

**LIP**

*Number 18*  
*Winter 2004/5*  
**£3.00**



**London Independent Photography**

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**Copy date:** Please send copy and photos for inclusion in the next Journal together of the Editors below AT THE VERY LATEST by January 15, 2005

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Wolf Suschitzky



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Lucy O'Meara



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**Editorial**

As explained at the recent AGM Jennifer and Virginia are stepping down as editors. We feel proud and privileged to have been a part of the growth and success of this journal in reaching out, not only to LIP members but to the larger photographic public as well, with a message of support for independent individual vision. This has always been the underlying remit of LIP, its raison d'être, and governs the three main activities of the group, all working in tandem: continued growth through the workshops, a chance to display and view work at the annual exhibition, and a journal to both inform and inspire.

It has been said before, but let us say it again that the best way to gain full advantage of what LIP has to offer is to participate: attend workshops and talks, join a satellite group, submit prints for the exhibitions, contribute to the journal.

In addition to an inspiring lead article about the life and work of Wolf Suschitzky, there are indications of LIP's continued vitality in the form of informative reviews of a Satellite Group (Harrow) exhibition, a member's solo exhibition and some thoughts from a recent workshop. There are also of course portfolios of work by LIP members which show a range of photographic concerns.

We know that you will find articles to inform, interest and inspire in this issue and we wish the new editors continued success – which they will be assured of with your continuing contributions!

*Jennifer Hurstfield and Virginia Khuri*

*(Tony Wallis and Jeanine Billington have also stepped down. Mark Mitchell and Michael Roth were elected as Editors at the recent A.G.M.)*

**The Janet Hall Appeal**

From its inception we have always thought of LIP as a kind of community made up of diverse people united not by place but by a common idea: the pursuit of individual vision through the medium of photography. Now, community implies a sense of sharing - and caring, and so it was extremely gratifying to see how generously the LIP community responded to the recent "Janet Hall Appeal."

For seventeen years Janet has worked diligently to provide us with a thoughtful and stimulating programme of workshops and talks, which she continued to do even after being diagnosed with and then having treatments for cancer. Early this summer we learned that she wished to go for alternative treatment at the Park Atwood Clinic but could not afford the fee for the three week stay. Thus the appeal for help went out to you, the LIP community. Almost immediately 120 of you responded, covering most of Janet's costs.

*Virginia Khuri  
on behalf of the LIP committee*

I would like to thank all those members of the group who so generously donated towards my stay at the Park Atwood clinic recently. Your help constituted a major contribution to the cost of my stay, allowing me to fully cover the amount needed.

With heartfelt thanks,  
*Janet Hall*

**16th Annual Exhibition 2004**

Yet again we received a very large number of submissions from a quarter of the membership. This helps the selectors to create a truly representative exhibition of the work of London Independent Photography.

The entire exhibition is due to go to Smethwick in January 2005 and will therefore be stored in my home from Nov. until Jan. Any members who do not wish their work to go to Smethwick should collect their work from the Atrium on the 31st October.

I would like to thank Gina Glover and Andy Golding for working so hard to make the selection a success, for the help of Jeanine Billington and Carol Hudson in coping with the images during selection and making life generally a bit easier for me and also Carol Hudson and Virginia Khuri for arranging the images in the Atrium to make sense of the whole. My grateful thanks to those who helped hang the exhibition and to Tony Wallis for preparing the labels, posters and other publicity material.

I hope it will prove to be a great success.  
*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.....

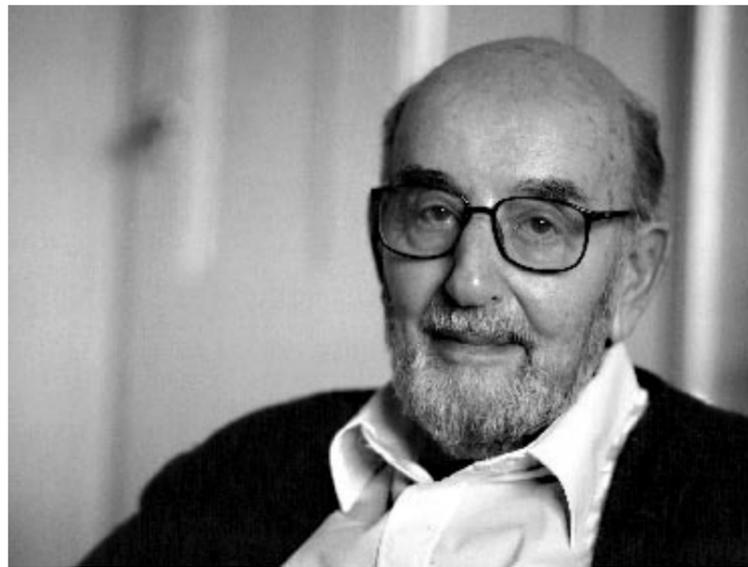
TELEPHONE:..... EMAIL .....

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

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

## The Photography of Wolf Suschitzky Julia Winckler

The career of 92-year-old London-based photographer, cameraman and humanist Wolfgang Suschitzky spans more than 70 years. During this time he created a legacy of socially engaged photography and film work known for its integrity and compassion: he worked on over a hundred documentary, feature and commercial films. His photographs are held in collections worldwide. In London alone, galleries including the Zelda Cheatle Gallery, the Photographers Gallery and the Focus Gallery represent him. In 2002 a major retrospective of his work was held at the Scottish National Portrait Gallery in Edinburgh.



Julia Winckler

During several visits over the past two years Wolf has shared his work and experiences with me. This short article concentrates on his portraiture, documentary photography and reportage

work. Never forcing an image, but waiting patiently for an opportunity for the picture to present itself, he likes to think of himself as a photographer of "all things that are photographable," joking that his favourite photographic genres are children and animals "because they don't complain." His photographs are proof for the respect and compassion with which he treats each new subject.

The son of Jewish Socialist parents Suschitzky had a progressive Viennese upbringing and developed a strong sense for social justice. Wolf's father, Wilhelm Suschitzky, was the co-founder of Vienna's first Socialist bookshop and publishing house. Although Wolf initially wanted to study zoology, his older sister Edith – who had studied photography with Walter Peterhans at the Bauhaus in Dessau – helped him decide to become a photographer: "Edith was very talented. She had a very good eye for composition." In 1933 Edith left Vienna with her English husband, Alexander Tudor Hart, a medical doctor who was practising in a working class district of London. Edith's photographic work had become increasingly political. Suschitzky explains: "Edith discovered



Charing Cross road, 1936 Wolf Suschitzky

pictures could play a part in the fight to improve the conditions of the poor. She saw her photography not so much as an art form but as a weapon in the fight against injustice in the world against poverty and the appalling conditions she saw around her."<sup>(1)</sup>

In 1934 Wolf left Vienna to spend a year in Holland. The family business carried on, but Wolf's father committed suicide shortly thereafter. The rise of fascism had made it increasingly difficult to run the bookshop and publishing firm. Suschitzky's uncle continued the business until 1938, when it was shut down by the Nazis, who destroyed all the books. Wolf and Edith's mother escaped to the UK; their uncle and aunt fled to France but were handed over to the Germans. They later perished in Auschwitz.

In 1935, upon receiving a work permit, Suschitzky came to London. When asked how easy it was for him as a foreign photographer to find work, he told me that on the whole he was well received: "Our photography was slightly different from the photography people were used to in the UK in the 1930s. Photography here was very pictorial still, romantic, it imitated painting. I did not mind if I photographed a child with a little dribble on its mouth, which they would not have done in a photographic studio."

One of his first picture series, made in 1936, was of the Charing Cross Road area in central London, an area which to this day is filled with secondhand bookshops.<sup>(2)</sup> Suschitzky felt attracted to the area as it was entirely devoted to books: "Every shop had secondhand books outside, and quite a lot of people looking at them, and that fascinated me, that there was a whole street devoted to booksellers." In the most striking image from the series [see cover], we see a woman jumping over

a big puddle. The image has a filmic quality, pointing towards Suschitzky's later involvement in film.

During the war years, Suschitzky photographed London during or following air raids. He documented the destructive nature of war. One of his most famous images is of St Paul's cathedral framed by a broken window. This image, taken after a bombing raid in 1944, has an iconographic quality. A frame within a frame, the battered cathedral comes to stand for the brutality of war. Everything has lost its sacredness, nothing and no one is safe.

To Suschitzky, it became almost an everyday event to see destroyed houses, and he remembers the

noise of glass being brushed from the pavement and the smell of burning: "Sound and smell are stronger than visual impressions."

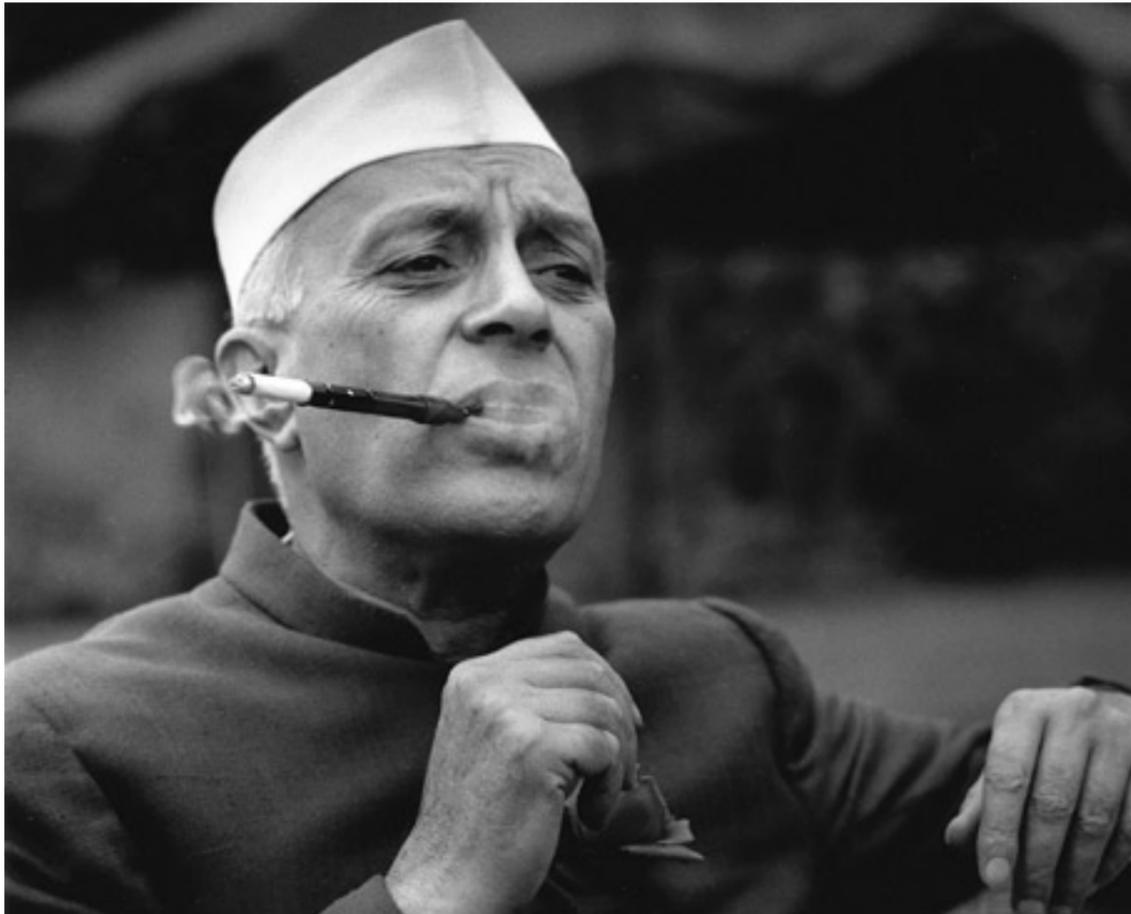
Edith also documented the impact the war was having on people in their day to day life. As the more political photographer of the two, Edith had become a member of the Workers' Film and Photo League and had helped organise the exhibition "Artists against Fascism and War" in 1935. She once wrote that: "In the hands of the person who uses it with feeling and imagination, the camera becomes very much more than the means of earning a living, it becomes a vital factor in recording and influencing the life of the people and promoting human understanding, nationally and internationally."<sup>(3)</sup>



St Pauls Cathedral 1944, Wolf Suschitzky



Bertrand Russell, Trafalgar Square, 1962 Wolf Suschitzky



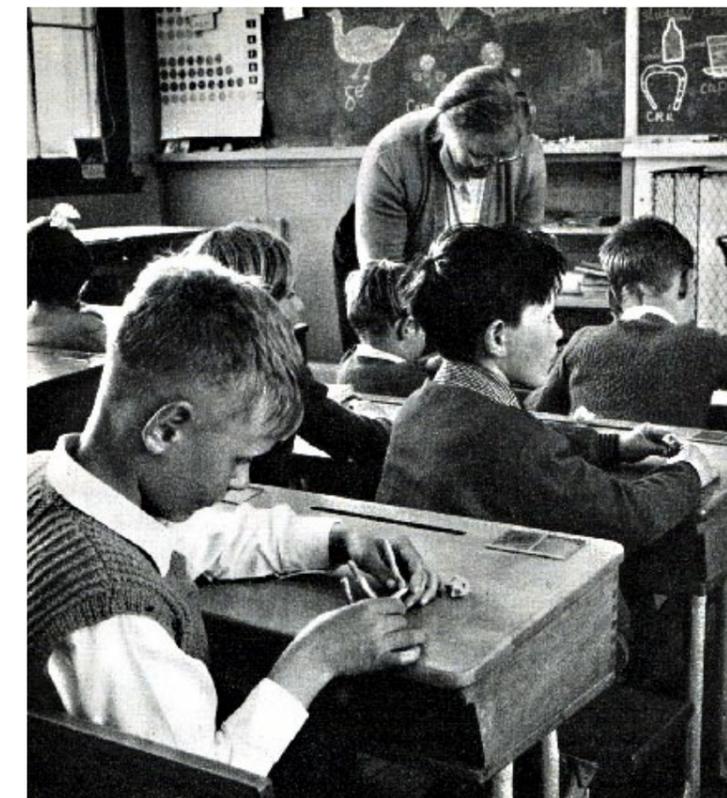
Jawaharlal Nehru, Delhi 1955 Wolf Suschitzky

Edith and Wolf explored similar photographic themes: working class communities, the impact of unemployment, the economic slump affecting long-standing industries such as steel, textiles and mining. Both worked for British picture magazines such as Illustrated and Picture Post, a photography magazine which had been founded in 1938 by Stefan Lorant, an exiled Hungarian filmmaker and journalist. Lorant soon emigrated to the USA, where he edited many illustrated books, including Pittsburgh: the Story of An American City, using photographs by W. Eugene Smith, the famous Magnum photographer. Suschitzky deeply admires Eugene Smith, calling him one of the photographers whose work and commitment he respects the most.

I asked Suschitzky to what extent he believed that socially concerned photographic movements in the USA and Europe had been the product of the social and economic climate that existed at the time: "Europe and the USA had experienced horrific economic crises and many people were so poor you could not fail to notice it. Many artists and photographers wanted to do something about this, wanted to use their art to influence people and make them think, and to show up what happens in the



9 Elm street, London, 1958 Wolf Suschitzky



Brendan at school (from Brendan of Ireland), 1961 Wolf Suschitzky

world. One of the photographers whose work I admire is Brassai. For Paris de Nuit he photographed night workers, poor people, and outsiders and made one of the most important books on portraiture.(4) I also recently saw a retrospective by Willy Ronis, who in the 1930s documented workers' strikes, factory occupations, demonstrations and large gatherings of people in Paris. These are very beautiful pictures."(5)

Recent articles highlight the fact that Suschitzky's foreign origins have sharpened and supported his photographic vision.(6) An Exile's Eye emphasises the fact that he came to the UK as an outsider. Suschitzky agrees that he noticed things within the everyday that locals would take for granted and would not pay any attention to "Foreigners see things which natives don't." The experience of becoming uprooted and culturally displaced at a young

age has influenced his interest in documenting "everyday life." One of his most enjoyable projects was to work on a series of children's books. For *Brendan of Ireland* Suschitzky spent weeks in Ireland documenting the life of an Irish boy, Brendan.(7) He participated in all the day-to-day activities of Brendan and his family, sharing meals and attending Brendan's school. The photographs exude warmth and affection for a traditional way of life that was on the verge of extinction.

Suschitzky has always been interested in exploring other cultures; throughout his career he has travelled the world, making picture essays about local life in Asia and Africa. In the UK he documented the decline of long established industries. His 1958

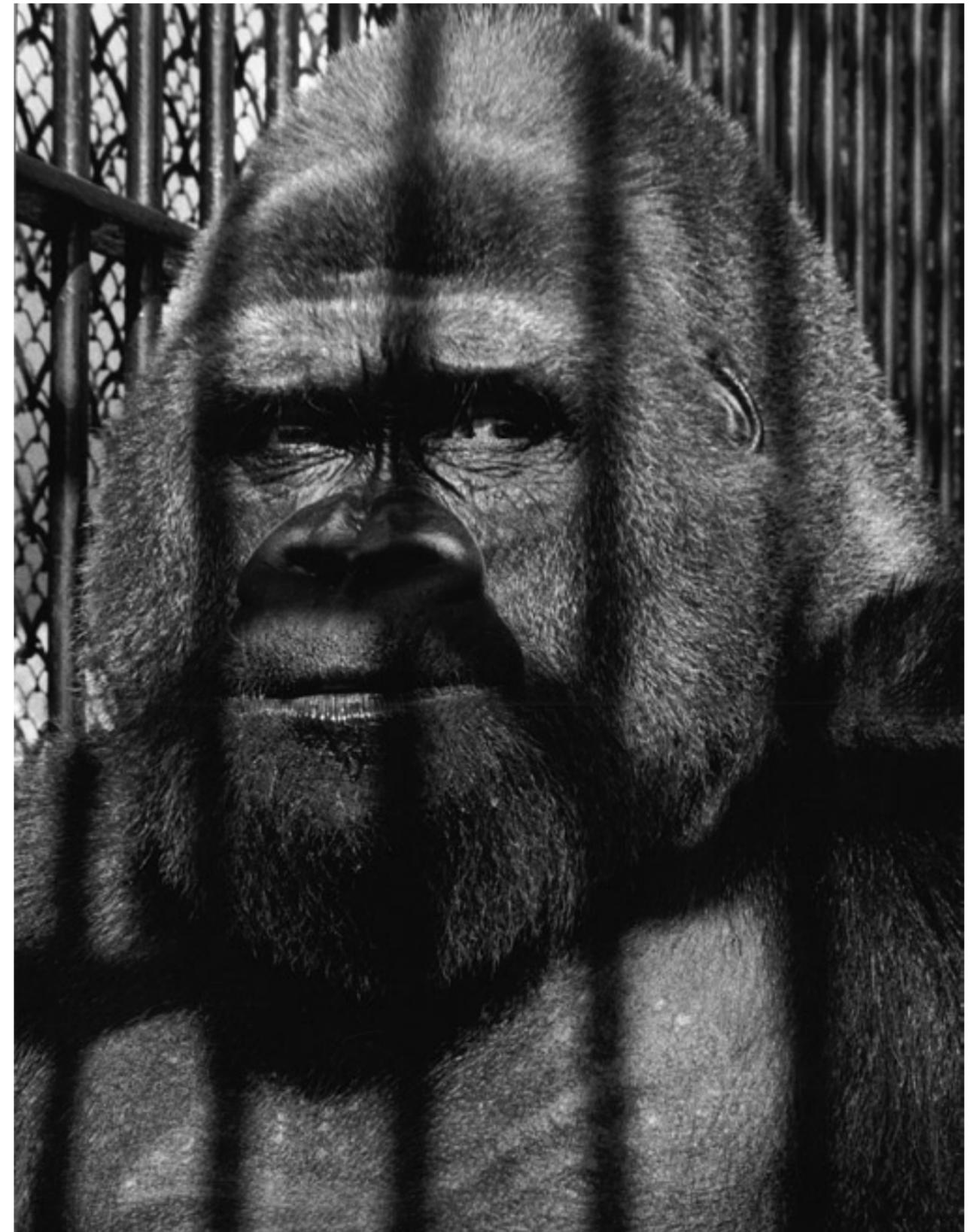
photograph of an industrial, working class neighbourhood in London, "9, Elms Street", shows two young girls crossing a road, facing away from the camera. This image can be seen as a metaphor for an unpredictable future: the two figures look fragile against the imposing gasworks structure seen in close proximity.

Although retired from professional film and photography work for some time, Suschitzky continues to take photographs and keeps up with the world of photography and film. At 92 he retains a strong sense of social justice: "There must be some more just way of organising society so that there are not terribly poor and terribly rich people."

1. *Edith Tudor Hart, The Eye of Conscience, 1987, Nisben, London, p.10*
  2. *Wolfgang Suschitzky, Raphael Samuel, Charing Cross Road in the Thirties, 1989, Nisben, London*
  3. *The Eye of Conscience, p.18*
  4. *Brassaï, Paris de Nuit, Paris 1933, reprinted Paris 1987*
  5. *Willy Ronis, A nous la vie!, Paris 1996*
  6. *For detailed articles see Steffen Pross, "Der Ethiker an der Kamera," Kunst & Kultur, 1/2001; Irme Schaber, "Pionniere mit Langzeitwirkung," in German-Speaking Exiles in Britain, Vol.3 2001; Duncan Forbes (ed), An Exile's Eye, Edinburgh, 2002; Julia Winckler, "Gespräch mit Wolfgang Suschitzky" in Film und Fotografie, Society for Exile Studies (ed), Edition text+kritik, Munich 2003*
  7. *Brian McMahon, Brendan of Ireland, London, Methuen, 1961.*
- Julia's email and website addresses are juliawinckler@gmx.net www.juliawinckler.com*



Lyons Corner House, Tottenham Court Road, 1934 Wolf Suschitzky



Gorilla 'Guy', London Zoo, 1958 Wolf Suschitzky

## Photography in Britain since 1968 - Who Cares? Bill Bishop

There is something in the air inclining certain people to look back. In the case of Creative Camera Publishing Ltd the purpose is clearly stated: "to promote awareness of a contemporary narrative of photographic culture in Britain and provide a platform for the promotion of British photography internationally." With this in view, CC Publishing have initiated three one-day conferences which advance a decade at a time from 1968 to the present.

But Creative Camera Publishing, apparently back from the dead, is not alone. Birmingham recently hosted a two-day international conference in the first week of September called 'Mapping the Magazines' which coincided with an exhibition on 'Ten-8' magazine, published in Birmingham from 1979 to 1992, and one on the German photo magazine 'Ohio'. The Creative Camera series began at NMPFT, Bradford, on 14 October, dealing with the years 1968-1979, coinciding with the opening of an exhibition of work by Tony Ray-Jones, an important influence in the revival of creative photography in Britain from 1968. The second conference, dealing with the years 1980-1989, will be at Derby University on 12 March 2005, followed by the final one at Tate Britain, London, on 14 May 2005, dealing with 1990 to the present.

As a magazine, 'Creative Camera' provided a focus and a broadcast point for a new form of creative photography in Britain inspired by both European and American influences. The magazine spanned the years 1968-2001 and so in itself documents the development of creative photography in Britain from its vital democratic phase

to its more self-conscious art phase. The conference at Derby will be particularly relevant for early members of LIP because LIP was founded in 1987 as a consequence of influences from the regular programme of residential workshops run by Paul Hill at The Photographers' Place in Derbyshire. LIP was founded with ideals arising from the creative movement centred in the Derby-Trent course in Creative Photography in the 1970s, which filtered through the workshops run by Paul Hill with visiting tutors such as Raymond Moore, Thomas Joshua Cooper and John Blakemore, who were all tutors from Derby-Trent. LIP was founded as a means of mutual support with the vision of co-operation and democracy in the sense of enabling individuals to express their personal vision. And it needs to be stressed that for some people much is at stake in their pursuit of photography. It is a question of the medium allowing an individual to find their voice and to express it and also, importantly, to receive acknowledgement. This sense of individuality lies at the heart of the social revolution of the 1960s and 1970s, expressed by Paul Hill in the phrase 'realising personal truths'. The importance of our own individuality and individual voice came then like a discovery. The exciting quality of discovery has since passed but the significance of our individuality (which is deeper than mere personality) remains. This is why LIP, for some, is like a lifeline and means of enablement.

It seems likely that the CC Publishing version of the history of recent British art photography will be the official version and it is possible that groups like LIP will not even get a footnote entry unless its voice is heard. However this may not be a matter for concern. From all appearances the CC conferences do appear to be an attempt at genuine research and therefore the book which will result from them in 2006 should

give a fair overview and gripping narrative of the period from 1968 to the present. By its very nature such a project cannot pretend to be comprehensive but it can nevertheless achieve its purpose by amplifying some of the little-known achievements in the field of photographic culture in Britain. And although it is an undisguised marketing exercise to promote the product of British photography internationally with public money committed from the English Arts Council, in this respect it engages with the economic situation of the market economy which forms the basis of our contemporary culture.

The life of 'Creative Camera' as a magazine lasted for 33 years but towards the end it was arguably on its last gasp. A rescue package put together with the help of Chris Boot resulted in the name change to Dpict, but within a short time the Arts Council of England withdrew its funding and so ended Dpict. (For a spirited response to this turn of events see article by former editor Peter Turner in 'Inscape' magazine No 45.) Funding was then transferred to a magazine which had been launched some years previously by an enthusiastic group based in Northern Ireland.

The continuing story is that Chris Boot has retained the name of Creative Camera to employ it as a recognisable brand for a series of projects and publications. He and his colleagues such as Susan Bright (who had the idea for these conferences), appear to be in business and Britain can well do with folk like them to promote and publicise some of the little-known treasures within the photographic culture of Britain.

Booking forms and information by Email: [conference@creativecamera.org.uk](mailto:conference@creativecamera.org.uk) or see [www.creativecamera.org.uk](http://www.creativecamera.org.uk)

## Altered Spaces Quiet Places Angela Inglis and Peter Herbert

*A recent photographic exhibition at the Conference Centre, St Pancras Hospital, presented a visual record of the regeneration of the King's Cross St Pancras area to incorporate the new Channel Tunnel terminus. Opening with a speech by Professor Germaine Greer, the exhibition consisted of work by photographers Angela Inglis and Peter Herbert. Here they reflect on their work..*

St Pancras Old Church and surrounding gardens is the subject of Peter's work. Situated within the midst of the regeneration, this location has witnessed a remarkable history of religious and social change since its beginnings. Old St Pancras Church and Gardens is one of our most important religious grounds and is reputed to date as early as AD 313, when freedom of religion was restored to the Roman world. It is named after a saint who at the age of 14 was beheaded on the order of an emperor for refusing to denounce his faith. The gardens evoke the rural heritage of an original countryside community. The old River Fleet flows beneath them.

Peter's photographs reflect this sense of timelessness and continuity, a passive resistance to change, contrasting strikingly with the frenetic activity in the areas surrounding this important religious site. His photographs follow the building and gardens through the magic and mystery of four seasons. Concentrating on the motif of a leaf as a cycle for life, the images reflect the significance of nature over humankind. For all the history that this religious site has experienced, there is always the feeling that nature

and the cycle of life and death are never far away. The roots of a great tree reclaiming stone and concrete memorials to the dead act as a powerful contrast to the regeneration of the landscape.

Angela's photographs follow the construction of the new St Pancras terminal, taking particular care to record the original structures that have had to be demolished or dismantled to accommodate the new station. The arched coal drops along St Pancras Road have now mostly been demolished. The photograph reminds us how beautiful the arches were, how much they stir emotion within us, particularly the sturdy way they were built and how the different types of bricks added colour to the landscape. Fortunately there are plans to keep some of the coal drops on the King's Cross development site north of the canal. The poem on page 12, *Somers Town and King's Cross*, expresses Angela Inglis's feelings about the loss of these arches. Professor Germaine Greer, in her article *Cornerstone*,\* writes: "The unadorned gasometer is the elegant realisation of a staggeringly simple concept. The 'wet' gasometer develops the principle of a bell inverted in water, which will rise as gas is pumped into it and sink as the gas is removed. The principle has been understood by engineers for centuries before a man remembered simply as Tate, who is not even recognised by the Dictionary of National Biography, built the first telescopic holders for town gas in 1824. Its purpose

was to cushion the fluctuations of demand and supply, as excess gas is accumulated during times of low usage only to flow out faster than it could be produced when the gas mantles were lit in streets and houses."

The three famous gasholders joined together by one spine were known as the 'Siamese Triplets'. Uniquely their circumferences were not tangential to each other but intersected. These gasholders were a King's Cross landmark. The sole remaining gasholder, Number 8, standing at Battlebridge Road, is identical in style and construction to these triplets. Although the Imperial Gas Company stopped manufacturing gas here in 1904, the gasholders were in use until 1999. The Siamese Triplets were dismantled by January 2002, and are in storage ready to be re-erected as part of the new development. It is proposed they are to be used for housing. Gasholder 8, which is still standing, is due to be dismantled and re-erected on the site. Its use will be for recreation.

Germaine Greer prophesies in her article *Cornerstone*: "We'll miss the gasholders, disappearing all over England, as much as we miss the windmills that used to add focus to the agrarian landscape."

\*Greer, Germaine, *Cornerstone*, Spab News. Volume 24, Number 4. 2003, page 64  
Other information taken from *Streets of St. Pancras*, Camden History Society, and provided by Michael Parkes. The exhibition is transferring to the Archive Centre, Holborn Library, Theobalds Road, in February 2005.



Peter Herbert



*Somers Town and King's Cross*  
*Let's throw away that stuff, and start from scratch*

All the coals drops in Pancras Road have gone  
their skins as thick as castle walls, old bricks,  
an artist's palate, oxblood, titian, peach,  
mahogany, coral, rust, rose pink,  
bulldozed into dust;

like Roman ruins  
in their demise; fanciful by night;  
archways into a past now swept away  
evoking elegance, nostalgia, blight.

And in their place a concrete shed, cloned  
from other termini, a railway look-  
alike from anywhere. It has no heart,  
no love built in its walls, no gothic shapes  
picked out in black or subtle shades of pink.

Where is the bridge that proudly wore its stripes,  
that pinked the air – that strode across the road  
and shouted I am here, look up at me?

Brill Place  
where sunlight played its games  
is ripped  
apart;

where are the multi coloured bricks  
the rich mosaic, oxblood, titian, peach  
mahogany, coral, rust, rose pink?

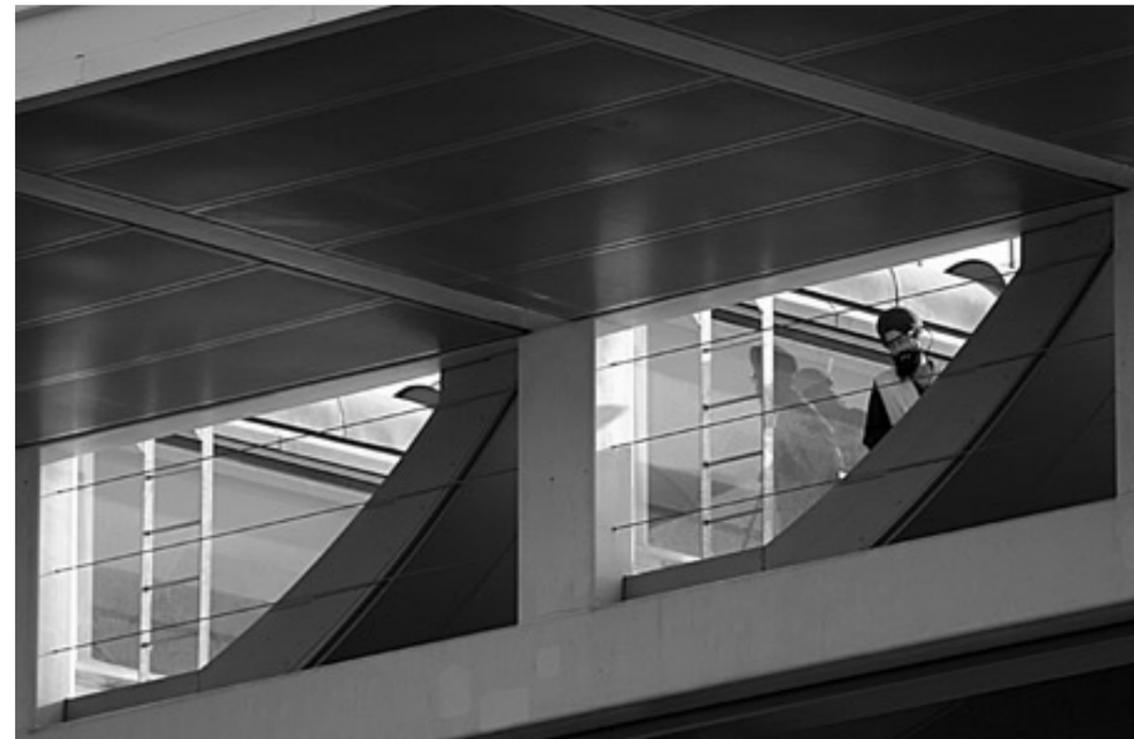
Bulldozed into dust.

*Angela Inglis*

Gasholder with PowerPoint 1997 *Angela Inglis*



Old with the New, October 2004 *Angela Inglis*



Mr Sikh *Angela Inglis*



Bill Bridge, May 2000 *Angela Inglis*



Peter Herbert



Peter Herbert



Peter Herbert



Peter Herbert

## Harrow Group Show Christopher Morris

The Gayton Library in Harrow has exhibited the work of the Harrow group of London Independent Photographers. It is a good exhibition space where the work, which varies from large colour prints to tiny, intimate books, is all well lit and displayed. The choice of venue is a good one, guaranteed to find an audience of all ages, many of whom may never visit a gallery.

Alison Williams has made small, monochrome, truly abstract images. These are two dimensional yet suggestive of sweeping landscapes, frozen moments that also suggest motion. Pictures of the mind, open to interpretation; these are pictures where every viewer may find their own world. In a medium that is haunted by its association with reality, this abstraction frees it from facsimile. I struggled to find something of the photographer in there; the images' very abstraction seemed to be hiding the artist. It was as though Williams was endeavouring to purge her images of anything remotely personal as well as representational. In such she has achieved very pure, if rather cold, images.

Most of Brigid Keenan's pictures were seascapes or landscapes – superficially a traditional approach, but these prints are characterised by a slight softness of focus and in some cases pixilation. It is curious how these apparent flaws change the nature of the image – perfection would trivialise them into picture postcards, but as they are, they become removed from that. Perhaps not quite enough, though: the photographer needs to be bolder; it would be easy to dismiss this as poor technique. Her two monochrome prints of windows, with their hint of alienation, suggest that she has something else to say, something more personal and potentially more interesting.

Anne Crabbe's motion-blurred and brown-toned prints are carefully crafted to suggest dreams or half-forgotten memories. The figures who inhabit her world are often dressed in an old style, their relationships suggesting the ebullience of childhood and the insecurities of youth. These pictures boldly risk sentimentality, but transcend it by virtue of an indefinable sense of threat. It is the unknown future. This subtle darkness makes the work both powerfully evocative and deeply unsettling.

John Rhodes has looked closely at the wetland vegetation of Sutherland. He has produced large, finely detailed colour prints. It is a pleasure to see good quality colour prints when there is so much second-rate digital printing around. The photographer's genuine appreciation of the visual beauty to be found in the simple vegetation at his feet is infectious.

Batool Showghi has made a number of photographic pieces that explore her feelings and memories of her life and family in Iran. Many of these are multimedia works, combining fabric, calligraphy and painting. A train of thought that began with ideas about the position of the female in Iranian society, her multiple layers of clothing and her subordinate role have evolved into the concepts of layers of memory and the



Batool Showghi

protection of these and her family who remain in Iran: folded cards based upon Iranian ID documents, boxes with sewn packets of family portraits like those which traditionally hold sacred texts and, most disturbingly, an old book. This last is a family heirloom, a volume of highly regarded poetry, which the photographer has cut to reveal layers of family images protected by a network of threads. A complex piece made all the more disturbing by the calculated act of vandalism on a treasured book. "A distillation of me," she says.

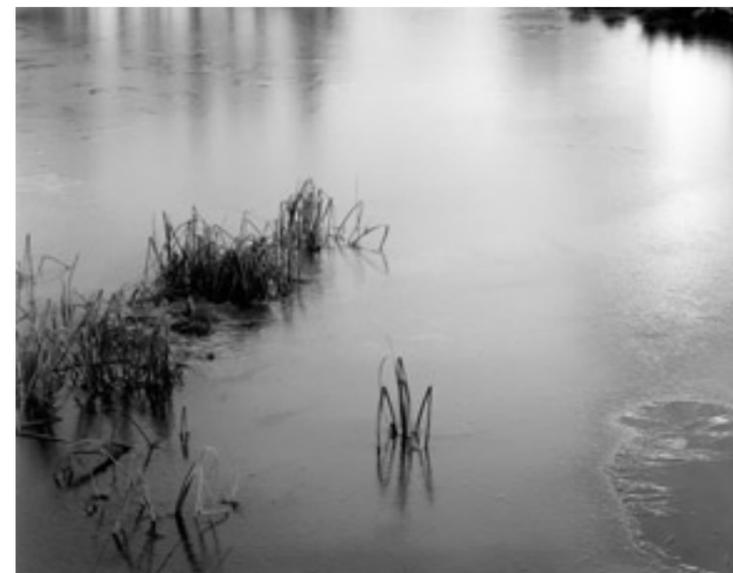
The greatest diversity, and evidence of a fertile imagination, was evident in the work of Helen Griffiths Brown. She presents several projects, including large colour prints of fragments of tents and pinhole photographs. These large images seem fragmentary, just samples of larger bodies of work; what was more interesting, and all the more intriguing being locked away in a glass cabinet, were the small books representing previous exhibitions. One of these was described to me by the photographer as "red onions wrapped in bandages ... leaking their colour". That I really would have liked to see.

It is refreshing to see work from a group of photographers who are so clearly enthused about what they are producing and are each pursuing their own ideas

and approaches to what they want to present. A diversity of styles, ranging from Rhodes' representational images to Williams' highly abstract forms. Not surprisingly in a small group who meet regularly to discuss their ideas, some themes arise in several photographers' work. Ideas about memory and layers (of meaning, of memories), overt in Crabbe's and Showghi's pieces, also seem to be present in Keenan's windows and Williams' abstracts. But then these are concepts that are a part of photography itself; intrinsic to the medium. In a world where a multitude of photographers seem to be determined to sterilise their pictures of anything that might engage the intellect or provoke a moment's doubt, this exhibition is an example of what can be achieved when photographs are seen as more than mere "eye candy".

## Scene in the Mind Gordon Raisin

This exhibition was most impressive in its quality and the individualities expressed, so that I thoroughly enjoyed my visit. It was a good venue in some ways, but it was disappointing to see so many people walk straight past without looking. The actual position in the exhibition of each artist's work was unusually important. Few seemed



John Rhodes



Alison Williams

to notice John Rhodes' prints, so clearly welcoming on the entrance side, and few walked behind the front screens to see what was behind, so it was not too surprising therefore that Brigid Keenan and Anne Crabbe were mentioned most.

The large, impressive colour pictures by John Rhodes of close up nature, some on the screen backs, were excellently selected delights at Ferrywood, Sutherland. 'Morning on the Water' struck me as particularly successful in organisation and tonal subtleties. Brigid Keenan's smaller prints of beautiful Ireland continued the colour beauty theme with larger views. They were well selected and crafted, as with "The Sound".

They made me want to go there again. Next along, Anne Crabbe showed her quite different vision: memorable, ethereal, almost trance-like sepia prints reducing reality by the use of unsharp motion, as in 'The Swing' and 'Girls Dancing'. I felt her portraits were very successful, but with a different feeling to them. As with other artists, a fine series.

Helen Griffiths' works were not helped by reflections, in particular probably her best pinhole, 'Clapham Station'. On the other hand, response to her Tent series depended on one's feelings about colour; it was an individual matter. Her little books were attractive and made one want to open and peruse them. This was true also of Batool Showghi's gorgeous culture-rich collections in the showcases, below her frames of colour patterns. I admired Alison Williams' 'Early Stages' of what can be done after firing the shutter, but that wording called out for showing some later stages.

This was an excellent and inspiring show and a great credit to all taking part. It was not just the quality of the prints but the quality and range of individual visions so well expressed that impressed. All the artists had something worthwhile to say, and said it clearly, to their great credit. The librarians told me, without knowing who I was, how much they admired the show. It was well done Harrow.

## LIP Workshops: Time to Experiment *Nancye Gault*

In the week of writing this, the new program for the LIP workshops has just come out. It was a very pleasant surprise to receive it, knowing that Janet Hall, our programme organiser and one of the original founders of London Independent Photography, has been fighting a serious battle with cancer for many months. I know she works hard to choose inspirational photographic teachers and artists to lead the workshops, and to book accessible venues. It would not be surprising if the task of organising the calendar of events would have been rather daunting at this time, so the arrival of the programme is encouraging evidence of her indomitable spirit.

When I first joined LIP, not that long ago, I used to read about the workshops and wonder if I should try one. At the time, I was still going to evening classes in photography and felt an initial reluctance to take the plunge. However, photography with no feedback is a fairly lonely occupation and I eventually plucked up the courage, first, to go to a meeting as an observer, and then, to take my work along. The meeting was very informal and after the initial talk, those who wanted to were encouraged to put their work out on tables, giving us all the chance to look at each



Brian Keene

other's pictures. What struck me was the diversity of approach to photography as a medium. Here was work, despite its variety, concentrating not on single unrelated pictures but on coherent inter-related images revealing the ideas and interests of different individuals.

It was most enlightening to discover a like-minded group of people all committed to photography as a medium of expression and not just as a way of making eye-catching pictures following the traditional rules of club photography. So much more stimulating not to be able to read a photograph at the first glance, but to be given the chance to contemplate a more subjective interpretation. The feedback too, was helpful, coming from photographers with a wide spectrum of backgrounds contributing ideas on ways to move forward.

Sufficiently encouraged, I tried a weekend workshop led by Thomas Joshua Cooper, who proved to be a charismatic and articulate teacher and artist. He began by showing and discussing his own photography, before turning his attention to the appraisal of work that various participants had brought along. From then on the arrival of the LIP Events program has been the herald of many anticipated opportunities to learn about fine art printing, alternative processes, book making, publishing and even the exploration of identity. The digital imaging workshops Janet had organised with Tim Daly and Adrian Davies have been particularly good value. The workshops are always in small groups, giving participants a chance to relate to each other and to get to know other members of LIP.

Although I had never attempted pinhole photography, I've been sufficiently intrigued by work I have seen by Alan Mynett to want to sign up immediately for his pinhole camera workshop earlier this year in June. What an opportunity to return to basics and discover a 'new' way of approaching photography by



Nancye Gault

exploring its very roots. Alan's work, which he acknowledges is influenced by that of Ralph Gibson, is original and enigmatic, as you can see for yourself by exploring his website ([www.mynett.org.uk](http://www.mynett.org.uk)). His workshop was in the best tradition of LIP, starting with a well put together presentation on 'A Brief History of the Pinhole'. (Did you know that first credits go to Abu Ali al-Hasan ibn al-Haitham, who experimented with the original camera obscura and wrote a book on optics in the 10th century!)

Having discussed the basics of pinhole cameras and shown us images by various artists, including some of his own, Alan demonstrated how any container that could be made light tight could be made into a pinhole camera. Most intriguing was the tiniest, made from a 35mm film canister. For predictable exposure times, he explained to us the formulae and techniques required to make and measure the size of the pinhole itself, before setting us to work on making our own pinhole cameras from mailing tubes he provided. Under his instructions, each person succeeded in making a working pinhole camera, with the size of the pinhole accurately measured to obtain an f number, using a projection onto a screen. Having worked out exposure factors and loaded our cameras with printing paper (to allow greater latitude for exposure than film), we had the rest of the afternoon to experiment on producing our own images, a few of which are included here.

## The Photographers' Gallery Bookshop Choice

*Laura Noble presents the pick of recently published books.*

### Roaming - Todd Hido

£50/£45 LIP members

This book, beautifully produced by Nazraeli, is Hido's third offering. We are invited to roam across the landscape with Hido, often with a view through a windscreen. The scenes are occasionally blurred due to spots of rain on the glass, and enable us to step back from the landscape and consider the location of the photographer.

Hido has compiled this book in such a way that the telegraph poles and wires that punctuate the landscape seem to be leading you towards an anonymous hotel, which is the final image in the book. The visual strangeness of the surrounding wilderness remains seductive through its anonymity. Hido's signature of eerie light that alters from the half-light



of dawn and dusk to unnatural illuminations in the dark keeps the mood sombre and fascinating. The interior of the car is omitted but ever present and acts as a safety filter, keeping away the wilderness outside. His other two books are out of print, so I strongly recommend that you buy this one quickly, before it sells out too.

### Sleeping by The Mississippi - Alex Soth

£28/£25.20 LIP members

Every one of the 46 large format images in this book is a joy to look at. Soth's Mississippi brings forth similarities to William Eggleston's work, and his portraiture to that of Joel Sternfeld. However, Soth's approach is a sensitive record of this photographic road trip, with a less glaring colour aesthetic than that of Eggleston, delving far beyond the surface.

Soth's photographs feel like moments, not stills. There is an absorption and respect of his subject, which results in an incredibly detailed 'closeness' that comes with looking deeply. An art teacher told me, "Don't draw onto the paper, draw into the paper." Soth has done this with his camera, to magnificent effect.

At the end of the book, selected notes on the photographs deliver fascinating additional insights. This is a concise approach to an area full of memories, dreams and longings whereby Soth has reacted to rather than been driven by the initial location. The resulting colour appears chalky yet striking, due not to clever darkroom techniques but the natural light of the area. Surrounded by such exquisite colour, it is hard not to be seduced, as Soth himself has.



### The Fat Baby - Eugène Richards

Price £59.95/£53.95 LIP members

The Fat Baby consists of fifteen photo stories taken and narrated by Eugene Richards. Combining this extraordinary documentary photographer's vision with his thoughts and observations gives this book a great depth and literary style. You are taken into worlds near and far to catch a glimpse of people's lives moving and changing with circumstances often beyond their control.

Richards' empathy with his subjects is touching. He spent five years as a social worker and reporter, which understandably aids his approach to photography immensely. The trust his subjects have in him is evident through their seemingly oblivious behaviour, which is often quite disturbing. He puts himself into quite volatile circumstances as well as observing alternative ways of life.

However, his photographs are never judgmental. This is Richards' strength. The work, coupled with his narrative, compels us to look deeper into his subjects and be affected by their lives. He is in my opinion one of the greatest living photojournalists and what better way to learn from him than enjoy this well considered fascinating book.



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)

## Thoughts about Images *Edward Bowman*

### The Bedroom

John Berger, describing a figure in a Bonnard painting, talked about the figure as being 'simultaneously an absence and a presence', being 'potentially everywhere except specifically near'. The idea of an absence and a presence came to me when photographing this room. This is a bedroom belonging to an elderly widow. When she married in the late 1930s she and her husband bought a bedroom suite. The furniture is made of birdseye mahogany, a very light wood not used today, and designed in the then-fashionable Art Deco style. Lamps, tables and other artefacts around the room are also from that period.

I believe that the only things left of the past are such artefacts. In a sense this work is a kind of archaeological investigation.

The photographs are much influenced by Eugene Atget, whose photographs of Paris interiors impressed me greatly. Walter Benjamin described Atget's Paris as being 'the scene of a crime'. The images I have made for this project are investigative in nature; they hint, even suggest, the presence of people in the image space even though they are not depicted. This collage is constructed as if making a series of glances around the room; staring hard and searching for a past that is lost and lives that are gone. Freud believed that the ancients lived on through the artefacts they left behind.

A bedside lamp looks like a man leaning over the bed. Above the lamp is a blank area of wall. I felt as if I could hear muffled voices and faint music through the wall. This image of the room was raised off the picture plane, casting a shadow onto documents and images of that another life. A delicate tracery, a stately pavane. It is as if I had been listening to something barely heard through a wall, indecipherable and not of the present time.

The collage fills the space behind the wall with old documents and photographs of the tragic story of a person caught up in terrible events.



Edward Bowman



Edward Bowman

### Brighton

I am exceedingly fond of this rather louche city.

It is alive and slightly vulgar, except in Hove, which is far more gentrified and Victorian in character – it's a class thing.

A delicious time warp.

We recently spent a weekend there. Brighton revealed itself to me through its weather. I was inspired to philosophise.

The accompanying images were made in Brighton (the Hove end, of course). Here we see the British determined to have a delicious holiday, and to take the full and most enjoyable benefits of a genuine cancer-free fog bath.



Edward Bowman



Edward Bowman

### Tuscany

I looked at the Signorelli frescoes in the Benedictine Abbey of Monte Olivieto Maggiore. I photographed a small section of one of them because it reminded me of the surrounding landscape. I then visited Pienza, which is a town entirely planned in the Renaissance.

As I stood looking across the valley below the town, I noticed a high rock face. I decided to make a fantastical landscape from these observations. The fresco element had to be part of that landscape because its constituents also came from the Tuscan earth. Earth and sky are therefore united.



Edward Bowman



Edward Bowman

### Mexico City

We spent just one day in Mexico City. What struck me most was how Mexico's ancient past seemed to be present like a wraith enveloping every building, every artefact, even the faces of its people.

We gazed at the murals of Rivera, Orozco and Siqueiros in the National Palace of Fine Arts. They reinforced my impression that the powerful murals of its artists possessed a direct way of seeing deep within them. A vision that connects to all images and artefacts in the Museum of Antiquities.

I felt that in some way I too must make this connection with this distant past. In my short stay I sensed a mood of underlying disquiet everywhere.



Edward Bowman

# The city as a playground The London bike messengers' community

*Elisabeth Blanchet*

In February 2004, the couriers' community was hit by a tragic news: one of them, Sebastian Lukomski, 27, died in a traffic accident whilst working. Everyday, hundreds of bike-messengers are taking over the streets of London, using the city as a playground. Speed, risk but also freedom makes their job different. Combining sport, work and play explains why being a courier seduces lots of students, artists but also graduates, from different backgrounds and nationalities. Male and female couriers are characterised by a specific urban style and life with a very strong sense of community, which goes far beyond the usual working hours.

There are about 400 cycle couriers working every day in the streets of London, mainly in the City and in



Elisabeth Blanchet

the West End. On Friday nights, some of them gather at the Duke of York in Clerkenwell, to stop for a pint, talk about the week and go on with night races, called alley cats, or to party at a friend's place.

I started taking pictures of the couriers in September 2003. I read about the London couriers in a piece about the European Cycle Messenger Championships which had taken place in London in 2003. I was amazed and attracted by the sense of community which seemed to exist among them. I first chose

to focus on female couriers, as I had also to write a piece about the project for a women's magazine in France. I ended up taking pictures of the whole community. A few weeks before Sebastian died, there was a big couriers' party called the Rollapoloosa. I took a lot of pictures there and a few of Sebastian.

My couriers pictures were exhibited at the Duke of York last May and the exhibition was dedicated to Sebastian. Another major event for the couriers'



Elisabeth Blanchet



Elisabeth Blanchet

community, the European Cycle Messenger Championships which took place last summer in Warsaw, was also dedicated to Sebastian.

After Sebastian's death, The London Bicycle Messenger Association, which was formed in February 2003 to 'give a voice to London's most visible cycling group' wrote to Mayor Ken Livingstone demanding a ban on heavy goods vehicles in the city during the daytime. More about the HGV Campaign is on [www.londonmessengers.org](http://www.londonmessengers.org).

*About Luna.*  
Luna is an association of European photographers we created in June 2003. We are seven independent photographers, Four are based in Belgium, one in Germany and two in the UK. All of our photography is focusing on social issues. Last September, Luna had a stand in Perpignan, at Visa Pour l'image, the international festival of photojournalism. Our website is [www.lunaphotos.com](http://www.lunaphotos.com)



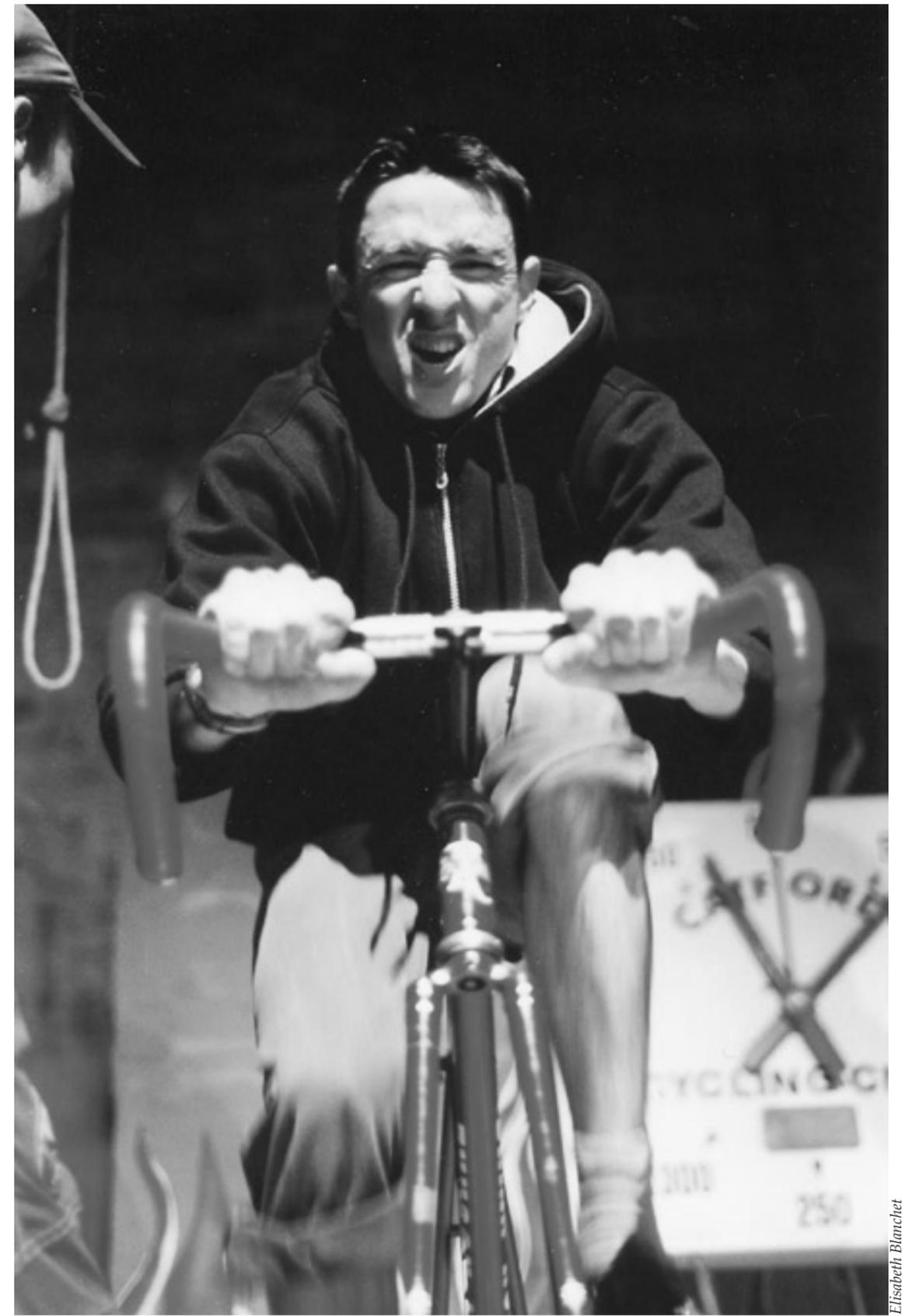
Elisabeth Blanchet



Elisabeth Blanchet



Elisabeth Blanchet



Elisabeth Blanchet

## Rues de Paris: a review of Lucy O'Meara's recent exhibition by Kieran Carr

An exhibition featuring iconic images of the world's most romantic city, Paris, was recently on show at a little-known gallery in Ladbroke Grove. The exhibition, entitled Rues de Paris, was the creation of Shepherd's Bush based photographer Lucy O'Meara. Taken during a week's holiday in September 2003, the 37 photographs ranged from traditional images of the Eiffel Tower and the Sacre Coeur to snapshots of everyday life in cafes, markets and public parks. As well as a wide variety of colour shots, the exhibition featured a series of black and white photos evoking the sense of private lives lived in public places.

The number of black and white photos taken of a city as colourful as Paris is interesting. Lucy explained: "Sometimes colour can be a distraction, whereas black and white can bring out the personality



Lucy O'Meara

of a subject much more." This is certainly true in the case of a group of elderly men and women staring intently at a game of chess in a park, and a solitary grandmother gazing beyond an empty pram. Here, O'Meara's lens pares away the anonymity of the human subject and confers on the observer a license to enter, but not intrude, into their world.

A solitary red rose hanging limply on the iron railing of a church is a poignant reminder of the transient nature of life. The unobtrusive presence of the rose provides a neat parallel with the exhibition's location: the 19th century Dissenters Gallery nestling

in a corner of one of London's oldest cemeteries. The exhibition succeeded in capturing the passion, solemnity and reverence of its subjects in a way which endorses one of the many important roles of the photographer as one who bears witness to everything from the extraordinary and sublime to the mundane.

A night-time shot of the Eiffel Tower is anything but mundane. This steel sentinel, sparkling and glinting like a diamond-encrusted rocket, looks ready to launch itself and inflame the night sky. Strolling through this Parisian panorama ignited a passion for all things French!



Lucy O'Meara

## Photo Events

**ANDREW MUMMERY**  
63 Compton St, EC1V 0BN  
To October 30  
**New Photographic and Video Work: Ori Gersht**  
Tu-Sa 11.00 - 18.00  
020 7251 6265

**DOMO BAAL CONTEMPORARY ART**  
3 John Street, WC1N 2ES  
To November 16  
**Daniel Gustav Cramer**  
Fr Sa 12.00-19.00 and by appointment  
020 7242 9604  
www.dombaal.com

**FRITH STREET GALLERY**  
59-60 Frith Street, W1D 3JJ  
To November 6  
**Tacita Dean**  
Tu-Fri 10.00 - 18.00  
www.frithstreetgallery.com

**the.gallery@oxo**  
Oxo Tower Wharf, SE1 9PH  
To October 24  
**Mexico Through the Lens**  
20 years of political, social and historical change (1983 - 2003)  
Daily 11.00-18.00  
020 7401 3610



**GOETHE INSTITUTUE**  
50 Princes Gate, SW7  
To November 20  
**Strange Fruit: Valentin Wormbs**  
M - Sa 11.00-18.00  
020 7596 4000  
www.goethe.de/london

**HACKELBURY FINE ART**  
4 Launceston Place, W8 5RL  
To October 31  
**Harry Callahan**  
First one person show. Fames for portraits of his wife Eleanor and extraordinary landscapes.  
From Nov 6 to Dec 20  
**Berenice Abbott**  
Classic New York images. Abbott, who assisted Man Ray and pioneered the work of Eugene

Atget, created her own vision of the New York skyline.  
Tu-Sa 10.00-17.00  
020 7937 8688



Harry Callahan

**HAUNCH OF VENISON**  
6 Haunch of Venison Yard off Brook Street, W1K 5ES  
To 26 October  
**Point of no return**  
**Thomas Joshua Cooper**  
Phone for opening times  
020 7495 5050

**HOOPERS GALLERY**  
15 Clerkenwell Close, EC1R 0AA  
From Oct 22 to Nov 26  
**John Blakemore: Early Landscapes**  
020 7490 3908

**MICHAEL HOPPEN PHOTOGRAPHY**  
3 Jubilee Place, SW3 3TD  
To October 31  
**Sirens: David Parker**  
Tu-Sa 12.00-18.00  
020 7352 3649  
www.michaelhoppen-photo.com

**NATIONAL PORTRAIT GALLERY**  
St Martins Place, WC2  
**Porter Gallery**  
From 17 Nov to 20 Feb 2005  
**Schweppes Photographic Portrait Prize 2004**  
**Bookshop Gallery**  
to 16 January 2005  
**Norman Parkinson: Portraits in Fashion**  
Sa Su M Tu W 10.00-18.00  
Th Fr 10.00-21.00  
020 7306 0055  
www.npg.org.uk

**PHOTOFUSION**  
17a Electric Lane SW9 8LA  
To November 13  
**Physical Sites**  
**Nigel Green, Naglaa Walker**  
From 19 Nov to 15 Jan 2005

**Stephen Vaughan**  
**Opened Landscape: Lindow, Tollund, Grauballe**  
Stephen Vaughan's project is primarily concerned with the layering of time within the landscape. With qualities of stillness, silence and clarity, his photographs resonate with connections to archaeology, history, memory and myth.  
Th-Fr 10.00 - 18.00  
We 10.00 - 20.00. Sa 11.00 - 18.00  
020 7738 5774  
www.photofusion.org



Dungeness B, Turbine Hall, 2002 Nigel Green

**PENNY SCHOOL GALLERY**  
Kingston College, 55 Richmond Road, Kingston upon Thames  
From October 13 to December 11  
**Eadweard Muybridge: Moving on**  
Includes items from the huge legacy he left to Kingston Museum as well as featuring Jonathan Shaw and other young artists. (See article in Summer edition of LIP Journal)  
Tu-Fr 11.00 17.00  
Sa 11.00 - 16.00  
020 8939 4601  
www.pennyschoolgallery.net

**THE PHOTOGRAPHERS' GALLERY**  
5 & 8 Great Newport Street, WC2H 7HY  
To November 28  
**Mediterranean: Hashem el Madani**  
Portraits of people in the town of Saida, near Beirut, by Madani, who has been working in the same location for fifty years.  
**In Algeria: Pierre Bourdieu**  
Over eighty photographs that depict the symbolic effect of the conflict between the Algerians and French colonialism.  
From 10 Dec to 9 Jan 2005  
**Bettina von Zwehl: Alina**  
12 portraits of young women who are removed of all personal detail and shown against a uniform monochrome background  
M - Sa 11.00-18.00

Su 12.00-18.00  
020 7831 1772  
www.photonet.org.uk

**TATE MODERN**  
Bankside, SE1 9TG

From Oct 28 to Jan 28

**Robert Frank: Storylines**

For more than fifty years, Robert Frank has broken the rules of photography and film making, challenging the boundaries between the still and the moving image. In 1996, he was presented with the Hasselblad Award for his contribution to the development of postwar photography. This exhibition is the first major exploration of his work to take place in the UK.

Su-Th 10.00 - 18.00

F Sa 10.00 - 22.00

020 7887 8000

**THE AOP GALLERY**

Leonard Street, EC2

To October 20

**AOP Open 2004**

Photography fest by the Great and Good

Mo-Fri 9.30 - 18.00

020 7739 6669

**TOM BLAU GALLERY**

21 Queen Elizabeth Street, SE1

To November 12

**Lost and Found - Treasures from the Camera Press Archive**

Lost and Found brings together work from some of the most significant photographers working in the middle of the 20th century. Most of these vintage prints were made between the late 1940s and

the 1970s and were buried in the archive of Camera Press until recently.

Mo-Fri 10.00-18.00

Sa 12.00 - 17.00

020 7940 9171

www.tomblaugallery.com



Marilyn Monroe, 1962 - Laurence Schiller (Tom Blau Gallery)

**WHITE CUBE**

48 Hoxton Square, N1 6PB

From Oct 29 to Dec 4

**New Work: Sam Taylor Wood**

This exhibition is the artist's first solo show in London since 2002 and will include two new series of photographs: *Crying Men* and *Self Portrait Suspended*

Tu-Sa 10.00 - 18.00

020 7930 5373

**IPSE Workshop**

Saturday 20th November

**A Day with Paul Reas**

at the

**Rawson Institute, Bolney**

Paul Reas is a photographer with some 20 years' experience. He studied photography at the renowned School of Documentary Photography, Newport (Gwent), under the tutorship of Daivid Hurn (Magnum), Martin Parr (Magnum), Paul Hill and many others. He graduated in 1984 and worked as an 'independent photographer' (as they use to be known!).

Paul has had numerous exhibitions both nationally and internationally and published two books: *I Can Help*, a critique of 80's consumerism; and *Flogging A Dead Horse*, a look at Britain's heritage culture. He also works on magazine assignments for the Sunday Times Magazine, Time, and The Independent. In 1999, whilst continuing to make his own work, he began working with a commercial agent and has photographed many award-winning advertising campaigns. Paul is one of a small number of photographers who have helped redefine advertising photography by bringing a distinct documentary style to the industry.

Paul has taught photography for a number of years at many of the country's leading courses, including Farnham, Brighton, Newport, LCP, and the Royal College of Art.

The workshop will be about Paul's work and experience overall, but will place particular emphasis on his recent film/installation project about his father's experience in the Second World War, *Portrait Of An Invisible Man*, which was shown for the first time at the Brighton Biennial earlier this year.

Time: 9:30 for 10:00 start, to 5:00

Cost: £20

Don't forget a packed lunch.

For further information contact Jill Staples, tel 01444881891, email jill@ipse.org.uk

**LIP Events**

**Workshops**

(The following events are organised in conjunction with the RPS Contemporary Group)

Saturday 13th November

**A day with Mike Goldwater**

Mike Goldwater is a very experienced and much travelled photojournalist. In the 1970s he ran the Half Moon Gallery, devoted to documentary photography. In 1981 he co-founded Network Photographers.

During his freelance career Mike has done frequent assignments for Time Magazine, Der Spiegel, Newsweek, El Pais and the UK magazine market, with regular cover features in the Independent, Observer, Telegraph, Sunday Times, and Guardian magazines. Since 1994 he has undertaken corporate assignments, working for companies such as Texaco, Coca-Cola, Herbert Smith, Vidal Sassoon, and British Aerospace and annual reports for Standard Chartered Bank, Ericsson and Duracell. Corporate assignments have sent him to Vietnam, China, Indonesia, Thailand, Malaysia, Nigeria, Angola, Ghana and most of the Middle East. Over the years he has had many exhibitions and awards.

Mike has had several books published: *Fighting the Famine*, based on work in Africa, *Promised Lands* after trips to Philippines, Eritrea and Brazil, *Daniel and the Mischief Boy*, a children's photo book set in Eritrea and *Positive Lives*, a Network Photographers project on Aids.

Mike will look at participants' work without guaranteeing that all work can be seen.

Venue: The Camera Club, 16 Bowden Street, London SE11  
Nearest tubes: Kennington, Oval  
Time: 10am - 5.30pm  
Cost: £28 (£25 concessions).  
To book: contact Janet Hall on 020 8847 5989 (tel/fax)

**Evening talk at the Steiner House**

Tuesday 16th November

**An evening with Laura Noble**

Laura Noble, of the Photographer's Gallery bookshop, 8 Great Newport Street, will spend an evening with us talking about books. She will probably bring along a selection of books from the shop and talk to discuss. She is also happy to look at any book dummies or books you may have made.

This promises to be a fascinating evening.

Venue: Rudolf Steiner House, 35 Park Road, NW1

Nearest tube Baker Street

Time: 7pm - 9pm

Cost: £5 (£4 concessions) on the door.

No booking needed.

**Informal Evening Meetings in West London**

Tuesday 26th October

Tuesday 30th November

From 7pm at 29 Lexham Gardens, Kensington, W8 (bottom bell marked Khuri)

Nearest tubes Earl's Court, Gloucester Road,

High Street Kensington

Members are welcome to bring work for print discussion and/or mingle with other members.

**LOCAL GROUPS**

Your local group meets in the home 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.

**South East London**  
Yoke Matze 020 8693 8107

**Harrow**  
Alison Williams 020 8427 0268

**Muswell Hill**  
Quentin Ball 020 8444 5505

**Queens Park**  
Tony Wallis 020 8960 1549

**Croydon**  
Sam Tanner 020 8689 8688

**Q Tip**  
**Uniform Mounting**

If one is of the intention of exhibiting work when the opportunity becomes available, it does behove one to consider a uniform size to use for frames /mounting that one is comfortable with. Let us consider the current LIP Exhibition where one could submit 10 mounted prints.

With the same size mounting one gains-

- a. Ease of packaging and transport
- b. Uniform presentation
- c. Storing afterwards in one size portfolio case
- d. With uniform mounting one also has uniform window mounts, which can be used again.

One can see that with this uniform strategy one is saving on space, time and money - my case rests.

### AMERICAN SOUTHWEST TOUR 2005

Death Valley, Bryce Canyon, The Wave, Antelope Canyon  
March 2005, date TBC

A chance not to be missed. We start with 5 days in Death Valley, time enough for the Sand Dunes at dawn, Dantes View, Zabriskie Point and explore its awesome bleak landscape. Then over to Utah for Bryce Canyon and a sunset and sunrise over the "hoodoos" with some probable snow cover. Following this we travel the backroad to Page Arizona for a 5 night stay. From here we hike Coyotte Buttes and The Wave, and alternate days we spend in the Slots of Antelope Canyon. Leaving we head across the South Rim of the Grand Canyon (maybe stunning light, maybe awful light), and on to Williams where we join Route 66 for our return back to Las Vegas.

Photographers of all abilities are invited. Overall cost, including flights, transfers, all lodging (14 nights) and ground transport, approximately £1250. Don't miss this one, a spectacular feast of desert scenery!

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

### YM Photography Courses Centre on the Hill

Courses available

The Camera  
Black & White Printing  
Digital Photography & Photoshop  
Fine Art Printing  
Liquid Light & Lith Printing  
Portrait & Architectural Photography  
Weekend & Evening courses  
Private Tuition

for details, contact us on  
020 8314 4715 or 07957 652650  
or email

[yoke@yokematzephotography.com](mailto:yoke@yokematzephotography.com)  
YM Photography, London SE26 4BS

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 very good condition. £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@btpenworld.com](mailto:steven.bloch@btpenworld.com)

Lenny Jordan, 020 8960 8995,  
email: [lenny@lennyjordan.com](mailto:lenny@lennyjordan.com).

**100+ photography books** for sale, from early 1900 to present. Mostly covering 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,

## 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.

## Members' Exhibitions



### RIVER

Photographs by Tony Wallis  
and quiltart by Margaret Cooter

31 October to 28 November

11am - 5pm Saturday and Sunday,  
other times by arrangement

Preview Sunday 31 October, 3 - 7pm

**Dissenters Gallery, Ladbroke Grove**

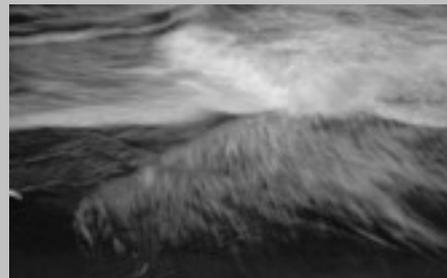
2 min walk north of Sainsburys, Ladbroke Grove

Tube: Ladbroke Grove or Kensal Green

Buses: 18, 23, 52, 70, 295, 316

Parking available

Phone 020 8960 1549 or email [twallis1@btinternet.com](mailto:twallis1@btinternet.com)  
for more information



A selection of photographs from  
previously shown exhibition entitled  
*Elements*, a series of seascapes and  
landscapes by **Lucy O'Meara**

Masbro Centre  
87 Masbro Road  
London  
W14 OLR

From 30th November to 31 December

Open Mon - Fri 10.00am - 9.00pm

Tel 0207 605 0800 for more information