworld.com)*

V. high spec. dedicated Film Scanner, **Microtek Artixcsan 4000T.** scans 35mm film and slides (Mac or PC) at 4000+ dpi. SCSI interface (card provided). All cables, software and User Guides included. As new. £400. *Contact Tony, 020 8960 1549, email [twallis1@btinternet.com](mailto:twallis1@btinternet.com), for demo.*

**Members' Exhibitions**

**Altered Spaces**  
**Quiet Places**  
*Angela Inglis*  
*Peter Herbert*



A photographic exhibition on the regeneration of Kings Cross and St Pancras.  
 3 June to 6 August  
 9am to 5pm,  
 Monday to Friday.



The Conference Centre  
 St Pancras Hospital,  
 4 St Pancras Way,  
 NW1 0PE  
 Tel: 020 7530 3328



**Rues de Paris**  
*Lucy O'Meara*

From 26 June to 1st August  
 Saturday and Sunday  
 1.00pm to 5.00pm  
 Dissenters Gallery,  
 Kensal Green Cemetery,  
 London W10  
 (entrance in Ladbroke Grove,  
 a few yards from  
 the canal bridge).

