

for LONDON INDEPENDENT PHOTOGRAPHY

FLIP

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Future/Past



Editor's Note

Welcome to Future/Past, the 50th edition of fLIP in its current form. The idea behind the theme was not so much to elicit a literal translation but to unleash imagination and creativity by forcing two words together, separated by a hint to the present.

We asked readers to interpret the big issues over the life of the magazine and to look forward and depict the future. The images received spoke unequivocally to notions of time and memory and concerns about climate change. At least one image from each submission is published in the following pages and curated with reference to the main themes which emerged rather than their literal meanings.

I am delighted that James Welling accepted our invitation to give an interview for this edition. It is presented on page 18 together with a selection of his unique images. James is an internationally renowned American artist and photographer. He teaches at Princeton University and works with a wide variety of media including dance, poetry, painting and sculpture. His innovative methods and fusion of media create thought provoking multi-layered abstract works which can be ambiguous, vibrant, beautiful and evocative.

This is a bumper edition. We have an article from Mieke Douglas on her personal journey towards developing a photographic style; a review by Colleen Rowe Harvey of *Strange Familiars*, the Central Satellite Group's first physical exhibition since the easing of lockdown; and a piece from Frankie McAllister that tells the inside story about how the Ealing Satellite Group pulled off an ambitious idea for an outdoor exhibition which led to a five-storey Police Station being covered in huge photographs, appropriately titled UNLOCKED.

Looking forward, fLIP would like to focus more on how members create substantive bodies of works. We are particularly interested in the ideas and process that are used to create works with strong convictions and themes and the inspirations and influences behind them. Get in touch and let us know what you think. We would love to hear from you.

Enjoy fLIP 50, keep safe.

Arun Misra



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UNLOCKED looking back, looking forward

Frankie McAllister

The Ealing LIP group have pulled off a truly spectacular and audacious feat. They have covered the front five storeys of Ealing Police Station with 35 giant photographs in a public exhibition called UNLOCKED. The exhibiting group of 14 photographers were led by a multi talented project group comprising of Jonny Baker, Frankie McAllister, Sean McDonnell and Edmond Terakopian. Between them they negotiated with the Police, secured sponsorships from Fuji Film UK, Gogar Services, Clarion Futures and also crowd funding. Sticking the images to the Police Station windows required the hiring of a large cherry picker. A venture of this scale requires serious planning, team work and courage because inevitably there will be bumps and shocks along the way which eventually resulted in a fabulous display. Do check out the QR code at the end which will take you straight to the on-line gallery.

Where we started

After the experience of lockdown and months of meeting on zoom, the prospect of a 'live' exhibition was an almost symbolic goal to work towards, something optimistic and positive to help re-engage with our satellite group and to re-energise everyone. A small sub-group of us started meeting (on zoom) to work out what we could do. That turned into a year of meetings, occasionally feverish activity and a lesson in communication, community, and division of labour.

Ideas – the easy part

We met to bounce around ideas but there were constraints – no one knew where we'd be in a few months' time or what the restrictions would be, so what to do? The first idea was to display images in shop windows, and that developed into a lovely idea to have a live Christmas advent calendar,



but nothing really stuck – lots of great ideas but either the project didn't grab us, or the timing didn't work. It was also difficult to have confidence in anything 'live' happening or to shake off an instinctive post-lockdown caution, so we turned to 'lockdown proof' outdoor options, hoardings, billboards, parks, office buildings etc. It needed to be something a bit different to celebrate our emergence from dark days, and a project to inspire everyone. Using the police station as a location came up in one of those zoom conversations, a 'what if' half joke half fantasy, but the idea took hold - it seemed very audacious but the thought of mounting a show of that scale across the front of such a large prominent building really captivated us. It sparked off lots of suggestions and jokes about how to do it and what to call it, until we finally settled on 'UNLOCKED'. It appealed to our sense of humour and covered all the bases.

What we learned

We learned that trying to engage with a large public body (like the police) is one of the hardest parts of any public art venture like this. Such organisations aren't geared to dealing with strange off-the-wall enquiries from the public, so finding the right people to contact and going through the various hoops proved to be one of the toughest parts of the project. You have no control and you can't push too hard, so it was several months before we finally got the go-ahead to use the building.

We learned that the venue you choose creates its own practical constraints too. It was quickly apparent that the only way to install images over 5 floors would be via cherry picker or abseilers, and that the prints would have to be on weather-proof vinyl, so it was going to be both difficult and expensive.

When we got the initial quotes and the costs became apparent, we realised the second big problem with public display projects! Money! How on earth were we going to raise that sort of money?

Fundraising - a learning curve

We were lucky enough to have a variety of skill sets within our small team. One of us is a photojournalist with good contacts; he very quickly managed to

obtain sponsorship from a film company and that was sufficient for the printing element. It was also a much-needed confidence boost that other people could take this project seriously and that it might actually be possible to raise the rest of the money. We set about making funding applications through the council and local organisations who offer grants. Some of the grants were conditional on community benefit so we also had to consider how we might be able to fulfil that criterion using the medium of photography and the skills available within the group. This exercise became a really positive by-product of the project and something useful for any satellite group to think about as a means of local engagement.

Contributors and images

The brief to our member contributors had been very loose. We kept things general to avoid adding to anyone's stress as everyone had their own personal experience of lockdown and its aftermath. We wanted the exhibition to be part of a healing and re-bonding process, so it had to feel accessible and welcoming. The theme was simply to submit everyday images from personal experience of either lockdown or the recovery, focussing on the incidental. The result was 125 images from 14 photographers.

Curating and Production, the exciting part

125 images create a big pool - we'd asked for so many to have plenty of choice because we knew it would be tricky to curate the selection. Viewing the pictures from a distance imposed specific criteria – they needed to have strong graphic imagery and good colour and they needed to balance out visually across the whole grid. We quickly whittled down the 125 to a long list of 69, reduced further to 65 by the police (who rejected 4 on grounds of their showing illegal activity!) Then our subgroup met in person for the first time in months to formally curate the remaining 65 images, which we printed out for selection. It felt incredibly positive to meet 'live' after so long and to have a proper discussion about actual physical prints, laid out in front of us like a giant game of patience. A symbolic stage perhaps as by then we knew it was going to go ahead, it was real.



The Stressful Part

Prior to that, trying to juggle police, fundraising, publicity, and keeping things on course, was an exercise in faith and hope. It goes with the territory of this type of project that you often don't know until very late in the day if you're going to be able to fund it at all. We'd had to commit to various steps along the way at risk (publishing our venue for example, incurring festival fees) and then one large grant application was rejected rather unexpectedly quite late in the day. It was just at the point we started to lose hope, that it all fell into place. We received a very generous sponsorship from one of our group member's clients, and then one of the grant applications came through too so, suddenly it was all go, and we had to jump very quickly from fundraising and worrying into the production and marketing phase.

We prepared image files, working alongside our printer who was also a group member. That was no small job either, dealing with 35 prints at 1.5 metres wide and no margin for error! And to ensure that each photographer's images were identifiable, we made an online gallery showing each picture together with captions and the photographer's details. A QR code printed large on our huge exhibition banner was scannable even from a distance, taking passers-by straight into the gallery. This remains live.

Publicity

There was quite a bit of marketing too, both local and more general, including a really comprehensive article in Amateur Photographer online which we were all very excited about, and another great write-up in 'Professional Photographer Magazine



all images:
Edmond Terakopian

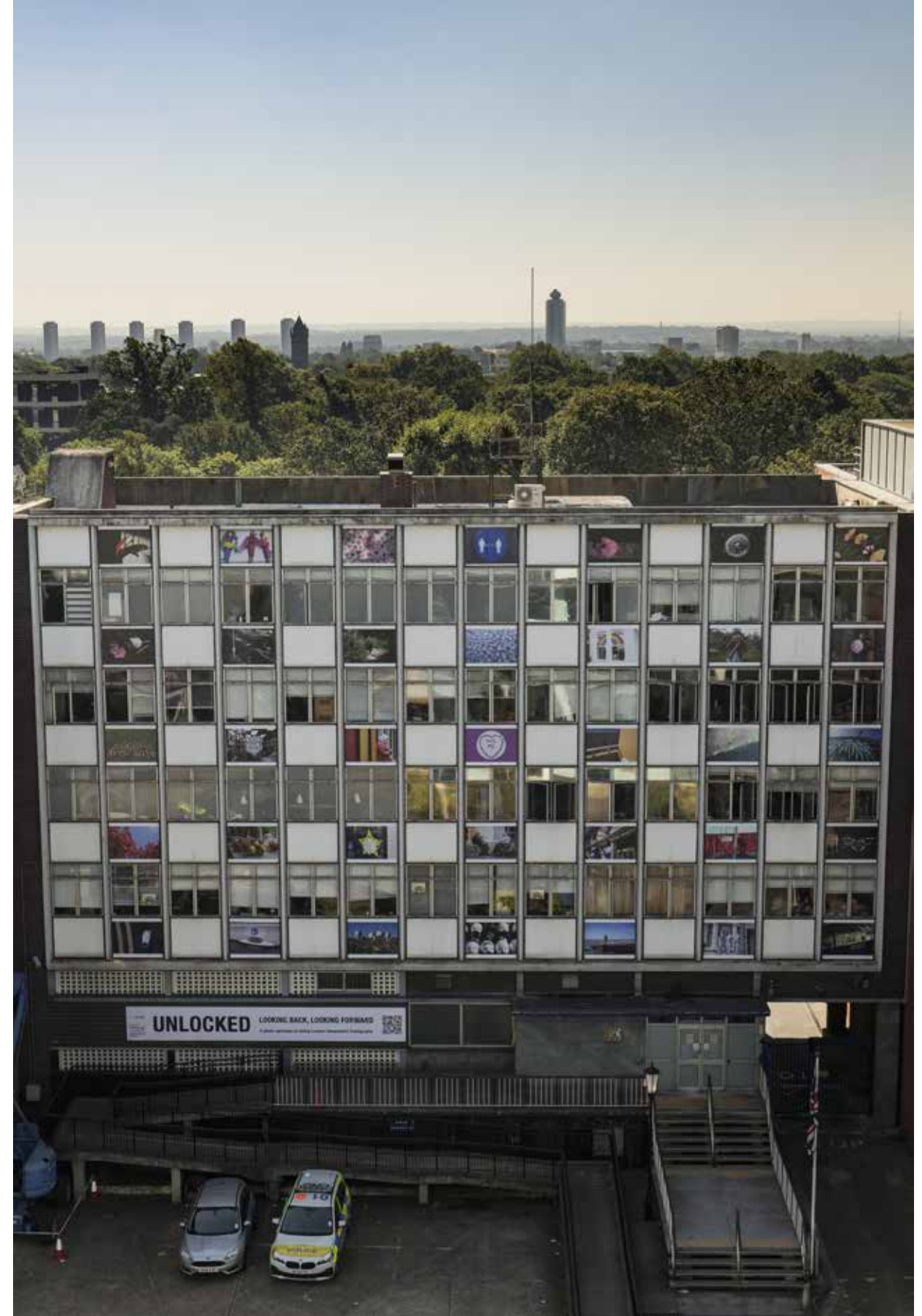
as well as other bits and pieces – interviews with community organisations, inclusion in BEAT (Borough of Ealing Art Trail) an Instagram campaign and Facebook posts which all the group helped to share.

And now

The exhibition is still up, the police are happy to let it continue into 2022, so it will be running for the foreseeable future and it gives us a focal point from which to launch other initiatives or develop our community workshops. It sets a precedent for what we might be able to achieve in the future and, whilst it's not possible to assess how many people might have viewed a public display like this, we know it must be many many times more than would normally see an indoor show. It also has a

claim to fame (we believe) as the tallest outdoor public exhibition in London.

So, it started as a way for our group to reconnect - I think it fulfilled that purpose and in addition, has developed into something bigger and more positive; a way for us to connect with our community and to maintain a live public art installation for the indefinite future. It sets a precedent which we hope will help us (both ELIP and other groups) with future public art projects, for everyone's benefit.





Mieke Douglas

Developing a photographic style

Mieke Douglas talks to fLIP

Mieke Douglas is an accomplished photographer. She has a distinctive photographic style, her work is critically acclaimed and she is the recipient of several prestigious awards. Mieke, an LIP member, gave a talk to LIP's 2021 AGM on developing a personal style. We invited her to discuss her journey and delve deeper into how she developed her unique style.

When did you first become aware of your photographic style?

I started my photographic journey late in life, after careers in Law, business and raising a family. When I had some time to pursue my love of photography more seriously, one of the first things I did was attend a lecture on the importance of 'finding your unique photographic style' to becoming a successful photographer.

It made me think a lot about issues like: What kind of photographer am I? What am I trying to say? What is my style? Am I lifestyle, portrait, reportage? High Key, Low Key?

I agonised over these issues in the following months, trying to force myself into one of these categories. But fortunately, I was also just enjoying playing with this new creative outlet, taking lots of pictures and immersing myself in the world of art - and it sort of grew organically.

After a while, people started saying things to me like: 'Your images are very moody' or 'oh that photo is your style' or 'I could tell that image on Instagram was yours as soon as I saw it' - were they commenting on my 'style'.

'Really?' I thought, 'I have a style?' I honestly had not even noticed. It was only when I had a look myself at my Instagram feed, could I see it. There was something there. It had just happened. I had been shooting various themes, mostly horses, waves, flowers and a bit of street, but it had percolated its way through them all. I could see a thread. This was a bit of an epiphany for me.

Do you think having a photographic style is important?

I suppose it depends on what you want out of photography. If you hope to have any commercial success, then yes. If your work is just like everyone else's, then the only way to distinguish yourself and get the business is by lowering your price - not the best way forward.

On the other hand, getting too hung up on pursuing a distinctive style can hinder creativity and risk-taking and actually have the opposite effect. In term of creative fulfilment, I think it's a personal and constantly changing balance.

What would you say to photographers wanting to find their own style?

Well, this is only my experience, but for what it's worth...I would suggest that 1) Just keep shooting, 2) Photograph what is available to you and 3) Photograph what you love.

Can you expand on this?

For me, the first and most important step towards finding my style was to just get out there and take as many photographs as possible. We all have busy lives. If you only have 30 mins free, that's fine, go out and just shoot for 30 minutes. If you can't leave the house, shoot around the house, maybe set up some still life images. Shoot what's around you.

To begin with, the only time I had to shoot was during my weekly morning walks to my



all images: Mieke Douglas

Photography class and then an intense few months flying back and forth to Toronto, to see my dying mother. I tried to stay on UK time, so my life wouldn't be too disrupted when I got back, so would wake up 2 am Toronto time, go to the gym, find the 24 hr Starbucks and go out and shoot until the sun came up. These are some of the images I was making at this time.

I think this was a pivotal time for my photography. I was all alone, for hours at a time, in the dark. It was a bit scary; all my senses were heightened. I became intensely focused. It was a personally emotional period. It was probably also the most time I had ever spent shooting and I think this was really the start of my journey towards developing my own vision as a photographer. In hindsight, I can see a style developing or mood. Or something

What has 'to shoot what is available' meant for you?

I have learned that it's important to shoot things I can come back to, again and again. Then I'm not afraid to experiment, take some risks and make mistakes. I can always come back and try again next time.

Probably my first photographic subjects, after my children, were horses. I love horses and I hope that comes through in my images. But a big reason they have worked for me is purely access. My daughter used to take a riding lesson early every Saturday morning, when the light was nice and low and lovely. I usually brought my camera to take pictures of her.

But when she became a teenager, she wouldn't let me point the lens anywhere near her, so I moved on to the ponies. I started walking around and chatting and patting them and started snapping. I probably only had 10 or 15 minutes with them each week before the lesson started or my daughter

began to die of embarrassment, and I would have to stop.

Sometimes a bit of time pressure is good to focus the mind.

Here I learned, by trial and error to begin with. Horses were not an easy first subject. They are fast-moving, unpredictable and these were in dark horse boxes.

My first images were underexposed and blurry. But during the week I would have thought about it and perhaps the next week I may have tried a faster shutter speed to stop the blur, but then the images were too dark. And so on.

But slowly I learned what worked and what didn't. Which settings would create which effect? Which colour horses suited which techniques? Which horse boxes might have a stray ray of light at that time of the morning? And then it became interesting.

I learned their individual characters; who might stay still and who moved quickly and unpredictably; who might try to bite or kick.

If I couldn't get the entire horse in frame, because it was in its box, I experimented with conveying what I wanted to say, with parts of them - curving lines of the musculature and textures of the hides, illuminated by the occasional ray of light.



This allowed me to move beyond the technical and really find my voice and create something unique to me.

These images have grown into a few ongoing bodies of work, one of which I was lucky enough to have gained some recognition for, early in my photographic career. This was great because it gave me some confidence and emboldened me to keep experimenting and exploring new things, in my own way.

Mastery of a few basic parameters coupled with subjects that one is drawn to can be helpful in finding a voice. What is that voice once you see it emerging and do you like it?

Not everyone will like your work. Most people may not like your work. Photograph what you love. Make what you love. Show what you love.



How important is mastery of technical skills?

Technical skills are important. I embrace photographic technology and digital post-production wholeheartedly and have spent countless hours learning about it. But technical skill alone does not make a powerful image. In my opinion.

The great photographers like Henri Cartier-Bresson, Julia Margaret Cameron, Robert Capa, Robert Doisneau etc... didn't spend their weekends in Photoshop or a fortune on the latest gear. They knew where to point their cameras.

For this, I think it's important to seek out visually inspiring information that enriches the mind - not just quick tips that make you better straight away - but things that help you develop a slowly expanding view of the world, so you know where to point your camera - at a more specific view.

This is where we find our individual voices. And where it gets fun!

Don McCullin, one of the best British Photojournalists once said, "Photography isn't about seeing, it's about feeling. If I don't have some kind of feeling for what I'm shooting, how can I expect the person who looks at it to feel anything?"

That really resonates with me.

Are there any particularly strong or distinct styles that you are attracted to?

My work is probably more influenced by the world of art than photography. I don't purport to know that much about art - I don't. But what I have been exposed to definitely influenced my work and my ideas about what is beautiful or visually pleasing.

I grew up in Canada but used to spend my summers visiting relatives in Europe and was lucky enough to see a lot of paintings by the Old Dutch Masters. I was constantly being dragged around galleries and museums like Rijksmuseum. I can't even remember most of them, but some of it has stuck with me, as you may see in these floral images.



all images: Mieke Douglas

I get overexcited early every Spring when the first tulips appear after a long grey winter and tend to binge shoot them for a week or two - and then I am over it, until the same happens next year.

I have tried countless different ways of lighting them, but I always come back to a similar style - I just prefer the way it looks. I suppose it's what I have seen at an impressionable early age defining what I think is beautiful.

How do you deal with emotional pressure?

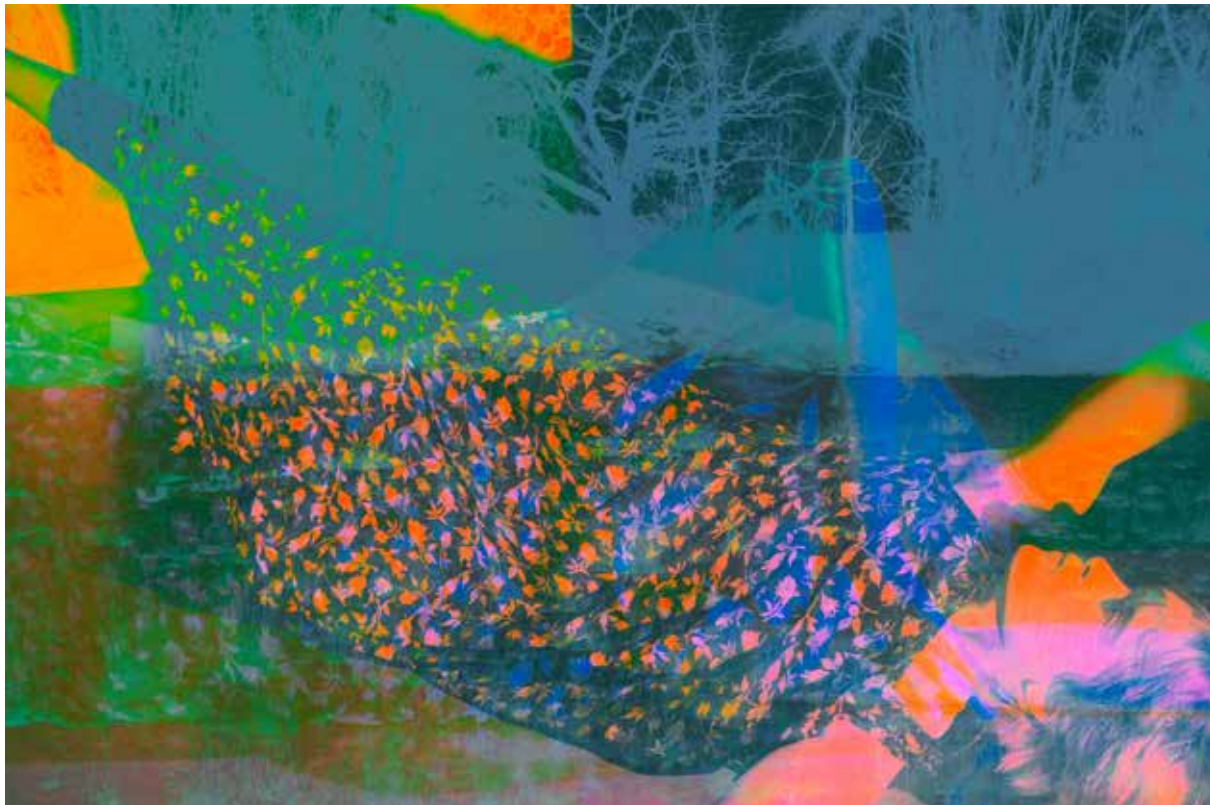
I have learned not to put myself under too much pressure. Not to go out to take an award-winning image; or to do anything in photography with a view to be taken seriously. So I would say it is important to be kind to yourself. Let it happen slowly, organically.

I remember a quote from Charles Bukowski [the German-American poet] - Find what you love and let it kill you.

Editor's note: The full text of this conversation will be published in a special edition of fLIP INSIGHTS early in 2022. Additional content will cover networking, use of social media and tips for getting the most out of portfolio reviews.

James Welling

Arun Misra interviews



James Welling, an American photographer based in New York City, currently teaches at Princeton University. His international reputation for experimentation and innovation spans a 40 year career. James has received numerous recognitions and awards and his works are held in over 50 private and public collections spanning America and Europe. His inquisitive approach, innovative styles and vast array of works display a glorious fusion of photography, art, sculpture, dance and poetry and speak to something inside all of us – awe, fascination and a yearning for joy.

Metamorphosis a 35-year survey and his first solo exhibition in Greater China was on display at David Zwirner Gallery in Hong Kong this past spring. The show included works from five bodies of work including *Flowers*, 2004-2017. So I was truly delighted when speaking to him a few months ago that he agreed to give an interview for fLIP magazine. Here is what he said.



left:
Welling Studio Floor,
Venice, CA 1973-4

right:
from *Choreograph*, 2014-20
both © James Welling

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

James Welling My great uncle was an amateur photographer. My dad and uncle inherited his Speed Graphic kit and for many years that was the family camera. Dad used it with a roll film back. I never had any interest in learning how to use the camera, but I do remember the smell of the inside of the case, velvet and leather. When I was at college, they consigned the camera to a secondhand store in town. Thirty years later I bought my own Speed Graphic and used it constantly in the early 1990's.

As a teenager I owned books on Cartier-Bresson and Robert Capa that I bought at the Museum of Modern Art bookstore. I read Edward Weston's Daybooks when I was 16, as much for his sex life as for his thoughts on photography. At that age I was a watercolourist, and my heroes were John Marin (1870-1953) and Andrew Wyeth (1917-2009). Marin was a good friend of the photographer Alfred Stieglitz, and I encountered Stieglitz's work, and

the photographs of his friend Paul Strand, in Marin catalogues. In a 1970 monograph on Andrew Wyeth, I saw my first Walker Evans photograph as a comparison image between Wyeth and Evans. When I went to art school my freshman drawing professor passed around a book on Atget. Why he did that I have no idea, but I remember being struck by Atget's photographs.

AM *What happened next - I think you got drawn to sculpture quite early on?*

JW In my sophomore year I made impermanent sculptures and I documented them with a Kodak Instamatic camera. Using an Instamatic permitted me to see how the camera added its own vocabulary to documentation. When I went out to California Institute of the Arts (Cal Arts) out west in my junior year, I brought my Instamatic. If I needed a better camera to make video stills, I borrowed a Nikon from the school or, later, I used my girlfriend's Pentax. In John Baldessari's class at Cal Arts it seemed that there was always a camera being passed around for anyone to use. A

friend taught me the rudiments of black and white printing and I made a dozen or so 8x10 prints that I still have. Out of this ragtag sequence of cameras I made some early photo pieces.

All the while I was making these occasional photographs at Cal Arts, I was cutting images out of magazines making proto-appropriation art along with my Cal Arts friend and roommate David Salle. It was as if the magazine and book images we collected enabled us to enter a bizarre half real, half media fabricated image world. Salle, in his 40 year-long painting career has kept a foot in that world of media images. My relationship to those media images was more tangential. I contemplated the cut-out magazine photographs I put on my wall

and thought I might remake them with a camera sometime in the future.

After I graduated from Cal Arts, I alternated between collecting images, drawing, taking photographs and making sculpture. One day as I complained about my lack of direction to Matt Mullican, another Cal Arts friend, he answered, *Why don't you get a view camera and take pictures like Ansel Adams?* This was a strange idea coming from Mullican who, like me, was a hard-core conceptualist. But it made sense at that moment, and it was the encouragement I needed to get serious about photography. Soon after I bought a used 4x5 camera equipped with a 127mm lens and I taught myself how to process and print sheet film.



AM In some of your works you use abstraction for creating images. Your 2014-20 work, *Choreograph*, comes to mind. Can you talk about what made you create this?

JW When I was 19, I saw Merce Cunningham's Dance Company perform in Pittsburgh and the dances blew my mind. I started modern dance classes the next semester and, because I was the only boy in class, I went on stage immediately. I don't think I was a particularly good dancer, I started too late, but I spent the next year immersed in dance. Then, after I transferred to Cal Arts, I had to choose a discipline and I chose art.

In 2009 Cunningham died and a tremendous outpouring of articles about his legacy followed. Reading about Cunningham, who had been so important to me when I was young, brought me back to dance. For a couple of years I tried to imagine a way to work with the art form. In 2014, during one of my classes at University of California Los Angeles (UCLA) where I taught, I noticed that there was a cohort of art students studying dance, just as I had done at their age. I asked them to improvise short movement sequences based on a selection of dance photographs I'd collected over the years, and I photographed them on three consecutive days.

With this reservoir of images I experimented with various approaches for finishing the work. I was making psychedelic images at the same time, and I thought that the dance photographs might work in this psychedelic color space. So I combined intense color with dance and made *Choreograph*.

AM Is there an element of happenstance and serendipity in *Choreograph*?

JW After working with the UCLA students, I sought out professional dance companies and for six years I photographed over two dozen dance troupes and soloists, making from 1-3 works with each company. I say "with each company" but the projects were not collaborations. I photographed dress rehearsals, and then made works from the photographs I'd taken and gave the dancers a print. Serendipitously one of the

first dress rehearsals I photographed was a revival of *Rain Forest*, the dance I first saw Cunningham perform in 1970.

In *Choreograph* I evolved a workflow where I composited images of architecture and landscape imagery with the dance. I created dozens of color alterations on these composites and by turning the alterations on and off, almost at random, I could quickly change the image. It's hard to say if there is any real chance or happenstance in *Choreograph* because in the end, I selected the final image from all the variants.

AM *Choreograph* took about six years to make. How do you see the work now?

JW I'm still amazed by the colors and the image configurations. I finished *Choreograph* in April 2020, right as COVID was shutting down society. That summer as things opened up a bit, Lisa Hostetler, a curator at the Eastman Museum in Rochester, NY mounted a small show of *Choreograph* and the Aperture Foundation produced a beautiful book of photographs. Meridian Printing in Rhode Island printed it and the plates are extraordinary. Because of the pandemic the show and the book disappeared without much notice. I hope everyone who reads this interview will check out the book. I am very happy with it.

AM You have at times referred to the writings of the poet Wallace Stevens who wanted to delay the reading or intelligence of a poem for as long as possible. This is an interesting idea that resonates with Russian Futurist thought of the early 20thC. They experimented with prolonging the difficulty and duration of perception. It seems that many of your works do just this. Can you comment on this aspect of your practice? How do you go about slowing down the recognition of an image?

JW Good question! Why slow down the reading of the work? When I was young and I quoted that line by Stevens, I thought my ideal work of art would be a clear and precise photograph but one that would never resolve itself into a fixed meaning. Initially I did this by working with abstraction. Now every new group of photographs I make looks



from *Choreograph*, 2014-20 © James Welling

completely different from the previous one. I think my audience expects to be surprised when I debut a series. And isn't constant change another form of slowing down the reading of the work?

AM Can you talk about your two projects on antiquity, *Julia Mamaea* and *Cento*?

JW As I worked on *Choreograph*, I became interested in photographing sculptures. I went to the Metropolitan Museum in New York and spent a day photographing torsos and busts from antiquity. When I reviewed the digital files on my computer, one image jumped out at me—a portrait of a third century Roman noblewoman, Julia Mamaea. I was deeply moved by the expression on her face—she seemed so alive! I concocted a photographic emulsion of gelatine, sensitizer and dye and made 240 prints from the same negative

of her face. Because of the vagaries of the printing process I had created, Julia's face changed from happy to sad, thoughtful to active, female to male. I did a small show of the Julias in New York, but it was not installed to adequately showcase her expressions. A year later I hung more Julia prints in Paris in a nice sequence that began to uncover her emotions. I'm hoping to find a venue where I can exhibit the complete 240 images in one room.

After finishing *Julia Mamaea* I began a second project on antiquity, *Cento*. In poetry a "cento" is a collage poem made from fragments of other poems. Many poets from Roman to contemporary writers have used the form. For my "cento" I photographed objects from antiquity that I found in museums and in situ in Greece, Italy and Germany to fashion a poetic approximation of the ancient world. A better way to put it is that I want to



above & right: from *The Earth, the Temple and the Gods* 2018-19
© James Welling

reanimate antiquity. To do this I invented a hybrid colour process that borrows from photolithography and is equal parts oil painting and photography.

Each *Cento* print is imaged on a special lithographic plate using a colour laser printer. I wet the plate and roll a semi-transparent layer of blueish black oil paint over the surface of the print. At this point the plate could be printed on a press but I decided to let the plate stand as my final image. Because I'm using a lithographic plate as my substrate, the oil paint adheres just to the image area, leaving the whites clear. It turns out I'm a very poor lithographer and my plates contain streaks and water marks on the surface. Over time I've come to realize that these imperfections enliven the images.

AM Do you draw inspiration from the way

Abstract Expressionist artists worked creating vibrant and challenging images full of ambiguity and layered meanings?

Strange that you should ask. I just finished a biography of Willem De Kooning. I knew De Kooning's work a bit - I often look at a beautiful 1940's black and white De Kooning painting in the Princeton Art Museum (I teach photography at Princeton) - but what really stood out from the biography was his absolute mastery of paint as a *material*. I read the biography as I was learning how to handle oil paint for *Cento*, a paint I was not familiar with, and I used some of De Kooning's paint recipes in series.

AM A photograph is an unstable representation of its subject and its meaning and



interpretation changes with time and cultural contexts. I think this is something you have been very aware of in your practice. Can you comment?

JW Photographs are marked twice, once by the historical process that makes the photograph - albumen, gelatine silver, c-print, inkjet – and secondly by a cultural time stamp, fashion, history, technology at large. Extreme sensitivity to these two currents is something I picked up from cutting up magazines in the 1970's.

AM *You use colour to create vibrant multilayered images, Flowers for instance. Why is colour important to you?*

JW When I bought my first computer, I began to think about color in a new way. Photoshop in the late 1990's enabled photographers like myself to move away from ideas of color shackled, as it were, by physics, by Newton's color prism. You might say color was liberated when digital printing emerged.

Flowers began in 2006 in an analogue color darkroom with photograms and colored filters. In 2011 I began making *Flowers* digitally and the colors I chose would have been impossible in an analogue print.

But to return to your question, why is color important to me? Working digitally I discovered that color in photography and in all reproductive media is an illusion! Photographic color, both analogue and digital, is produced in channels, red, green, blue for additive color systems or cyan, magenta, yellow for subtractive color systems. Color channels are monochrome images projected virtually through colored filters. A few years ago I remember hearing a well-known photographer muse that black and white photography would soon disappear and all that we'd have would be color images. This, I thought, shows a profound lack of understanding of color and how color is constituted in photography.

AM *You taught a generation of photographers at UCLA. What do you get from teaching?*

JW Almost everything I just said about color

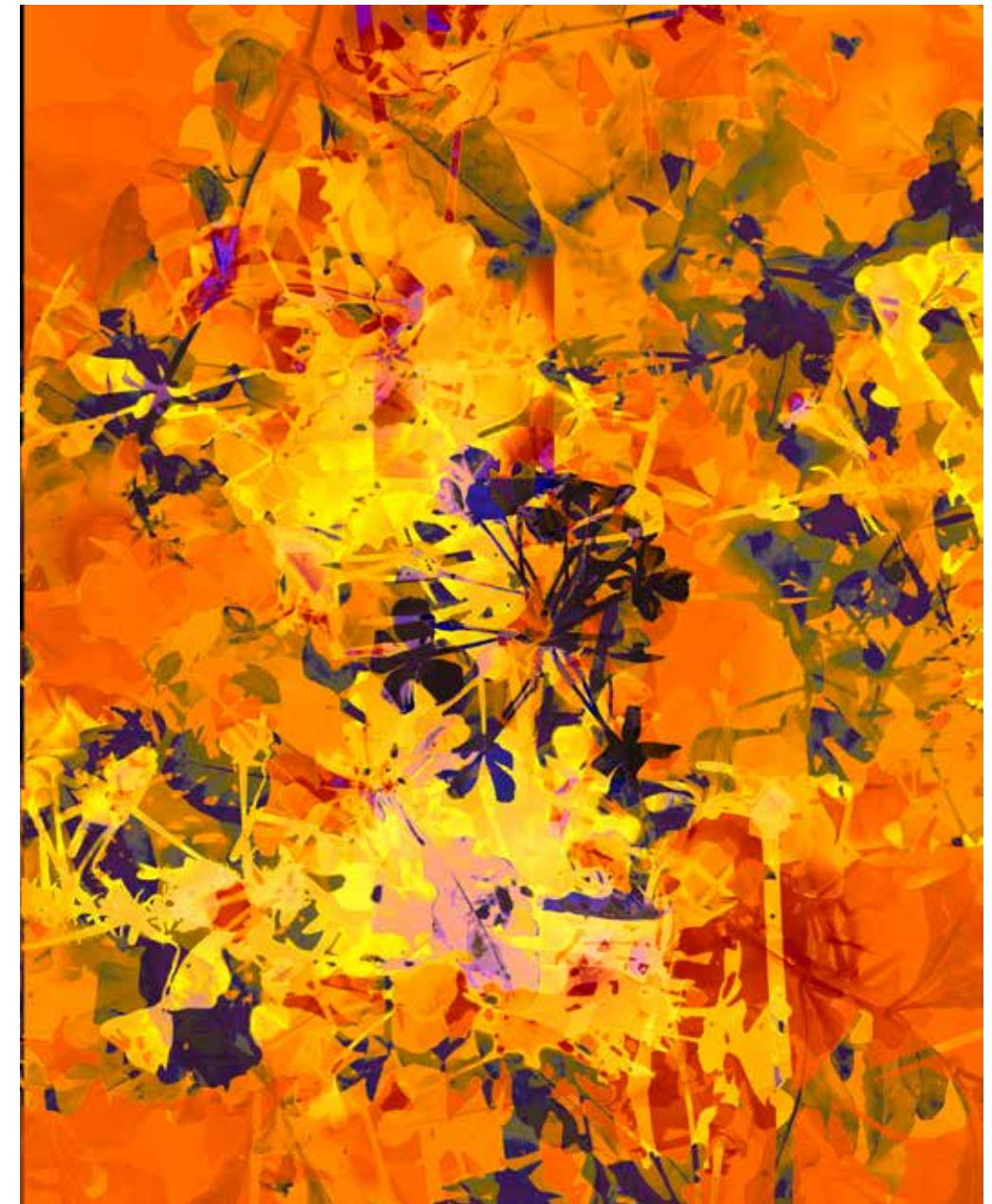
came to from teaching a color class at UCLA where I was for twenty-one years. UCLA is a state school and the range of art students who came to us was simply amazing. When I started teaching at UCLA in 1995, I was 44 years old, and I'd never taught. I learned so much from my UCLA students simply because they were game for anything I brought to them. What is a photograph? How does it function? What can it say? How does it say it? How do you see it? How do you see? What do you see? All sorts of questions that the undergraduate, graduate students and I proposed to each other and worked through. I was fortunate to have dozens of incredible students that I could learn from.

AM *What do you enjoy doing besides photography?*

JW Recently I was talking to a colleague who teaches in the Classics Department at Princeton University. I told her how excited I was reading the *Iliad* and she suggested that I try reading it in Greek. Take a class, that sort of thing. I misinterpreted her to mean, get a dictionary and read Homer yourself. I'm doing right now, reading the *Iliad*, word by painful word using two dictionaries and, when I get stuck, a bilingual edition of the book. Even though it's slow going, the words explode on the page. I'm fascinated by the syntax. It's completely out of order for modern English and the text is powerful because of this. Here is my rough translation of the beginning of the first sentence of the *Iliad*:

*Wrath, sing goddess of Achilles
from Mt Pepion, deadly, take notice,
immense Achaean warrior, pain, sing
for many times, strong souls that Hades
prematurely sent down, warriors, given
to the dogs and birds of prey...*

AM *Your translation is full of simple yet powerful imagery – full of possibilities and challenges. I wonder about the many ways it could be interpreted visually, either through fine arts photography or hybrid process that you use. It has been a fascinating talking to you. Thank you for your generosity in sharing your thoughts and approaches to your wonderful works.*



from *Flowers* 2004-17 © James Welling

Future/Past
... time & memory



*left: Clare Park
right: Anne-Marie Glasheen*



Lizzie: Gamesmaker's trainers - Proud and well worn

top: Debbie Green
bottom: Elizabeth Brown



Len Salem



Contrasting life and work depicted in 1950s and '60s I-Spy books and the modern day equivalents



Toying with the past



*They say if a father has three daughters, then he goes to heaven...
My dad is the youngest of three brothers; he has three daughters, and I am the elder. My
husband is also the youngest of three brothers. At the age of 33 I became a mother and
triplet girls were born. Number 3 became truly magical for me. In it, there is a balance
between past, present and future. There is a miracle when life becomes like an old folktale.*



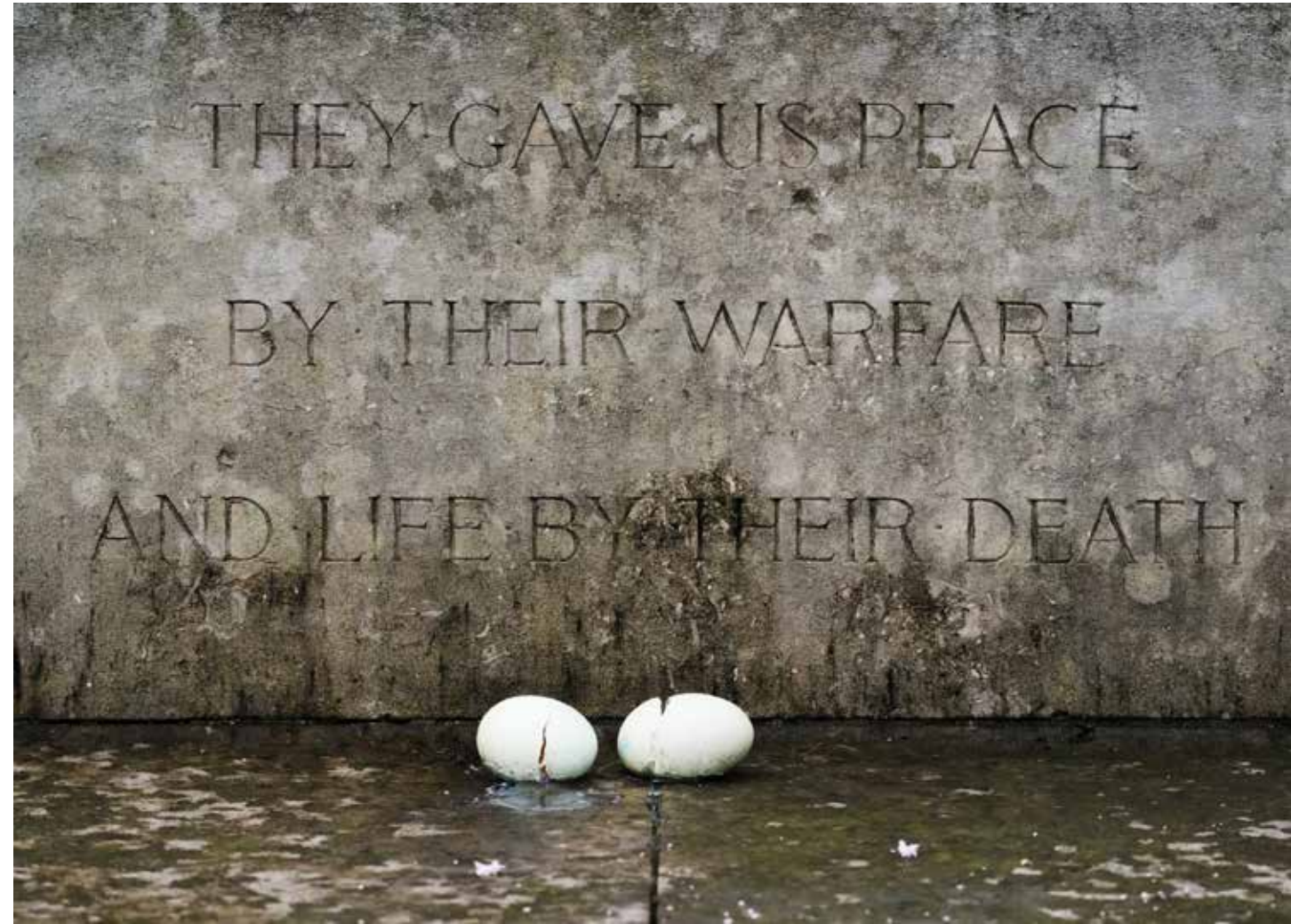
Just as we can see our current self in our child state, we sometimes need to recognize what we will bring to our future, whether gift or burden, and whether we can change future outcomes by awareness.





It's time to make some big decisions.





Future/Past
... covid & lockdown



I took these Polaroid images in the empty classrooms during the summer break when I was in school, preparing for the new year. The empty seats felt like a glimpse into the future.



above: Amanda Eatwell
previous page: Naomi James

Future/Past
... climate & weather



The green face of the past? Or is it the future?



above: Quentin Ball
previous page: Peter Jennings



top: Astrid Schulz
bottom: Robert Royston



Climate change is a very urgent and pressing example of how our past and our future are connected. The situation we are in now is a direct consequence of our actions so far as a species and we are now at a critical point in regard to the choices we make going forward. How will future generations regard our actions?





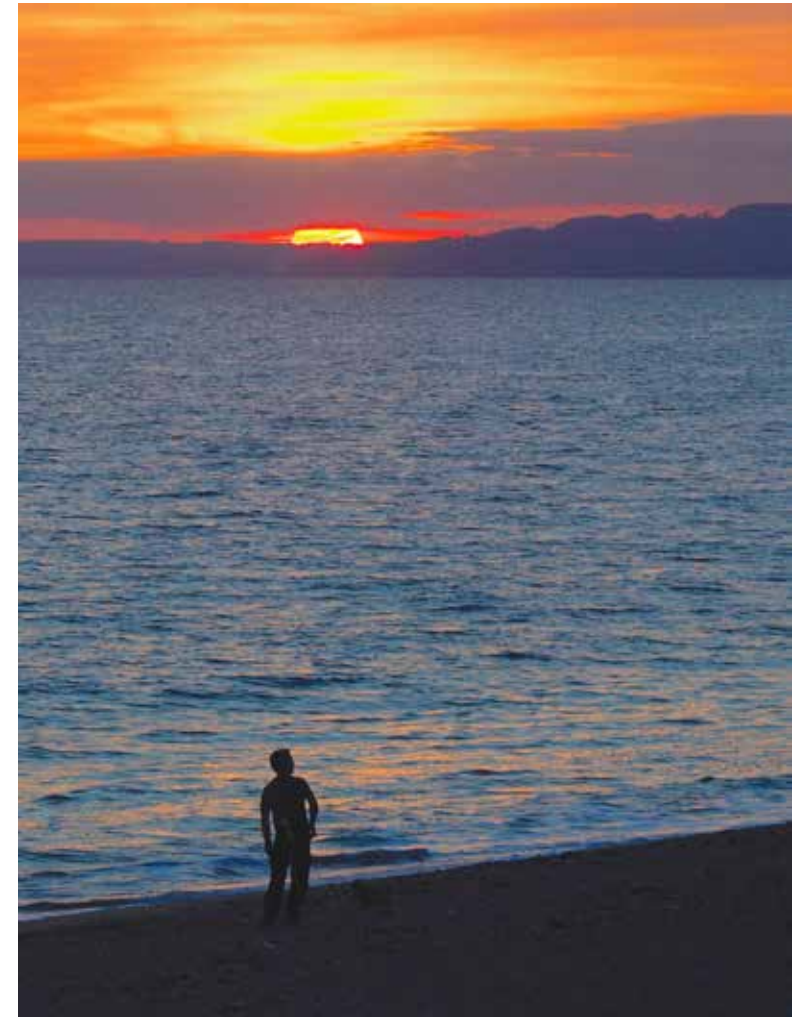
Past and future, for me it's about changes. Our thoughts, feelings, and actions change over time. Who you were a few years ago may differ from who you are today and from who you will be next year. But do you feel you are still the same person?



top: Geoff Tittle
bottom: Edith Templeton



I was seduced by the sci fi edifice, a 70's hotel in Bangkok with the canary yellow portholes and the brilliant blue sky they reflected on clear days.



Sunsets can be cliché'd. But, in troubled times, they can ground us, give some perspective, and maybe an element of hope. Our species must decide whether we take the action needed to be part of the future, or let our own metaphorical sun set, leaving the rest of nature to continue without us.

Central London Group's exhibition "Strange Familiars"

review by: Colleen Rowe Harvey



It felt both strange and familiar to be back at Espacio Gallery after almost 2 years to view the Central London Group's exhibition "Strange Familiars" held 26-31 October 2021. This most fitting theme had been decided for the originally planned annual exhibition in April 2020.

Geoff Titley's *Gardens of London* project welcomes and leads the viewer into a room of vibrant colour and seemingly "random" but conscious inquiry of themes, current topics and personal journeys. Much of the work on the ground floor explores

pattern and repetition, colour and manipulation. Like each of our worlds in 2020 routines began to follow a pattern and many of the artists have found comfort in creating visual stories. Hady Bayoumi's project is a kaleidoscope of colour, giving the viewer a cheerful fantasy of life, using materials and colours to give a painterly effect. Alec Wyllie explores illuminated public spaces to create images emphasising shape and colour. Dorota Boisot plays with self portraiture using familiar objects of bold colour in an unfamiliar setting to "create humour."

As one descends the stairs to the lower ground floor the viewer encounters Ingrid Newton's installation of 18 vintage framed images, layered and manipulated to highlight the similarities across four generations of her matrilineal line, exploring the "issues of identity and belonging, memory and loss and the passage of time." Both Jim Paterson's and Jan Cylwik's projects too capture their time of mourning. The process of photographing familiar items of his recently lost wife, Lynda, gave Jim time to reflect, a "strangely cathartic" process. Having lost two close friends just before Lockdown, Jan questioned and explored his emotions through image-making in London's "Magnificent Seven" cemeteries.

Frankie McAllister's abstract layerings of urban and nature images in *Distorted Realities* create



images by:

Chris Burrows, Frankie McAllister,
Steve Jones and Dorota Boisot

powerful pieces of work open to re-interpretation. Hugh Look's video installation weaves together the "Strange" and the "Familiar" with "Distortion." Although the music and images periodically sync, Hugh has kept the viewer at a distance as there is no immediate association of the discarded and the landscape in which they lie.

Galleries have often been a source of inspiration for artists of every genre and this exhibition is no exception. Robin Barr's double exposure images enhance the "perceptual experience" of exhibition visitors viewing the work of Bridget Riley. Steve Jones combines the solarisation of film images with digital technology to enhance the contrast of the work from images shot in a gallery space.

Steve says of Curator Jenny Nash that she was hands on, working with each artist. This hands on approach is seen in the final presentation of the images and installations throughout the exhibition. Prior to accepting the role as curator Jenny stated to the artists that she has three rules: no foamboard, nothing perspex and all artist statements in the





third person. This was an unusual curatorial assignment for her, coming onboard in 2021 with some parameters already in place as many of the artists had their projects and images prepared for the original spring 2020 date. With each artist she had a zoom one to one. With the hanging of the show she “tried to separate what was strange and what was familiar.”

With the framing of the images Jenny worked closely with each photographer to highlight the material as well as expand the narrative. An example of this is Eve Milner’s project, *Landscapes in the Dark*. Eve “turns the camera on herself” and goes against the narrative that women “have a sell by date.” Presenting the images within a box frame creates the sense of depth as well as emphasising how women are usually portrayed, generally “boxed in” with a sell by date.

The annual show of the Central Group allows members to test the waters. Héloïse Bergman often exhibits new and previously unseen work in the Central show. *Head in the Sand* is a new series of work created around the theme of femicide. She examines the disposability of women. Feet that “are usually clothed” are on show, they are exposed, “helpless in an idyllic setting.” Héloïse has found that as a member of the Central Group the artist’s work is positively critiqued, the conversation is

images by:
Chris Burrows, Frankie McAllister,
Steve Jones and Dorota Boisot



and unique angles and distances discovering new details after “prolonged observation.” Finally, Rashida Mangera cleverly creates a diorama of her dining room, isolated and framed enclosing familiar objects; each of these objects then photographed and hung behind the diorama in a series of wall hangings.

Familiar themes have been explored in unique and contemporary ways in this group exhibition. The group has explored both resilience and light through the use of colour and repetition as well creating work probing many critical issues facing us all. It is both strange and familiar. It is good to be back.

“meaty” and valuable, allowing participating artists to constructively evaluate their work, to continue their research and for the work to evolve through dialogue.

Questioning the viewer is present in a number of the works. Light and reflection, both introspective and contemplative, have been explored and created. Edith Templeton has focused on the “transience of nature” “making the viewer see the beauty and strangeness of the natural world in a blade of grass.” Astrid Zweynert has created a “visual mediation” combining word and image.

The use of reflection through glass has been examined in both Chris Burrows’s and Eric Boscia’s work. Eric plays with the idea of proximity and reality. He explores the cityscapes through the use of reflections on building windows questioning the viewer, what is outside, what is in? A public bus window is Chris’s tool to capture abstract scenes, making the familiar unfamiliar.

Three further artists exhibited here explore and question familiar everyday settings. Heather Martin asks the viewer what is “the meaning of home” in her images of window reflections in the most urban of settings, west London, while Austin Guest explores mainly urban and suburban scenes at different times of the day and at varying





Anne-Marie Glasheen
During the pandemic, Anne-Marie has created (and continues to do so) numerous haiga – combinations of haiku and images.
This is from a recent foggy walk.



“My father’s much loved 1939 Remington Typewriter” 2014

Rashida Mangera
Part of an exhibition linking three generations and three countries.



'I grew mango trees in our Nairobi home.' My J Ba said to me, 'You will never see the fruits.' London seemed out of reach. We took her to where the Queen lives and where there are little houses.

Bunshri Chandaria's book, *Silent Voice*, reveals her mother-in-law's Alzheimer's world.

**No frog, no splash
An ancient calm hovers over the pond.
Bulrushes mount the guard
Holding out against the reeds and the grasses.
Reflections of branches trail ink on the water
Writing out the tale of the unending moment.**

Edith Templeton, *The Old Pond, After Basho*



Photo & Text Satellite Group Sabes Sugunasabesan

Presented here are one photo and text from each member which demonstrate their interests and approach to photo and text.

In May 2019 the Photo & Text Group formed to explore how photo and text can enhance one another. The experience and meaning that text and image together give is different from what they offer individually.

Members have combined photographs with their own and found poems, their own texts, captions, newspaper cuttings and street signs. As a group our interests are diverse. Therefore the themes we explored have ranged from nature, environment, urban and street, loss, travel, memory and history. We also have presentations experimenting with sound both spoken and sounds from natural and lived environments.

This is a small and mutually supportive group. We learn together. We are responsive to the individual creative needs of the members. Members have presented work at all stages of development, including initial ideas and completed books. Members have come with photographs and texts to think how they can hold together in books. So we have talked about placement of text, fonts and page formats.

We meet via Zoom in the last week of every month. You are welcome to visit to take part or observe. We always welcome new ideas and suggestions.



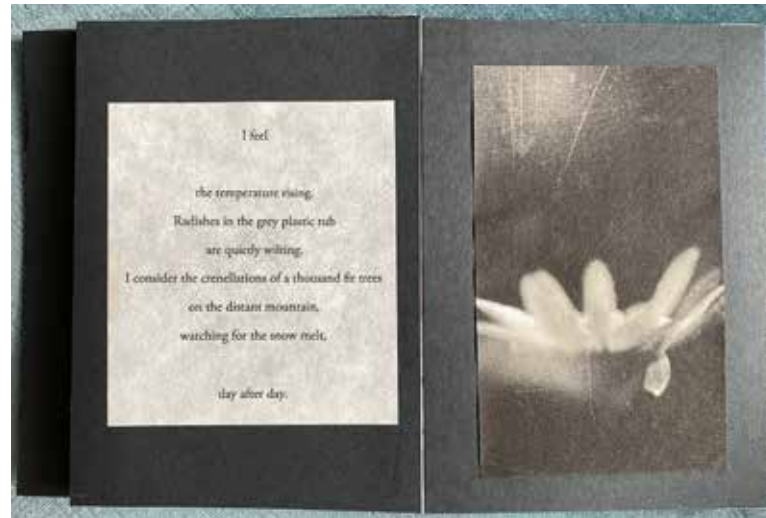
44-26-03N - 110-38-26W - Elevation 8391'
US 89 / 191 / 187 in Yellowstone Park
This view, eastbound and the Atlantic watershed is
from the parking pull-off at the middle of the three (in
Yellowstone NP), west of 'West Thumb'.

Quentin Ball, WY09 -(208-13-17)



This image is part of an audiovisual presentation of
images accompanied by my reading an Arabic poem
titled Autumn Leaves by the Lebanese/American
poet Mikha'il Na'ima. It reflects the beauty, trials and
tribulations of aging, dying and afterlife in tree leaves
mirroring our own lives.

Hady Bayoumi



I hear
the hum of worker bees
a leaf blower being wielded endlessly,
an open fridge door beeping,
the neighbour's dog yapping,
a fractious child across the way
screaming.
A quarantine soundscape.
'Talk in a low tone;
this will help you stay calmer.'

Caroline Fraser, Excerpt from
Pink Flamingos and Feral Crows



The wine stops where?

*Searching for shopfronts which
provide for further dialogue, Steve Gross*



Bridgetown, Barbados - Nov. 2, 1816
TWO Dollars Reward will be given for apprehending and lodging
in the Cage two Negro Women Slaves...

H WOOLFORD, Sen.

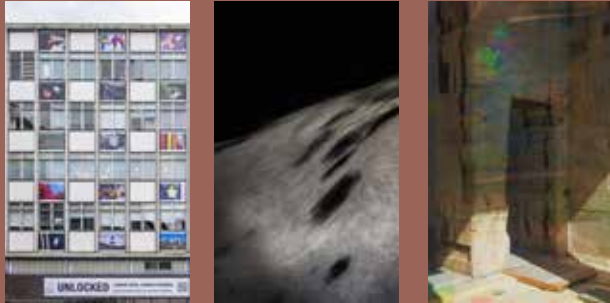
Mal Woolford, from *No Relation*



I'll make a house with paper.
It will be gentle and delicate.
My house will stand as long as I want.
I will sit outside and speak to the winds
And the birds.
If by chance the storm or earthquake
Tear it apart
I'll build a new house with paper.

Sabes Sugunasabesan, *House with paper*

Contributors



Frankie McAllister is a London based photographer from Northern Ireland. Her practice sits on the fringes between fine art landscape and documentary photography, with a particular interest in altered landscapes and the influence of man on nature, most recently including constructed landscapes and abstracted realities.
www.frankiemcallister.com

Mieke Douglas is a Dutch and Canadian Fine Art Photographer, living in London. She is known for her atmospheric lighting and surreal perspectives. Her work is described as moody with an underlying sense of unease.
www.miekedouglas.com

James Welling is an American photographer and artist. His works highlight the persistent tension in his photographs between abstraction and figuration, as well as his decades-long investigation of colour phenomena. He produces discrete series whose subject matter ranges widely and his works are united by an examination of what might be termed “states of being” produced by photographically derived images and how such states are, in turn, read by the viewer.
<http://jameswelling.net/galleries>

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

Photo & Text Satellite Group

Our thanks to the Photo & Text satellite group for their feature. To find out more about the group, contact Sabes Sugunasebesan: sabesrs@icloud.com .

With thanks also to: Colleen Rowe Harvey for her contribution

Anna Lerner is a London-based photographic artist. Inspired by the everyday, she works intuitively to capture the mood of a location or subject. Playful, inquisitive, and spontaneous in approach, she is drawn to transient moments, overlooked detail, and unexpected juxtapositions.
Instagram: @annalernerphotography

Clare Park explores photographic self-image through the use of symbol and metaphor, having begun developing this work through personal narratives of her own life journey. The body, movement and the collaborative process with her subjects form the foundation to her work.
<https://www.clarepark.com>

Anne-Marie Glasheen is a self-taught photographic artist, and prize-winning poet and literary translator. She prefers black and white photography; but also experiments with colour and photographic layers to create ‘visual poems’; sometimes combining these with words.

Debbie Green My seven year series ‘walks without a dog’ continues with what draws my movement- specialist-eye when travelling by foot or cycle for the most part in the UK and captured with my long lens and Olympus OM2 film camera.
www.debbiegreenmovement.com

Elizabeth Brown is a social photographer, who works collaboratively encouraging people to tell their stories through her images. She completed an MA in Photography at De Montfort University after studying at Cambridge Art School.
www.elizabethhaybrown.com

Len Salem is an amateur photographer and was also LIP’s Treasurer for over 25 years. He tries to make images expressing his feelings about something and more often than not this leads to work produced in a series rather than a single image.

Graham Bridgeman-Clarke would label himself as a street photographer, never happier then with a camera, digital or film, in his hand and a good pair of walking shoes. Love people photography, amusing and surreal images. Life’s too short to be serious.

Nick Blackburn is old and Welsh and was moribund until he started a photography degree that revitalised his work.

Robin Segulem is a retired Chemical Engineer with an enduring love of photography.

Robin Barr takes images that veer towards abstract realism. He creates photographs that both please and intrigue him. These can be geometric patterns that he sees in buildings, or textured and weathered items discarded by the wayside.
www.nogreathurry.com

Elena Sakurova’s main subject of her art is motherhood. The author finds her inspiration in her triplet daughters. She takes everyday life portraits watching her children growing. Her photography is a story about children’s relationship, about sisters’ closeness, about their childhood. In 2021 she made a project about connection between a woman and nature, beauty of female body and motherhood.

Simon Roth is an amateur photographer pursuing his interest in retirement. Living between the UK and the southern Spain, he is interested in exploring life locally by way of portraiture or rural and urban landscape.

Kasia Kowalska’s work is informed by art history and the feminist theory. She is studying for a BA in Photography at London Metropolitan University. She was a finalist in Association of Photographers Student Awards 2021.
Instagram: @kasia_kowalska_photography

Lyndon Baker is a Norfolk based (amateur) photographer, constantly searching for detail seen in natural light, using a variety of media - digital and analogue.

Chris Bellinger is a London based photographer who concentrates on street and candid photography in mono, and making experimental abstracts in colour. Usually works within a square format.
Instagram: @mr.bellinger

Prodeeptha Das is a self taught photographer, drawn to the ability of a photograph to tell a story and be poetic. When the light, colour and geometry all coalesce, the magical realism is reached. He is after that moment of serendipity.
www.prodeeptadas.com

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

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

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

Naomi James is a photographer based in South London who is particularly interested in Polaroid photography and alternative processes.
www.naomi-james.co.uk

Quentin Ball "Ever since that first black and white print of a dragon-fly at the Jordan River, being able to use photographic processes to create 2D works with its gamut of options is still an awesome feeling, as it was almost 50 years ago."
www.quentinball.com

Peter Jennings studied Graphic Design/Photography at Portsmouth College of Art 1966-1969. Subsequently a photographer in media service units 20 years. Exhibited widely including The Photographers Gallery. Chair of LIP 1998 to 2000. Also a musician - music and literature inspire his photography.
pcjennings@blueyonder.co.uk

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

Robert Royston’s interest in photography began when he worked as a journalist in Apartheid South Africa. He’s had an exhibition of street photography at the Bloomsbury Theatre, London. He’s interested in the city’s people and structures.

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

Alan Larsen is a photographer from London. His interest lies mainly in the representation of landscape in its broadest sense, exploring how it reflects mood, feeling, and emotion.
www.alanlarsen.uk

Sally Lyall Grant is a largely self-taught photographer. She is particularly interested in documentary photography and local history. A member of both Central and Shoreditch LIP groups she enjoys working on personal projects e.g. London Demonstrations, The City of Fes and Squatting.

Joanna Furniss interweaves photography with writing, archive research and imagination. Triggered by curiosity, her projects range from exploring what might be hiding behind a battered front door in London to the uncertainty surrounding the future of an East Midlands town.
joannafurniss.com

Marina Tsaregorodtseva is a Fine Art Still life Photographer based in London. Largely self-taught. Her artistic object arrangements intrigue, engage or entertain the viewer. Her works were shown in international group exhibition.
www.mtsaregorodtseva.com

Geoff Titley, in his photography, works with digital tools and processes to capture natural scenes. He considers this abstracted view of nature, this transformational view, as seeing what could become, rather than what is.
www.geofftitley.com

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

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

Edith Templeton is a London based photographer, originally from Scotland. Her work is varied but the sea in all its moods is a recurrent theme and she has a particular interest in natural forms.
Instagram: @etempleton96

Tim George’s primary interests have always been street photography and other genres that capture a moment. He is now also exploring portraiture. Website will be under construction shortly

Paul Morris is a fine artist, and author of *A Toby in the Lane*, a History of London’s East End Markets. In 2015 due to health issues, he has become a passionate street photographer focusing on the underbelly of east London.



Watney Market Underground Car Park - The space has been home/refuge and meeting place for drug dealing, addicts, homeless persons and to the general eroding decay. Unloved and poorly managed.

fLIP Magazine

Current issue



#50 Winter 2021

FUTURE?PAST

Front cover image: Anna Lerner

Back cover image: Anne-Marie Glasheen

Submissions

The theme for the next edition is DREAM/COLOUR

Deadline 4th February 2022

Submissions are welcome online

www.londonphotography.org.uk/magazine/submit

Your feedback

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

Email us at: editors@londonphotography.org.uk

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

Editor:

Arun Misra

editors@londonphotography.org.uk

Deputy Editor:

Steve Jones

deputyeditor@londonphotography.org.uk

Guest Image Selector:

Frankie McAllister

Designer:

Jonathan Taylor

flipdesigner@londonphotography.org.uk

Distribution Manager:

Barry Cole

distribution@londonphotography.org.uk

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

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

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

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

www.londonphotography.org.uk

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