

for LONDON INDEPENDENT PHOTOGRAPHY

FLIP

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Dream/Colour



Editor's Note

Welcome to dream world.

How do you dream? Do you dream in colour or monochrome, does it have a soundtrack and do you talk back to what you see before you? Does Alexa spook you at night when she hears you talking to your dream happenings? In dreaming we are freed from usual realities and the unconscious takes over. For some it is a succession of images, thoughts, emotions, colours and fuzziness all disrupted and disjointed in strange ways. And all too soon this evaporates as we land back in the real world.

So for the theme for this edition we wanted you to loosen up and give us a peek into your dream world.

The images in response to the Dream / Colour theme are interspersed over the following pages and show a myriad of ways the idea is brought to the fore. From the all-seeing Eye, memory, fuzzy fleeting moments long gone by, frozen and deranged time, taking a nap and letting the mind wander, all are there. These are not straightforward visual recalls because the 'windows of projection' disrupts and distorts what we are allowed to see – which are fragments and illusions from the subconscious. Strangely, the idea of dream is also seen in the Interview, the feature article and some of the otherworldly images (P60) presented by members of the Alternative Process Satellite Group formed in early 2020.

The interview (P24) is with Cemre Yeşil Gönenli, an exceptionally talented Turkish photographer and artist living in Istanbul. Her works are widely exhibited and have attracted international acclaim. She is renowned for her depth of insight, multi-layered works and visual storytelling evoking hidden memories, bonds and relationships that explore Turkish cultural traditions, folklore and histories. Her photo books Hayal & Hakikat and For Birds' Sake are particularly poignant and beautifully presented.

Natalia González Acosta is a Mexican photographer with an interest in social documentary photography. Her recent work, Community Mobilities and In/Visibilities is the final outcome of her MA in Photography and Urban Cultures at Goldsmiths which she completed in 2021. Natalia talks about how building trust and empathy with the Latin American community was crucial to this project and why she was driven to create it. This project focuses on people who still not officially recognised by UK authorities.

Also in this edition, Sean McDonnell reviews Kyun Ngui's latest zine - It's Coming Home. This is a fine example of reportage photography and documents the atmosphere and emotion of football fans at the semi-finals of the Men's UEFA European Championships held at Wembley in the summer of 2021. Our very own Deputy Editor, Steve Jones reviews The Deutsche Börse Photography Foundation Prize 2022 exhibition which is this time 100% prints on walls. Joy for some.

Enjoy fLIP 51, enjoy dreaming.
Arun Misra



"I still dream about you, sometimes but not always"

FLIP

Dream / Colour

Contents

Editor’s Note	3
Kathryn Alkins - City Mirage	8
Natalia González Acosta - Community Mobilities and In/Visibilities	14
Arun Misra interviews Cemre Yeşil Gönenli - Visual storytelling	24
Book Review - It's Coming Home, Kyun Ngui	56
Steve Jones reviews Deutsche Börse Photography Foundation Prize	58
Satellite Group - Alternative Process	60



Eve Milner



Fred Barrington



City Mirage

Kathryn Alkins

During lockdown, when streets were busy and parks seemed overcrowded, I could escape to the Thames around Greenwich and the Isle of Dogs.

The river was within walking distance and continues to provide a space where I can become absorbed and insulated from the fears of covid and the people around me. I could look out to its openness and sense of freedom. Changes of weather and time of day allowed me a creative outlet, becoming captivated by the light and shifting patterns, to dream and be uplifted.





I wanted to portray a dreamlike sense with a magical or pleasantly unreal quality. I aimed to create mirages, day dreams, glimpses and hints based on a real place but transformed and transmuted. I chose to emphasise the flow of colours and used the buildings to create hints of shapes dissolving and reforming. Shooting at dusk allowed me to draw out the inherent beauty as I saw it.

To create the qualities I was seeking, I used I.C.M. (Intentional Camera Movement), sometimes single images and sometimes combining them, to give the impression of a city as a mirage. Tower blocks became campaniles rising from the mist, shadows of palaces, hints of the old domes and soft reflections. I intended each image to be a starting point for the viewer to explore and experience.

Some images show recognisable forms, although not intended as representational, while others move ever more towards abstraction - glimpses and hints based on a real place but transformed and transmuted.





above: Ray Knox
right: Anna Lerner



Community Mobilities and In/Visibilities

Natalia González Acosta

Natalia González Acosta is a Mexican photographer with an interest in social-documentary photography. She explores notions of our relationships to our environments in relation to migration, identity and belonging.

Her recent work, *Community Mobilities* and *In/Visibilities* is the final outcome of her MA in Photography and Urban Cultures at Goldsmiths which she completed in 2021. This project focuses on the Latin American community, a group not officially recognised by UK authorities. Natalia draws on her own experiences of migration and resettlement and, through empathy and collaboration, uniquely deals with issues of ethics, power and representation. The purpose of *Community Mobilities* and *In/Visibilities* was to evaluate the changes in (im)mobilities during the Covid-19 pandemic and question if these enact any forms of identity.

We invited Natalia to talk to fLIP about her journey and the ideas behind her recent works.



above: *Martin's Home*

right: *Humberto*, both from *New Citizens*, 2019: © Natalia González Acosta





the topic, I navigated all interactions carefully and respectfully as it was the first time I engaged in a present issue of our Zeitgeist.

Ever since I first arrived at Cambridge, I was aware of the discomfort of the uncertainty of my own residency status. The possibility of not being able to remain in a country that was starting to feel more like home than my home country was frightening. Researching and engaging with the collaborators in this project was a beneficial way to process these conflicted feelings as I soon realised we all had shared experiences. I met almost all collaborators as they were exiting their citizenship ceremony at the Cambridge City Council. I simply approached them, stumbling over my words, trying to ask if they would be interested in taking part in a photography project. Many declined immediately, as part of my request was to conduct all conversations and images at their own houses. However, those who accepted were incredibly kind and became an integral part of the project.

I met Adam, Humberto, Isabela and Martin at different times between October 2019 and February 2020; sometimes to have a conversation, go for a coffee or to make photographs. However, every time we met, I was trying to find out more about their thoughts on their life in the UK, if they considered it their home, if they felt threatened by Brexit, as well as the reason behind becoming a British citizen. Essentially, the project was an invitation to reflect on their connection to the country they chose to call home. The result was a series of images and text that I decided to present in a photobook that, unfortunately, was never able to be exhibited due to the Covid-19 pandemic. This book highlighted the collaborators' text explaining the decisions behind becoming British Citizens. However, the creation of the project sparked an interest that I would continue in my MA final project.

Thought process

When I began my MA at Goldsmiths, I had recently moved to London and was only starting to get used to the hectic rhythm of the city, especially compared to the very slow pace I had gotten used to in Cambridge. My previous project had left me with an interest to learn more about migrants'

Beginnings

My interest in topics of migration and belonging is connected to my own experience as a migrant in the UK. I lived and studied a BA in Photography in Cambridge for four years before moving to London to continue with my Masters. It was at the Cambridge School of Art, in my last year of university, when I first engaged with the topic of migration in *New Citizens*: a body of work that focused on four new recent British citizens to question what home means to them and, in doing so, I questioned what it means to me.

New Citizens is a project about four people who became British citizens in Winter 2019: Martin from Czech Republic, Isabela from Romania, Humberto from Colombia and Adam from Greece. This project explores what home means to people who have European passports. This was a time when Brexit was omnipresent in the news and conversations, and thus I wondered how is it that Brexit could impact sense of belonging and the idea of home they had created in the UK. Due to the nature of



above: Willington, from *Community Mobilities and In/Visibilities*, 2021

left: *Elephant Square* from *Walking Through Change*, 2020: both © Natalia González Acosta

lives and, as I started to familiarise myself with the city, it was inevitable to find about the demolition of the Elephant and Castle Shopping Centre. My research pointed out that this area has been historically characterised by a) a constant state of change and b) a wide variety of people. In fact, it comes as no surprise that Elephant and Castle is more ethnically diverse than the UK average, with a particular concentration of Latin Americans. With these facts in mind, I began to wonder, how will the demolition of the hub of a community affect residents and business owners? And can this regeneration project have the possibility to foster conviviality?

The work I produced during my first term, titled *Walking Through Change*, allowed me to get to know the area, and the people that frequent it, to understand how the regeneration project was changing their lives. Many got their businesses relocated to new squares and buildings created to

somehow replace the Shopping Centre. However, many others did not have the luck to get relocated and thus lost their business venues and were waiting for compensation from the government. In this way, my static and intentional images portray an Elephant and Castle undergoing major changes, without the vibrancy the shopping centre was characterised by. I mainly focused on the urban landscapes, the fences delimiting the demolition area, Elephant Square and Elephant Arcade.

The realisation of this project confirmed my interest in not only finding out more about migrants in London, but specifically Latin Americans. It was in March 2021 when I began researching for my final project and learned more about social mobilities, the way the pandemic highlighted pre-existing inequalities and the fact that Latin Americans are not officially recognised in the UK. I had previously become unconsciously aware of the latter as I had filled out official documents and always finding

myself to tick the 'Other' box when answering 'What is your ethnicity?'. However, at this time, I began to wonder what does this lack of recognition mean to an important and active community in London such as Latin Americans? But also, how has a pandemic affected a community that already dealt with discrimination and neglect in a pre-pandemic world?

These questions guided my reading and my research, as well as my previous interest on the ideas of home and belonging. I learnt about the reimagined definitions of risk and privilege that the pandemic enforced, as well as the way (im) mobility dynamics changed. This is because a person's everyday mobility depends on individual social differences such as nationality, ethnicity, wealth, sex and class, amongst others. I found all this information immensely interesting and wanted to hear directly from people about the way they moved across the city and how their movements changed with the Covid-19 pandemic.

In order to engage more often with Latin Americans and get to know new people, I volunteered at the Latin American House, an organisation in Kilburn dedicated to support the Latin American community in London. I was the receptionist throughout summer 2021 and had the opportunity to meet many people from various countries in Latin America seeking advice. If the opportunity came up, I would mention the project I was working on and invite them to take part. Additionally, I wandered around Seven Sisters market, another known Latin American hub in London, to get to know different people. This is how, little by little, I began collaborating with six Latin Americans and the project started to take shape.

Influences

Visually, my influences for this project consisted of a number of photographers who photograph people. Photographers such as Jon Tonks, Pieter Hugo and Laura Pannack have inspired me because of their aesthetic and approach. Also, I am inspired by photographers that focus on people that find themselves in more complicated and vulnerable situations, such as Jim Goldberg, Anastasia Taylor Lind and Gideon Mendel. Here,



I am particularly interested in their process of collaboration with other people and the way they handle the complex nature of their encounter. For this project I was equally inspired by maps and the way different artists have maps to represent different aspects of their work.

My photographic practice has been shaped by an awareness of the power of (re)presentation and the ethical responsibilities that this entails. For this reason, my approach in this project consisted on building a relationship with the people I met to somehow dismantle the traditional power dynamic between a photographer and the person they photograph. Even though it is potentially not possible to dismantle this completely, I attempted to blur the lines of this hierarchy by giving a form of agency to the collaborators and maintaining an open dialogue as to what this collaboration entailed. We created portraits where they had a say as to how and where they wanted to be photographed;



above: Martin's Picture, from *Community Mobilities and In/Visibilities*, 2021
left: Willington's Images and map, from *Community Mobilities and In/Visibilities*, 2021, both © Natalia González Acosta

I shared their images once they were developed and we went through them together. Their agency in the project was also established when we implemented photovoice, a participatory visual research method that invites people from a community to capture and represent their own experience. Therefore, the project is comprised of a portrait of each collaborator, a map of their journey drawn by them, as well as a selection of images taken by them with a disposable 35mm camera. It is important to mention my inclusion in the project as it is the first time I have done so. I am a Latin American living in London, who's mobility across the city significantly changed with the pandemic and thus thought I should acknowledge my position as an insider.

The elements in this body of work share insights into different lives and everyday journeys from Latin Americans, but they also comment on a broader topic that relates to migration and a lack of

recognition. This lack of recognition means there is a lack of data, which complicates a variety of issues, such as determining the size of the Latin American community in the UK, which would facilitate social integration and political representation. For this reason, it was important for me to ensure I could give the collaborators the possibility to have a say in the way they were being represented. It gave them the chance to document their daily journeys from their own perspective, sharing insights into their jobs, lives and routines through a small and easy-to-use disposable camera. This camera was ideal for this purpose as it was small enough for them to carry around during a normal day in their lives, whilst at the same time, it forced them to be intentional with the images they were creating. In this project, we also created a portrait in a place connected to their daily journeys, such as their home, job or places that they enjoy. For this project, I decided to use a Mamiya RZ67, a medium format camera that is heavy, bulky and loud when the



shutter button is pressed. This camera forced me to work slowly and intentionally, not only in the way I composed the photographs, but also in the more general way I used it. I am aware the camera has an intimidating look and since consent is an important and ongoing part of the project, I wanted the collaborators to agree to be photographed before we arranged the specific time, day and location of the portrait. This way, all collaborators were expecting to see a big, bulky camera on the main day when the portraiture sessions were carried out.

Overall, this project has allowed me to understand the different ways in which a handful of Latin Americans have had to adapt to the Covid-19 pandemic, and consequently the different ways in which they move across London. Some attempted to work during late or early hours to avoid people at work and during their commutes; others changed jobs to limit contact with strangers. Additionally, I gained an insight into what privilege meant to the collaborators: whether this meant either staying indoors and safe, or continuing their routines at

work, but consequently exposing themselves to the virus. I also noticed how the perception of peoples' social status changed throughout the pandemic: this has mainly been because of the change of jobs and the status that comes with them. This project and the collaboration that has defined it is characterised by an awareness of the renegotiation of their images and participation in the project. We have created a variety of material to produce a rich portrait that is not limited by my own representation of them, but one that welcomes agency and the representation of themselves.

After this body of work, I am encouraging myself to approach topics in a non-collaborative manner as I do not want to be fixed to a specific way of working. I am open to delve into different themes as my interests diversify with time as well as creating work that is not intrinsically connected to myself or my personal history. I am equally excited to create work back in Mexico to connect to my country in a different way, now that I am older and my relationship with my home country has changed after living abroad for over 5 years.



above: Shopping Centre, from *Walking Through Change*, 2020
left: Diana's images and map, from *Community Mobilities and In/Visibilities*, 2021, both © Natalia González Acosta



Steve Jones



Edith Templeton



Cemre Yeşil Gönenli, Visual storytelling: evoking hidden memories, bonds and relationships Arun Misra interviews

Cemre Yeşil Gönenli is a Turkish photographer and artist living in Istanbul. Her work has been exhibited and published internationally including The Guardian, International Center of Photography New York, The British Journal of Photography, Istanbul Modern Museum, and Salt Beyoğlu.

Her 2020 book *Hayal & Hakikat* was the winner of the Best Photography Book of the Year in the international category of PhotoEspaña 2021. She was also nominated for the Foam Paul Huf Award of Foam Fotografiemuseum Amsterdam in 2014 and 2021 and for ING Unseen Talent Award in 2016. In 2015 The British Journal of Photography placed her amongst the 25 most promising new talents in a global survey of emerging photographers, citing her work *For Birds' Sake* which was produced in collaboration with Maria Sturm. Her works are included in the collections of the Houston Center for Photography, Istanbul Modern Museum, Soho House London and Soho House Istanbul. She currently lectures on Falmouth University's MA Photography program and Istanbul Bilgi University's BA in Visual Communication Design.



left: from the series *Hayal & Hakikat*,
right: from the series *Double Portrait*,
both © Cemre Yeşil Gönenli

Arun Misra *Several of your works explore human relationships and bonds. You have said that photographing helps you to see things that you cannot see with the naked eye and that the 'actual act of photographing becomes a breather in the ebb and flow of life'. Can you talk about this?*

Cemre Yeşil Gönenli Yes, my work generally operates as relationship portraits and I define myself as a visual story teller. Generally, if I cannot resolve something within a certain relationship, it turns into a potential project for me to work on and to tell a story. In a way, photography opens an abstract yet factual path for me to explore something in depth. So, for me, photography is a great tool to investigate human psyche and human relations. Yet photography is still not strong enough to convey a story and text becomes a part of the narrative. Mostly, the topics I explore through

my work are things that I really want to grasp so the final work is where I invite the viewer to think together with me. It becomes a process of learning and sharing.

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

CG My father was an amateur photographer and was quite involved with photography. He even had a dark room in our house before I was born. So in a way, it was already a part of my life growing up. I learnt how to use a camera from him when I was in high school. During the same period I was obsessed with my handy cam, constantly recording my family, friends and surroundings. Then when it occurred to me that I need to set myself a goal in adult life, I decided to study photography, and I had the most inspiring photography professor who really gave me a great perspective. I was





from the series *Hayal & Hakikat* © Cemre Yeşil Gönenli

always amazed by good teachers, and I also had an amazing literature teacher in high school who also was very encouraging for me to speak my heart. So my very early inspirations were my father, my literature teacher Nazan Ustun, and my photography teacher Orhan Cem Cetin. Also I was very engaged with music and I believe that also gave me an artistic foundation.

AM *You are a visual story teller. You explore human emotions and anxieties such as relationships, bonds, motherhood but also some of the darker and more sinister aspects of human traits, an example is your award winning book Hayal and Hakikat. What attracts you to this subject matter? How do you decide to approach it?*

CG The history of photography and the ontology of photography is a great inspiration for me. I am very much interested in exploring and questioning relationships, the portrait traditions and the psychological aspect of photography, and how the context of historical imagery changes over time. There is always a duality or an understanding of doubleness in my work; I believe the human condition or the human psyche always operates in relation to the 'other'. Therefore, my investigation always conveys a concept of twoness. My latest two projects *Hayal & Hakikat (Dream & Fact)* and *Double Portrait* both carry this context. Another common theme that occurs in my work is hiddenness and invisibility. Although the nature of photography seems like it is all about 'showing', I believe the true power of photography lies in what a photograph doesn't show but evokes in the viewer's mind. The way I would approach a subject would really depend on the nature of the subject, how I feel about it and what I want to learn more about it. So I think my two artistic drives come from the desire for self-expression and curiosity.

AM *Hayal & Hakikat is actually two books. One concerned with forgiveness and the other with punishment. What inspired you to create this work?*

CG I was commissioned by one of the leading contemporary art institutions in Turkey, Salt

Beyoglu, to create a body of work departing from the amazing work of Resad Ekrem Kocu, a Turkish writer and historian. In the mid-20th century, Kocu began compiling the Istanbul Encyclopedia: a very subjective encyclopedia that speaks about the writer's experience of the city. Salt was in the process of the digitisation of this archive and they organized many side events with their long term research project on the encyclopedia. They invited three artists to interpret his work. Luckily, I was one of them, and went straight for the letter F, searching for an entry about photography ('fotografcilik' in Turkish). There, I found a mention of Abdul Hamid II's archive, which eventually led me to the Rare Items Library at the University of Istanbul. Within this archive, I came across hundreds of photographs of prisoners, all posing identically, exposing their hands in an unnatural way. I was stunned. Someone must have asked them to be photographed like this. I took copies of the images, and showed them to an expert in Abdul Hamid II's life, who revealed their true purpose. I was just dying to know about why the prisoners who were photographed in this specific way for the possibility to be free again thanks to Sultan's decision of amnesty to celebrate the 25th anniversary of his crown. This is how the journey of *Hayal & Hakikat* started.

AM *As you say this book depicts hands of prisoners taken from the photograph albums of Abdul Hamid II. These photographs are reminiscent of 19thC pseudo-scientific phrenology images of heads which were believed to provide insights into a person's character. Hamid II was using these images as the basis for deciding the fate of prisoners. What attracted you to these images?*

CG For some reason, I have always been attracted to photographs of hands and, as a first time viewer of this collection of images, I was really drawn to the very much exposed hands of prisoners. I immediately understood that this was a given brief because their body language was not natural: they were told to make sure their hands are shown in the photographs. Although you see the faces of the prisoners in this collection, they were almost irrelevant for me. The absurdity of



above & right: from the series *For Birds' Sake*
both © Cemre Yeşil Gönenli

Sultan's way of deciding freedom for the prisoners also resonated with the political climate and justice system of the current Turkish government. So, in this body of work, I decided to crop the heads of prisoners in order to make a statement and re-contextualize the archive. In addition to this group of images showing hands, I found another collection that portrayed prisoners that had nothing to do with the amnesty in question, they were all sentenced to death. You would see men with enormous chains around their body. So the clash between freedom and captivity, forgiveness and punishment, dream and fact that I found in this archival investigation became the conceptual basis of the work I produced.

AM Your installations make use of all manner of devices such as sinister sounds, chains and cages. Why?

CG Although I primarily use photography as my artistic medium, I enjoy an interdisciplinary approach. And as I said, sometimes photography alone cannot convey a certain narrative I want to pass to the reader and I begin to think about how the narrative could be delivered in the strongest way perhaps by utilizing other mediums such as sound, sculpture, text, installation etc.

AM Let's talk about *For Birds' Sake*. This work is about the cultural tradition in Istanbul of keeping of songbirds which are mostly hidden from view. Why did you embark on this? What does this work say about this deep rooted practice? Invisibility, relationships, power and control?

CG In depth, I think this work was also rooted in my quest for finding the true power of photography through what a photograph doesn't show but evokes in the viewer's mind. Although it was a cultural story, for me what was even more inviting to explore was the fact that the bird cages were always covered and as an outsider, you would never see the birds although everything surrounding this culture was filled with the imagery of birds. Also I must say this is a collaborative body of work with a good friend of mine, Maria Sturm and another reason for me to embark on this story was our common curiosity and desire to explore this world that is filled with contradictions about love, possession, freedom, desire. So this work questions these topics through a cultural phenomenon that is vanishing while offering a ground which would invite the viewer to put whatever they want into these covered cages. Meanwhile, it tries to understand this complicated relationship that a man has with his bird and how this relates to many different layers regarding power, society, reputation, gender, politics and so on.

AM This work is also about the threat to Istanbul's birdmen from Turkey's desire to join the European Union. Can you talk about how you engaged with the birdmen?





above & right: from the series *Double Portrait*,
both © Cemre Yeşil Gönenli

CG Although this is a very rooted tradition, it is illegal and very underground. So it wasn't quick. As two women photographers, we jumped into the men's world. For the birdmen community, what we were after was such an unconventional thing to do. First, we had to be friends with them and make sure that they understand that the reason we photograph is not to criticize what they do but that we were there to understand and narrate their practice, community, culture and language.

AM *Shadow, sound and invisibility are all intertwined in this work. Can you talk about how these elements are brought to the fore?*

CG Although *For Birds' Sake* is a visual

photographic story, it actually mingles our senses other than sight. Sound is the primary element in the world of *For Birds' Sake*: all the birdmen have these singing birds because they are almost addicted to listen to their songs. There is a huge subculture of bird singing competitions taking place in birdmen cafes and the love for the bird songs are the foundation of this community and practice. The bird cages are always covered because the birdmen think birds sing nicer in darkness. So all these intertwined concepts are coming from certain factual and conceptual aspects embedded within the story itself. So these concepts are brought to the foreground.

AM You use the term 'shrouded relationship' to

describe the relationship between the birdmen and the birds. There seems to be a connection between this and your long term project, *Double Portrait*. What is *Double Portrait* about and what inspired you to do it?

CG *Double Portrait* is a reverie in the form of images and words, a communication of my artistic calling through photography and an archive of my personal journey of fear of loss. It's about the joy of love and birth and a questioning of the psychological aspect of photography. This hybrid photo-text book was launched in 2021 with an exhibition of the project at Milli Reasurans Art Gallery, Istanbul. In a culture in which images of the mother-child relationship are clichéd conspicuously in and outside of the realms of art, popular culture and everyday life, I re-address the cultural, and reach a more raw and natural state of expression with these intimate shots. *Double Portrait* is cartography towards the unfolding process of motherhood; a visual response to the unimaginable death of everyone's mother. It invites the viewer to remember what it means to be held, and to experience what it means to hold regardless of cultural norms related to gender. The project is the result of nine years of research into a real-time system of observation on the mother-child relationship through different lenses. It speaks of something we all know about emotionally, but can't articulate all that easily.

The main inspiration for this work was a photographic tradition called 'hidden mother'. In the nineteenth century, when photographing a baby, it was common for the mother to be present in the photo but to be hidden under a cloth. The reason is that the baby can't stay still during the long exposure time. These double portraits are the starting point of my work which originally was in the centre of my practice-based PhD in London College of Communication before I dropped out. I was stunned by these historical images and how the lack of technology transforms into a new context in today's understanding, both photographically and socially. In addition to this, from a personal perspective, as a daughter in my mid 20's, I somehow had empathy for the babies in these images in terms of needing the support of

the mother, although I was an adult. I was trying to familiarize myself with the collapse of conventional roles in the mother-child relationship and how you suddenly become your own mother's mother. So, contemplating the hidden embrace of the mother's presence, I created my own versions of double portraits while the portraits of my mother and my son, both becoming mirrors of myself, I explored the embrace as a symbolic gesture for the comforting maternal presence.

AM *Double Portrait* has been widely exhibited already. How do you see the work developing from where it is now?

CG For me, even being able to complete such





a long term project was a dream come true. As it was initially a PhD work, it had a deep theoretical and historical ground, but it took me 5 years to understand that an academic framework jailed my artistic voice. I would never forget the feedback I once got from one of my supervisors: “You are writing like an artist, not like a researcher”. At the end of the book the readers see the letter I wrote to my supervisors regarding my decision to drop out— which was a very difficult one to take. So the point I want to make is, *Double Portrait* changed a lot through time, it grew with me in 9 long years. However, I can’t even picture a better outcome of the project. With the great team I worked with (visual editor: Gonzalo Golpe, designer: Marina Meyer, text editor: Federica Chiocchetti, production assistant: Cagla Demirbas), I was able to rewrite the work. We have a beautiful book that means a lot to me. We had the first show in Istanbul. Then last summer it was exhibited in Verzasca Photo Festival 2021 as a photo-performance in 9 acts which turned into a living exhibition in Southern Alps and continued to be performed by the visitors. Currently, we are building an online web experience of *Double Portrait* with Marina Meyer, as well as preparing for the third show in Foam Amsterdam’s new community space called MAQAM to be opened in February 2022. The *Double Portrait* artist’s book was presented in the official artist talk program in Paris Photo 2021 Artist Talks organized by The Eyes. The work was a part of the 2021 group exhibition titled “What is Your Name When You’re

at Home?” in Penumbra Foundation New York, curated by Sabrina Mandanici. Finally, the book was shortlisted in the PHotoESPAÑA 2021 Best Photography Book of the Year and was a finalist at FELIFA Festival de Libros de Fotos de Autor 2021

AM You also run a publishing house, *FilBooks*, and have produced several titles of your own. What makes a photo book engaging and successful?

CG Although I am very much involved with photobooks, I don’t think all photographic projects work well as books. When I make a book, I always question this in depth: “Why should this work exist in a book form?” I try to build a strong relationship between the book as an object and the story I am trying to convey. I spend a lot of time on conceptualization to create a base for the sequencing and the overall narrative of a book and this has been a key method for me. I also can say that good team work is a must and I see myself very lucky to collaborate with super-talented people.

AM Your photo books are beautifully produced and unmistakably evoke sentiments and feelings imbedded in your photographs. How do you decide on the visual and physical treatments?

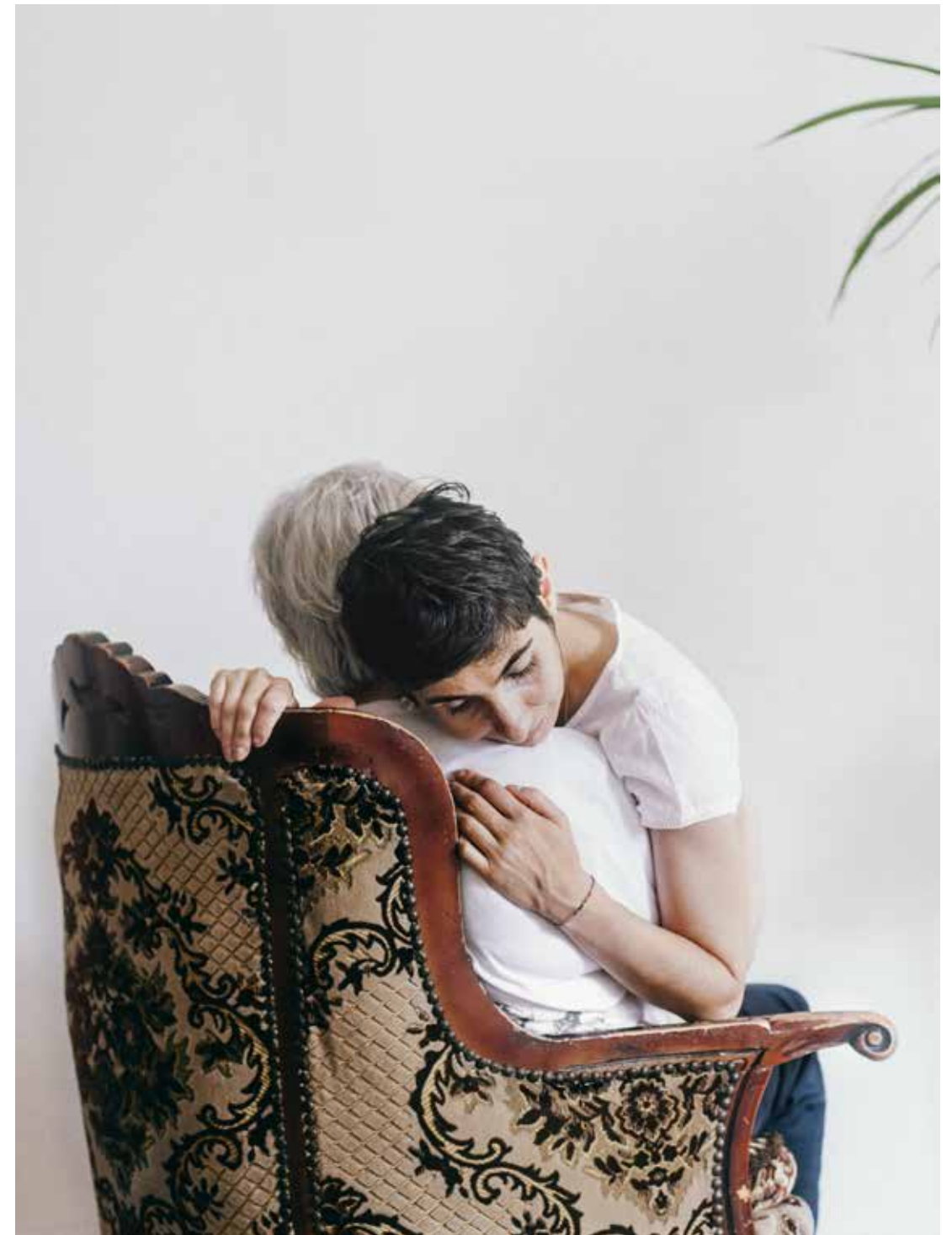
CG Firstly, thanks a lot for such a comment. For me any decision regarding the design and the physicality of the work is a continuation of the story. So all the physical experiments come through the elements or concepts I become obsessed about within the work I develop.

AM What do you enjoy doing besides photography?

CG Spending time with my family is always special. I also really enjoy teaching, and curating other people’s works as well as travelling, playing squash, and sailing.

AM Cemre, it’s been delightful talking to you and thank you for giving this interview and sharing your ideas and experiences with us.

CG Thank you for being interested in my work.



above & right: from the series *Double Portrait*, both © Cemre Yeşil Gönenli



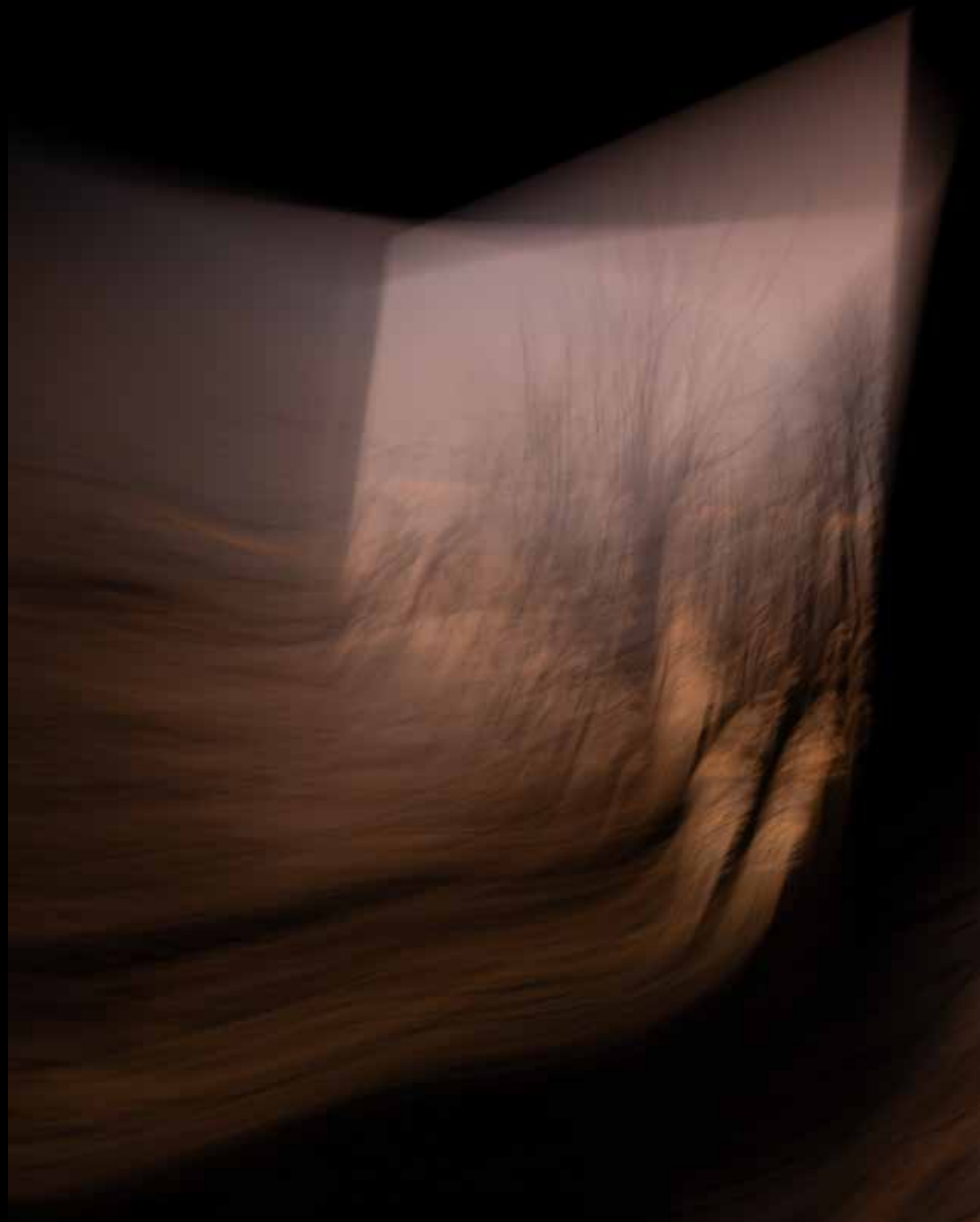


Evgenia Ostroumova



Steve Jones



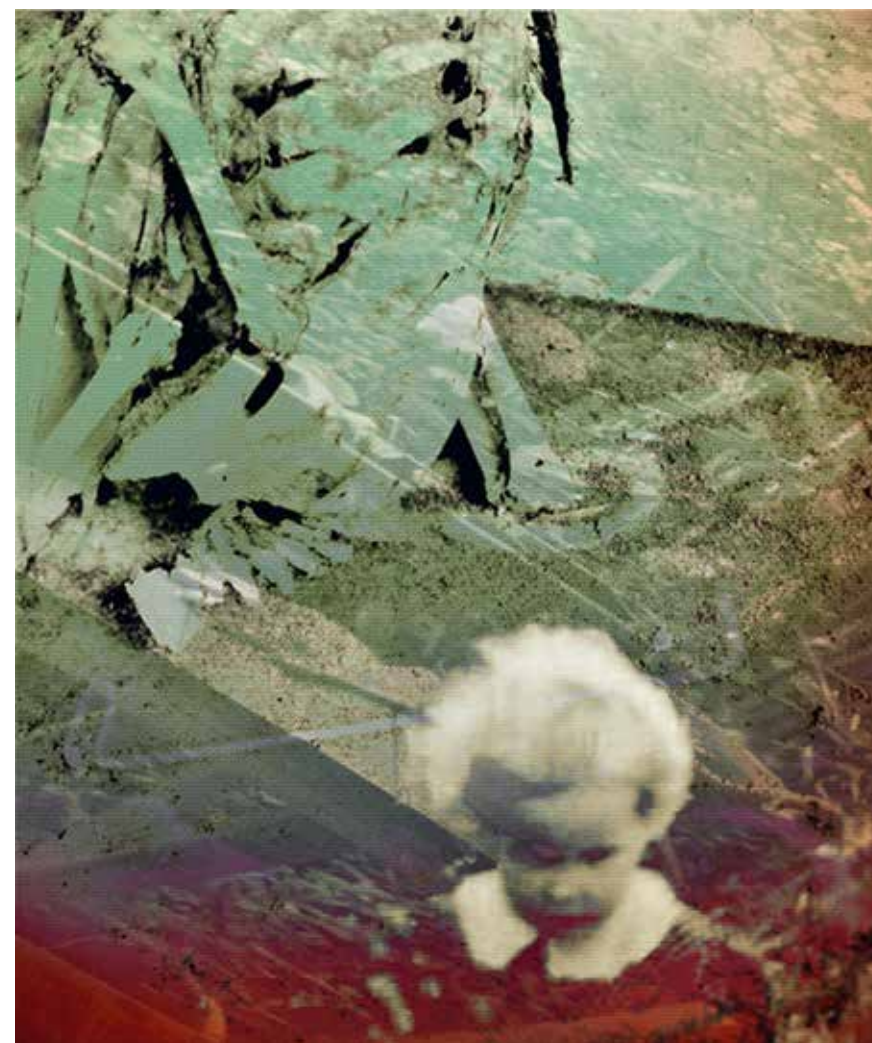


above: Evgenia Ostroumova
right: Mal Woolford





Camilla Broadbent



Anne-Marie Glasheen









above: Elizabeth Brown
left: Steve Jones



It's Coming Home Kyun Ngui

Review by Sean McDonnell

Kyun Ngui's latest zine is a salient reminder of how precious reportage photography can be. Captured in the moment, a first draft of history. Across 52 pages we are taken back to a moment in the midst of the pandemic that portrays a fever pitch of excitement. A time when there was hope, as the song goes, in peoples' hearts.

It's Coming Home is a frontline documentation of football fans at the semi-finals and final of the Men's UEFA European Championships – the Euros – held at Wembley in the summer of 2021. By this point in the tournament the England team had become something greater than just a football team, something unprecedented. It had managed to be able to represent the aspirations of a cross section of the country in a way no political party could dream of doing, whether it was a longing to go back in time when Britannia ruled the waves or be projected into the utopia of a society at peace with difference. We know how the story ends. But these images reflect those moments of possibility. What could have been, when people dare to dream.

From the opening photograph, we're taken on a journey from the Underground and up into Wembley Way, the sequence of images reflecting the anticipation. Kyun takes us into the middle of the action. Fans strike poses, chant, dance, climb. The soundtrack of the summer is summoned and we're caught up in the giddy moments when history was about to be made.

all images from the zine: It's Coming Home, © Kyun Ngui



Making pictures in black and white appears a curious choice at first glance. Surely colour would better convey the symbols of patriotism, of passion and pride? Yet look closer. Its absence focuses our attention on something deeper. Instead, we look more closely at the individual figures. Their expressions, their gestures, their dress. The scenes are framed as a medieval pageant, counterpointed with the concrete and steel of the 21st century. Viking-horned Danes. Sceptre-toting Queens. Yet away from the frontlines, we see vignettes of family tenderness too. Moments of escape from the cloud of the pandemic.

Kyun could have created a fine piece of work with these photographs but he chooses not to stop there. The racist abuse directed to three black players on social media following the final was a devastating reality check after the hope of the previous four weeks. Christabel Rose Brown's insightful afterword to the zine takes that situation and turns it around into a "timely reminder to us all to look at little higher".

As well as a document of social history made in the moment, this is a well-designed, edited and produced publication. It's a wonderful collection of those random moments that collectively constitute an event, a mirror to our human condition.



Deutsche Börse Photography Foundation Prize 2022 review by: Steve Jones



The four shortlisted candidates are presently showcased in the now-familiar format of a half floor each at The Photographers' Gallery. What struck me after my first reconnaissance of the whole exhibition was that, with one very minor exception, the exhibits were all straight two-dimensional photographs, without a video or installation in sight. To your hidebound reviewer this was most welcome.

Reinforcing the essential photographicness of the exhibition, two of the bodies of work are in black and white and two in colour. Perhaps stereotypically for the genre, the monochrome camp, represented by Jo Ractliffe and Gilles Peress, has a flavour of retrospectivity and the lifetime achievement award. Ractliffe commenced making her haunting Southern African landscapes in the 1980s. Peress's repackaging of his powerful reportage of Northern

left: Deana Lawson, *An Ode to Yemaya*, 2019 © Deana Lawson

below: Gilles Peress, *Whatever You Say, Say Nothing*: from the chapter, *The First Day* © Gilles Peress



left: Jo Ractliffe, *Video club, Roque Santeiro market*, 2007, from the series *Terreno Ocupado* © Jo Ractliffe

below: Anastasia Samoylova, *Barber Shop, Miami*, 2018, from the series *FloodZone* © Anastasia Samoylova

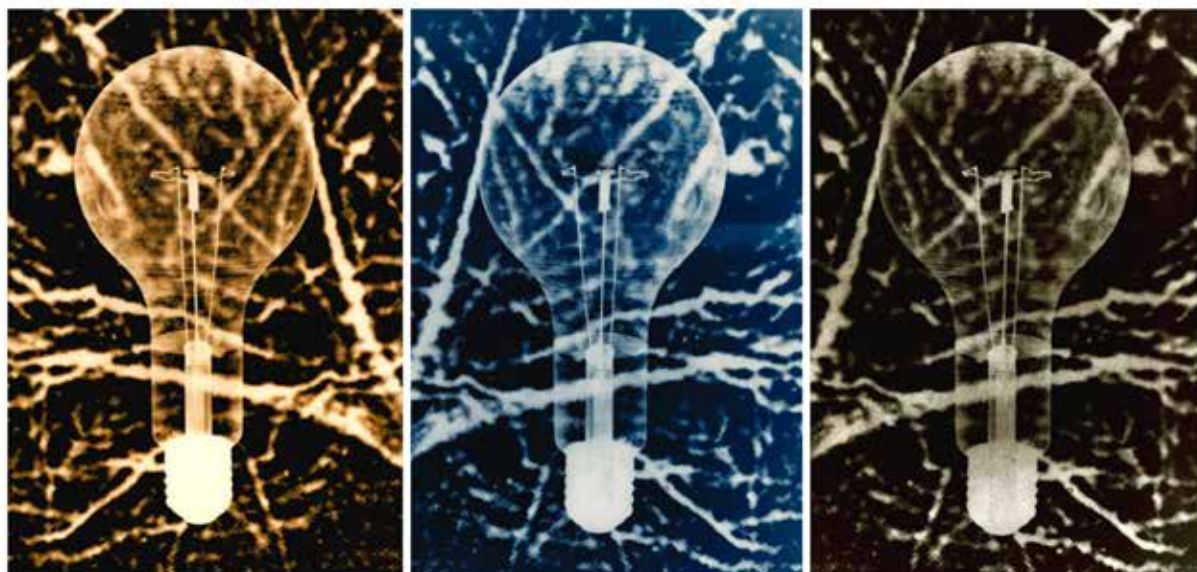
Ireland in the troubled decades of the 1970s and 1980s includes some superb darkroom prints.

Equally stereotypically, the more contemporary work is in colour. Deanna Lawson's literal and metaphorical reframing of the Black experience includes the exception referred to above with a hologram, which nevertheless remains essentially photographic and two-dimensional.

My personal pick of the candidates is Anastasia Samoylova's *Floodzone*. Her use of colour adds a compelling aesthetic weight to her Floridian urban landscapes which reflect on the tension between the aspirational promotional imagery of developers and the realities of rising sea levels at a time of climate change.

The Deutsche Börse Photography Foundation Prize 2022 exhibition is on display at The Photographers' Gallery from 25 March until 12 June 2022, with the winner announced on 12 May 2022.

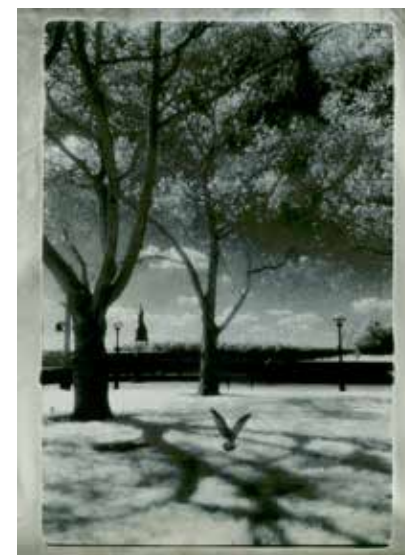




Jo Stapleton

Photogram of a theatre lantern bulb with motor neurone histologies transparency (3 versions/processes)

Original photogram image (developed as a Lith print) was made by placing a giant theatre lantern light bulb with transparency of a motor neurone cell from an old medical text book projected on to the photographic paper during the exposure process. Original image scanned to produce a reversal negative for contact printing as a Cynaotype print (middle) and Platinum print (right)



Steve Jones

Untitled (Chromoskedasic print)

Darkroom print from original film negatives using Chromoskedasic chemistry.

The actual print on Multigrade have an iridescent metallic quality which is lost in a scan. In addition to print developer and fixer you need Activator and Stabilizer available from Moersch.

Ted Kinsey

far left: Time flies (Cyanotype)

near left: Walls Ears (Cyanotype)

Image/process descriptions:

I am currently working on a Cyanotype project creating my visual interpretations of English Idioms. This involves using my film negatives to produce contact negatives to print the Cyanotype photocomposite image. To make the contact negative, I've used digital techniques... 19th and 21st century photographic processes combined.

Alternative Process Satellite Group Jo Stapleton

The alternative process group was launched in early 2020 as a practical forum for LIP members working with either film or digital source materials to share their knowledge and interest in alternative processes.

The group currently consists of 13 members with a wide range of experience and interests including cyanotype, lumen, anthotype, chemigrams, platinum printing and wet plate collodion – many of which do not require a darkroom or special equipment. If you've never used a darkroom before, alternative processes can provide an accessible and affordable way to explore your images and produce your own physical prints. Due to COVID, the group has met mostly on zoom to discuss specific processes. Face to face sessions are now restarting. Anyone interested in alternative processes is very welcome to join us.

The group has a practical focus and for this reason when able to meet in person has chosen to meet 3 or 4 times a year, for a half day on a Saturday to enable a practical element of the meetings. This is also to enable LIP members not based in London to attend. The group meets near Kings Cross– venues arranged in response to the meeting content and process to be explored.

Next meeting: Saturday 11 June – please join us!



Sonia Hunt

above: *Untitled 1* (wet on dry Cyanotype with washing up liquid and salt)

left: *Untitled 2* (wet on dry Cyanotype with washing up liquid and salt)

Photogram prints of objects placed on hand-coated cyanotype paper. Areas of the paper dampened with a spray bottle of water to dilute the chemicals, these areas appear lighter blue. During the printing process I have also applied water, washing up liquid and salt but you can also experiment with turmeric and other colourful spices, along with lemon juice, white wine vinegar and bicarbonate of soda.



Lizzie Brown

above: *Portrait of Ahmed* (Chlorophyll print on leaf)

right: *The Tulip* (Lumen)

Portrait bleached by direct sunlight straight onto the leaf using a transparent positive image. The leaf was taken from the garden of the gallery where the artists I photographed were exhibiting and this Chlorophyll print exhibited as part of the exhibition. The process of bleaching can take days depending on the level of the sun. This image was exposed for 72 hours.

For the lumen print, a piece of photographic paper is covered with the leaves of the tulip plant in a printing frame and exposed to the sun for anything up to 2 hours. This one is unfixed, but they can be fixed in universal fixer liquid to preserve them. It depends which paper you use as to the colours you achieve and whether you fix them or not.



Contributors



Kathryn Alkins is currently exploring her response to the area around the Isle of Dogs by taking a more abstract approach. She is playing with colours, shapes and textures to create mood and feeling by combining Intentional Camera Movement photos.
www.kathrynalkins.myportfolio.com

Natalia González Acosta is a Mexican photographer based in London. Her practice has a social-documentary approach, often with collaborative processes, and explores people's relationships with their environments. Drawing from her own experience as a foreigner in the UK, her work focuses on topics of belonging, migration, identity and the concept of home.
www.nataliaga.com
Instagram: @nataliaga3



Cemre Yeşil Gönenli is a visual story teller based in Istanbul. She mainly works with photography and text. She also works as a writer, curator, publisher and teaches at MA Photography in Falmouth University. Recent publications are Double Portrait, Hayal & Hakikat. She is the founder of FilBooks: a space dedicated to photo books, artist talks and workshops as well as a publishing house in Istanbul.
www.cemreyesil.com
www.filbooks.com
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instagram: @filbooks

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. Arun is the Editor, fLIP and fLIP INSIGHTS and the recipient of Daylight FORMAT portfolio award 2021.
www.arunmisraphotography.com

Alternative Process Satellite Group

Our thanks to the Alternative Process satellite group for their feature. To find out more about the group, contact: Jo Stapleton stapletonjo@yahoo.co.uk

With thanks also to: Joanna Furniss for her contribution.



Sandra Roberts is an outdoor photographer whose photographs span the divide between rural and urban locations. Sandra likes to create a fusion of traditional landscape and documentary landscape photography.
www.sandraroberts.myportfolio.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

Chris Bellinger is a London-based photographer who is interested in street and candid photography in mono, and making abstract images in colour.
Instagram: @mr.bellinger

Eve Milner is a London-based photographer whose practice sits across several genres, essentially documenting the quotidian in her environment. She is currently working on several long-term projects within her community.
Instagram: @pixfromeve

Fred Barrington has been taking pictures since he first went to college, back in the good old days of 1971, but have been far more prolific since he retired (early!) in 2008, at the ripe old age of 55.
www.fredbarrington.com

Ray Knox is a London-based documentary photographer interested in capturing the quiet beauty of his local neighbourhood at night.
www.rayknoxphotography.com

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

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

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

Evgeniya Ostroumova's whole creative process is built on colors, shapes, artistic perception of the frame.
Instagram @quest_lady

Anne-Marie Glasheen is a self-taught photographic artist, and prize-winning poet and literary translator. She prefers black and white for 'straight' photography; but colour for layered works to create 'visual poems'; sometimes combining these with words.

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.
www.joannafurniss.com

Mal Woolford, from a dropped pin in N3, uses analogue film and wet-plate photography to travel in time and space.
www.malwoolford.com

Camilla Broadbent is drawn to individual, gaudy, beauty; to the painterly, the highly coloured and richly textured. She creates surreal, trompe l'oeil worlds, a doorway between illusion and reality. "There is no such thing as an innocent image. We each create our own reality."
www.camillabroadent.com

Ramir Oliveira has studied Film Studies in Lisbon and Filmmaking at the London Film Academy. His fascination with the visual began with photography. His photographs interweave a documentary and cinematic vision.
facebook.com/ROphotography.page

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

Marina Tsaregorodtseva is a Still life and Portrait Photographer who currently lives in London, UK. The photographer is interested in the relation between ordinary objects and how they are perceived. She enjoys experimenting with colours, lines and shapes to create images.
www.mtsaregorodtseva.com

Elizabeth Brown is an artist who uses photography. Her projects are usually collaborative. She experiments with photographic processes using her garden as a darkroom.
www.elizabethhaybrown.com

Bill Christie lives in south west London and travels widely, when not in lockdown! He is drawn to photographing interesting urban and coastal scenes, in the U.K. and abroad, with whichever camera he remembers to pack, and increasingly, with his phone.
Instagram: @bill_mackay_christie

Eva Turrell has been taking photographs for over 20 years, using analogue, digital and smartphones cameras. She pays attention to the light and shapes looking for something unusual, often simple, sometimes obvious. the pandemic made her appreciate simplicity of happiness.
Instagram: @evaturrellphotography



William Christie

fLIP Magazine

Current issue



#51 Spring 2022
DREAM/COLOUR
 Front cover image: Sandra Roberts
 Back cover image: Eva Turrell

Submissions

The theme for the next edition is THE OTHER SIDE OF . . .
 Deadline 6th June 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.

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Published by
London Independent Photography

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

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

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

Membership

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

www.londonphotography.org.uk
 instagram: [london_independent_photography](https://www.instagram.com/london_independent_photography)

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Photographers' Gallery Bookshop: 16–18 Ramillies Street, London W1F 7LW www.thephotographersgallery.org.uk

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