

for LONDON INDEPENDENT PHOTOGRAPHY

# FLIP



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# London Independent Photography



#31 NEIGHBOURHOOD, Summer 2015

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Back image: Tom Gifford

London Independent Photography is a community organisation of photographers from different backgrounds and levels of expertise who wish to develop their individual approach to photography. The group was founded in 1987 as an informal gathering of like-minded photographers, and has since grown to over 600 members. Not-for-profit and run by member volunteers, LIP comes together to offer a programme of workshops and talks, and to produce an annual group exhibition. [www.londonphotography.org.uk](http://www.londonphotography.org.uk)

The magazine for London Independent Photography is published three times per year with the aim to showcase members' work and to engage readers in a wider dialogue concerning diverse approaches to photography. It is funded entirely by annual membership fees, contains no advertising and is free to members.

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The theme for the next issue is **ILLUSION**

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## Editor's note

**W**elcome to our summer theme of 'Neighbourhood.' So, what is neighbourhood... and what does it represent? For most of us, our 'neighbourhood' is not just a place where we live, but it's also a place where we feel safe; the place we belong to and with which we communicate who we are. On a more abstract level, we think about communities.

Neighbourhoods are often subject to change over time, which may threaten our sense of belonging, and may even extend to a feeling of fear and displacement; in particular, all of us living in London experience the accelerating pace of social and cultural change that affects our city. Communities have always been evolving -- the concept is dynamic - but sometimes this leads to a sense of fear and displacement. In an ever more connected world that's experiencing a rise in geopolitical tensions, local communities can sometimes have the feeling of being overwhelmed by change.

As ever, the submissions received for this issue have reflected a range of aspects of the theme. Some describe the individual communities that add to the great place that is London; some are street photography, and depict those great little moments amongst strangers... but there are also more reflective contributions focusing on faraway neighbourhoods, whose situation nevertheless might impact us at home in times of ever rising economic and politically motivated migration. So in the end we hope we've presented a diverse interpretation on the theme of 'neighbourhood' - and one that's both reflective and inspiring. We would also like to take the opportunity to welcome Sharon McClure, our new layout and print manager, to the fLIP team. Sharon recently joined LIP and brings lots of enthusiasm, knowledge of photography and strong design experience to the team. We are excited to have her as part of our team, to work on our creative vision as we continue developing fLIP.

Last but not least, we would like to thank everyone who has contributed and to wish you all a great summer!

Best wishes,

Frank Orthbandt

editors@londonphotography.org.uk



## Letter from Krakow:

By David Gibson

**I** don't live in Krakow though I wouldn't mind, especially during winter when all the tourists have gone!

Now and then I travel to lead street photography workshops, which takes me to cities as diverse as Stockholm, Singapore, Beirut, Cork and more recently Krakow. Having done a workshop in Warsaw a few years ago, Krakow was a slight continuation of my experiencing Poland. These workshops are an intense introduction to a place and once over I usually stay on for a week to photographically 'do' a city. Of course it's not really possible; my photographs are just a sketch - but with limited time I do try hard. I'm out wandering for most of each day, criss-crossing the city and finding my way around by getting lost. The experience is exhilarating because away from the familiar streets of London everything suddenly seems fresh. I like to think that I'm not a tourist though it probably seeps in a little!

Krakow to me seems perfect, with lots of old buildings, some in a state of wonderful decay and not all part of the select gentrification that afflicts some

'Clearly discernible was a heart. It's a dull photograph - out of context - but it's powerful because of where it was taken. The depths of the human heart!'

cities. Yes, Kazimierz, the Jewish Quarter has become cool with its bars and restaurants - and some people don't like that - yet you can still sense the area's tragic history. Thirty years ago it was probably still in a state of limbo and that would have been the time to photograph there, but when visiting places for the first time, there's often that sense of being 'too late' which arguably colours all street photography now. I say that with the benefit of hindsight because 'now' has not had time to marinate. I headed to Kazimierz several times but the best pictures can come from anywhere in a city!

Krakow has the Planty, a park-like strip of greenery which traces the old city wall around the city. It's a shaded circle line which you can join or leave at any point and is sanctuary from the city's summer heat. It's maybe where the real character of Krakow dwells. It's not false, it's not trying to be anything other than shade and peace in the city for the people who live there. When I photograph, I build up ideas which time alas does not allow me to continue properly - but these themes help me understand somewhere unfamiliar.



There are the trams too, which perhaps to locals are just the main mode of transport - but to me they are fascinating. They roll through the city and from the Planty's green camouflage you glimpse their colours, especially the blue. That was a photograph that I thought about but never quite got!

I wanted to capture the trams and unbelievably saw a boy with his father carrying a large toy tram. I got that photo. While not a great photo it captures something of what I wanted to remember... and it became the beginnings of my Krakow Tram project. I wonder if it's common in Krakow for children to have toy trams!

Then there was Auschwitz, which I felt compelled to visit. One of the projects I'd set for the workshop was to photograph hearts and this was still in my head on arriving at Auschwitz. I felt uneasy about taking photographs there. What on earth was the point and of what? But in one of the barracks there was the original concrete floor with patches worn away leaving shapes. Clearly discernible was a heart. It's a dull photograph - out of context - but it's powerful because of where it was taken. The depths of the human heart!



# Bello Market – My Hood

By Benjamin Szabo



'I dedicated this series to the people who I believe make this market a very extraordinary place.'

**T**he The Portobello Market, or as it is known by locals, the 'Bello Market', has to be my favourite place in London and although I live a 15 minute bike ride away I think of it as my neighbourhood.

A couple of years ago a friend and I had a second-hand designer clothes stall here and although we made no great success of our business (what were we thinking in the middle of the antique market!?), for six months we were part of the life of the ordinary traders. While I absolutely hated getting up early on Saturdays knowing that once again we were unlikely to sell anything all day, I always looked forward to going to the market each weekend to see our trader neighbours, hear their weekly stories and catch up with their gossip. I was amazed at how quickly the community accepted us and during our brief time in the market as traders we met many people and made many friends.

Portobello Road has always been an inspiring place for me. I am fascinated by the contrast between the hectic Saturdays when the market absorbs thousands

of people from all over the world and the almost dead weekdays when you hardly see a soul around. I love the contrasts of the council estates and the colourful terraces, of the rich and the poor, of the bargain and rip-off - and the fact that I am in the heart of London yet I feel like I am in a small town somewhere in the countryside.

My strong affection for the market (and more recently my yoga class) keeps bringing me back to this place where I spend most of my weekends absorbing the neighbourhood's colours, culture, entertainment, food, and scents, or just browsing for a bargain, watching people getting on with their business and catching up with familiar faces.

My personal connection to the area and my admiration of its people are what gave me the idea for these photos, part of my *Bello Portraits* collection. I dedicated this series to the people who I believe make this market a very extraordinary place; in particular those people who made me feel as if I was part of something special and significant, for which I will always be grateful.





# Stoke Newington portraits

By Emma Marshall

'I decided I would supply the blogosphere with a portrait every day for a year.'

**A**t the end of each year I spend some time reflecting on the year that's just passed and what I'd like the coming one to look like. For the last few years a primary goal has been simply to make more work. I've dreamt up numerous projects and a few have seen the light of day but when the year-end has come around again my output has more or less remained the same.

After several years, this was beginning to feel like Groundhog Day; drastic action was needed. I decided I would supply the blogosphere with a portrait every day for a year. Through the process of making 365 portraits of 365 different people, I hoped to develop my practice and improve my skills, particularly in environmental portraiture... but the main idea was just to show up every day; to be disciplined rather than precious about the results, and to be consistent rather than perfect.

My portraits are not exclusively of people in my neighbourhood though it's become a major strand. I live on Stoke Newington High Street, the lively centre of a neighbourhood in the process of change. The pound shops and bookies that used to dominate seem to be gradually making way for art shops and trendy drinking and eating joints. It's as if Church Street, famous for its vintage boutiques and cafés, and Dalston's young, hipster playground are encroaching on the musty old High Street and absorbing it from both ends. For all its faults, this is a diverse and quirky community and I feel lucky to be a part of it.



I started the series in mid-January so I'm now almost halfway through the year. I'm used to incorporating my daily portrait into my work and social schedule and it has allowed me to meet both new and long-established traders as well as residents and visitors to the streets and bars. I've developed an easy-going spiel for approaching strangers, and most say yes to my request. This is something I used to find daunting and having an established project definitely helps; especially one you can show people on the spot, thanks to smart phones and Instagram. I'm becoming more intuitive when directing my sitters and in my use of available light. Almost exclusively, I'm using a fast 50mm lens and no flash – for portability more than anything else, but I've always loved using the nifty fifty, and it also lends some consistency to the work.

The process has highlighted some bad habits too. If I sense that my subject is in a hurry or just wants to get back to their interrupted conversation I can rush things, grabbing a quick shot rather than exploring different angles and orientations. In these cases after I've thanked them and given them my card I often walk away full of anxiety and regret that I didn't make the best of the situation. Interestingly, these images are usually more successful than I expect, which has helped my confidence to grow. Generally I'm happy with the results – not all of the individual portraits, but many of them. More important to me is the process, the consistency, the sense of developing my practice, as well as getting to know the people living and working around me.





# Unfinished Houses

By Raphael Schutz-Weissmann



'The houses often stay unfinished for years, only progressing when the owners are able to come back to do more work on them.'

**P**rundu Bârgăului is a village of approximately 7,000 people in northern Transylvania, Romania. Picturesque and sitting in a valley ringed by the Carpathian Mountains it could be a Swiss postcard scene. However, its beauty conceals an odd fact; according to people I spoke to, up to 70% of the town's population work, or have worked, abroad. In the early years of the twentieth century my great-grandfather left to look for work, a 'tradition' that continues to this day and which has become easier since the fall of Ceaușescu in 1989 and Romania's entry into the EU in 2004. Thinking about his motivations for leaving the village got me interested in putting it into a modern context. As a result I walked the same streets as he did, meeting and interviewing people from his village, to create a 21st century narrative. At present I don't have a fixed approach to the project and have tended to take different approaches on each of my visits. The three photos published here are from a series, which I've tentatively called *Unfinished Houses*.

Having visited the village a few times, last year I noticed that there were a lot of unfinished houses. I asked around and was told that the owners had gone abroad to work to save money to continue building them. The houses often stay unfinished for years, only progressing when the owners are able to come back to do more work on them, though it is not unusual to live in the house once some of the rooms are ready. Most of the migration is to Spain, Portugal,

Italy, Germany and the UK. These unfinished houses represent the aspirations of people whose only hope of improving their lives is to leave the village.

This project looks at the phenomena of migration, specifically within Europe from east to west, via the experience of migration from one village in Transylvania. Although I haven't carried out an empirical study throughout Eastern Europe, from my many conversations in London with people from this part of Europe I assume that people's motivations in the former Eastern Bloc countries are similar; to improve their lives, and in the majority of cases to save money to build a house in their town or village, the completion of which will presage a return home.

Much of what we hear about Eastern European migrants and in particular Romanians is through rhetoric-filled newspaper articles, the overwhelming majority of which seem to be negative. I have yet to meet someone who said that they migrated to take advantage of welfare. Instead I met lorry drivers, bakers, electricians, teachers, factory workers, fruit pickers, farm labourers, construction workers and an officer from the French Foreign Legion. The project is not so much a comment on the current political climate, but a personal tracing of my past through the imprints of the present.

*Unfinished Houses* is a visual survey of the physical effects of migration on the landscape of a village. Dotted the village, they often reminded me of spirits or ghosts, though not of someone permanently departed, but yet to return.





## The Limitless City

By Romeo

When I was studying architecture at university, photography was an important tool to analyze and catalogue my studies. I did not give much value to the photograph in itself, I was using it simply to archive my material. One day I discovered the work of Luigi Ghirri (he shot for many Italian architects) and realized the expressive power that is hidden in a click. I became interested in photography from that moment. However, despite the strong interest, I have never photographed 'intentionally'; I have limited myself to observe, to admire, as I do for art in general, and to take snapshots from time to time. Three years ago I bought my first DSLR camera. I did not know exactly what to do with it but the city where I live, has slowly shown me the way. Since I moved to London, I began to recognize signals, cracks and eccentricities that caught my attention and which

went beyond the appearance of this place. This was the starting point of the project that has developed into *Streets of London*. The hustle and bustle conceals profound 'invisible truths' about the relationship that exists between humanity and the artificial organism in which it lives. Photography allows me to pick up the essence of certain dynamics which reveal themselves to the eyes for a split second.

Although I named this project *Streets of London* they are also the streets of an immensely larger, boundless city... 'Chloe'. I am reminded of the book, *Invisible Cities* by Italo Calvino. I hope that this quote from it inspires you as it did me, to travel: 'In Chloe, a great city, the people who move through the streets are all strangers. At each encounter, they imagine a thousand things about one another; meetings which could take place between them, conversations, surprises, caresses, bites. But no one greets anyone; eyes lock for a second, then dart away, seeking other eyes, never stopping.



'A girl comes along, twirling a parasol on her shoulder, and twirling slightly also her rounded hips. A woman in black comes along, showing her full age, her eyes restless beneath her veil, her lips trembling. A tattooed giant comes along; a young man with white hair; a female dwarf; two girls, twins, dressed in coral. Something runs among them, an exchange of glances link lines that connect one figure with another and draws arrows, stars, triangles, until all combinations are used up in a moment...., and other characters come on to the scene: a blind man with a cheetah on a leash, a courtesan with an ostrich-plume fan, an ephebe, a fat woman.'

Photographing to me is a mental adventure to discover a new piece of 'Chloe'. Journey, waiting, sometimes boredom and then the action, adrenaline and surprise, all this for a click, just the time it takes to trigger it and everything is already gone and you start again. My camera is not always with me, I take it only when

it is certain that 'the carousel of fantasies' can start, that is when I wander alone through the streets. Every time I hope to stumble across the unexpected, surprise and serendipity plays an important role in my pictures. When I get in touch with the subjects I disconnect completely from reality. It is a pure psycho-physical pleasure which reaches its peak in the moment of the shoot although sometimes it is not without its dangers.

It is my intention to continue to develop this project, 'Chloe' is currently in London but it could be in Rome, Madrid, Paris, Berlin or perhaps over the ocean. Who knows?

Reference:

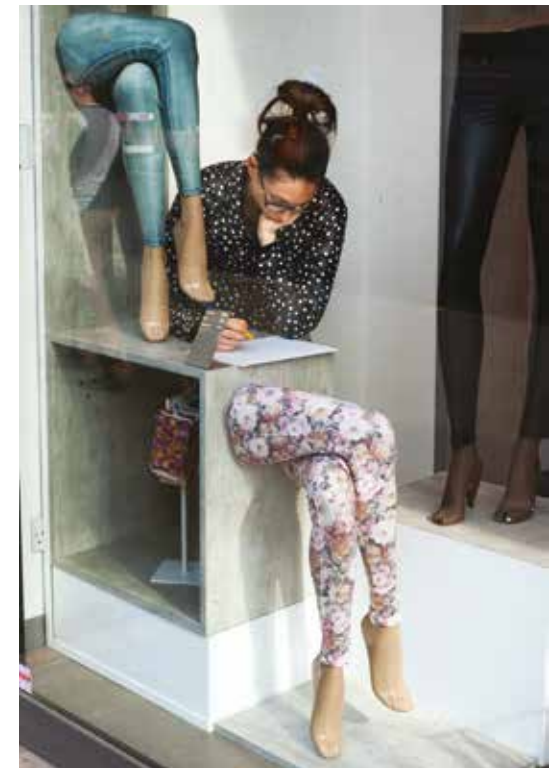
<sup>1</sup> Calvino, Italo. *Invisible Cities*. Giulio Einaudi Editore. 1972.







'A tattooed giant comes along; a young man with white hair; a female dwarf; two girls, twins, dressed in coral. Something runs among them, an exchange of glances link lines that connect one figure with another and draws arrows, stars, triangles, until all combinations are used up in a moment.'





# Pyla/Pile: The Gateway 10 years on

By Mike Kear







'I was fascinated by Pyla, both in terms of its diversity and history, and in what Pyla actually symbolises for Cyprus. Its translation, Gate, seems somehow poignant and more than just a coincidence.'



**P**yla/Pile is a village situated in the Buffer Zone between the north and the south of Cyprus. Unique as the island's only bi-communal village, it has a complex and intricate history, including a certain notoriety for smuggling and spying. The name Pyla is believed to be derived from the word 'Gate' - thought by villagers to be named as such because of its location just below two hills on the edge of the largest and most fertile plain in Cyprus. It's over 10 years since Pyla's crossing point at Pergamos was opened in April 2003. It's been one of the most significant changes for the village and Cyprus this century, coming at a time when both Greece and Turkey were applying to join the EU. The Republic of Cyprus joined in May 2004. In the early days after opening there were extremely long queues of people wanting to cross to see homes and friends that they had not seen since the fighting in 1974. The UN entered the village at the start of the fighting and many people speak positively of the village's conduct during the time when Turkish Cypriots needed to seek refuge in the nearby British Sovereign Base, leaving their homes and possessions, none of which were touched by the Greek Cypriots who

remained. This respect was returned when the Greek Cypriots needed to seek refuge in 1974. Ever since, Pyla has remained mixed/bi-communal. Like the island itself, Pyla has been in a tussle for power and control between the Greek Cypriot and Turkish Cypriot authorities, and the UN. Throw into this mix the British Sovereign Base Area and the SBA management of the nearby crossing and the interactions of daily life, and it gets very complicated to understand. In April 2013, I arrived in Pyla as an outsider, not knowing what to expect or how I would be received in my quest to document life here. I had read various media articles and academic papers to try and gain some understanding of the issues faced by the village, but I don't think any amount of reading would enable me to fully comprehend its history, and all that makes it what it is today. The villagers are not naive to the extensive media coverage they've received - some factual, some wilful fiction and much of it sensationalism (Papadakis, 2000: p7-8) . One would expect such a community to be very wary of an outsider, yet I was welcomed into people's offices and homes. In coffee shops I was rarely allowed to pay for coffee. The stories I was told

could well have been pitched in such a way as to get a particular message across, but I didn't feel unwanted in the village. People were genuinely passionate about telling their stories of how life has been there, the most common thread of my discussions being that the villagers are pragmatic and get on with each other. "We are all Cypriots. All the problems come from outside political forces, leave it to ourselves and there wouldn't be this problem." I was fascinated by Pyla, both in terms of its diversity and history, and in what Pyla actually symbolises for Cyprus. Its translation, Gate, seems somehow poignant and more than just a coincidence. Reading about the history of Pyla I was struck by the international failure to find a solution to the Cyprus problem and its close proximity to the Middle East, an area where international forces try to intervene and solve larger scale issues. It's difficult to see how such powers can bring about an effective solution to this region if a solution to an island like Cyprus can't be achieved. While I'm not sure if it's true of all of them, the majority of people I spoke to in Pyla have been incredibly friendly, warm and positive about each other and their stories about saving lives, support-

ing neighbours, love and death have been truly heart warming. There were some niggles and issues such as any community would have. Notwithstanding some of the bigger issues such as inequalities in who does and doesn't pay the local taxes and utilities, there did seem a strong pragmatic desire to make it work as best it can given the system they have to work within. Almost everyone said that if left to the villagers, things would work fine. One person did say to me that it only works given the power balance between the UN presence, the Turkish army on the hill and the Greek Cypriot National Guard in the south. The people of Pyla have a long history of being together and a pragmatic outlook on making their mixed community work. Changes in the economic situation could encourage more cooperation through trade and an increase in visibility of businesses working together. Bi-communal activities and the development of the University may help foster the desire and will for togetherness. Somehow Pyla's symbolism as a gate might yet provide a new opening for the problems in Cyprus.





'While I'm not sure if it's true of all of them, the majority of people I spoke to in Pyla have been incredibly friendly, warm and positive about each other and their stories about saving lives, supporting neighbours, love and death have been truly heart warming.'





## In Focus: Jasper Walter Bastian

Interview by Frank Orthbandt

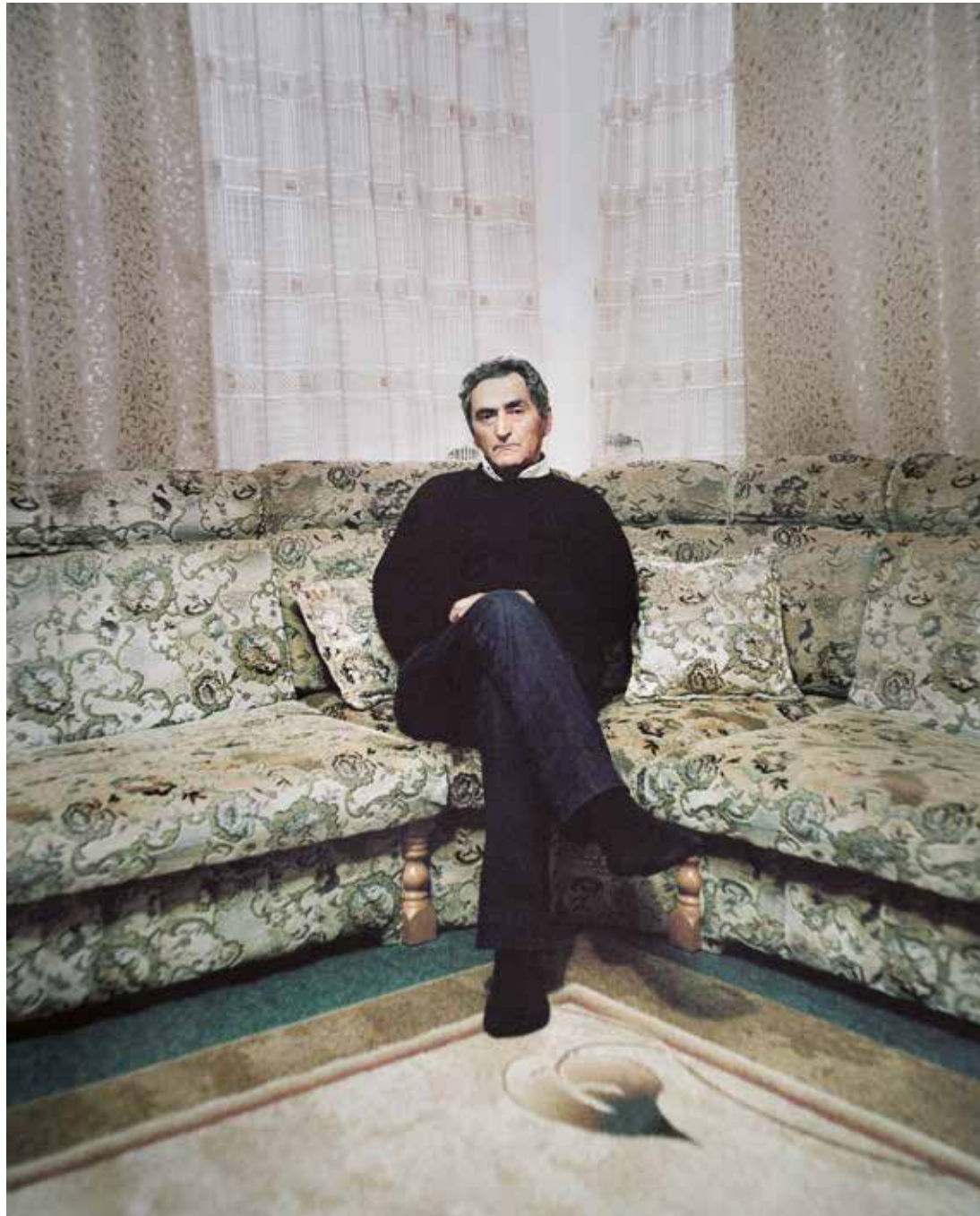
'I needed to understand what story I wanted to tell and how to communicate it visually.'

Located in the northwest section of Kosovo, Mitrovica was once a prosperous city in the former country of Yugoslavia, but after years of conflict, its fortunes have changed. While South Mitrovica, populated predominantly by Albanians, claims to belong to the independent state of Kosovo, North Mitrovica still vows allegiance with Serbia. Ethnic tensions, political upheaval and painful memories of war have left it struggling; a city divided and suspended in a constant state of uncertainty and distrust.

The river Ibar, which runs through the city's centre, is both a physical and ideological barrier. Today, more than fifteen years after the end of the Kosovo War, many Serbs and Albanians have refused to ever again cross its bridges and enter the neighbouring sector. The bad blood caused by the conflict in the 90s, the perception of perpetrator and victim, is still strong. The community has separated, and friendships and family ties across ethnic divides have ended.

In his series *Across The River* emerging German-American documentary photographer Jasper Walter Bastian (b. 1989) explores the city's state of division and gives voice to its citizens on both sides of the divide, subject to a constant threat of violence and a general undercurrent of suspicion permeating the area. Originally conceived as coursework during his photography studies, his work contrasts contemplative landscape tableaux with social portraiture. This has been widely published and exhibited across Europe resulting in his selection as finalist in the *Leica Oscar Barnack Newcomer Award*, and as the winner of Magnum's prestigious emerging photographers' award *30 Under 30*. Jasper talks to FLIP about the inspiration behind this work, the difficulties realising the project over a span of more than 18 months and how he learned during the project to understand the narrative and tell the story visually. >





< Hi Jasper, how are you today? Many thanks for taking the time to speak to us. Before we start talking about your work, why don't you tell us about your background and your interest in photography? Are you currently living in Germany?

Hello. I grew up in South-West Germany, but because my mother is American I have dual nationality. I did my high school degree and then went straight on to study documentary photography at the University

of Applied Science & Arts in Dortmund, Germany, where I am just graduating. As part of my studies, I also spent a year in Denmark, at the Danish School of Media & Journalism, where *Across The River* was a main part of my course work.

But my interest in photography started much earlier. My older brother is an architectural photographer. I was always playing around with his cameras, trying to be creative. It was in Dortmund that my focus on



documentary photography developed. The course marked a big change for me, as I was confronted with many different photographic approaches and met like-minded people. That was when I started to take photography seriously and became more inspired and ambitious.

**Interesting.** So the *Across The River* project actually started as course work. How did you find the topic? What was the motivation to focus on Kosovo, a conflict that is no longer the main focus in the geopolitical debate? Did you have any personal motivation or inside knowledge?

I had never been to the Balkans before I started this project. The subject of border regions in general had interested me for a while, especially the topic of divided cities, where communities living in the same neighbourhood are in opposition to one another. I came across a news report discussing Kosovo five years after independence and how the post-war situation affected society and in many parts was not really working out economically or socially. Although no longer widely reported upon, I found a really small article about Mitrovica, not more than a paragraph, describing the divided community and that got me interested. I wanted to understand how the war affected the community - and in fact, still affects and dominates daily life. That's how I found my topic. >

'I believed in this work and I believed in the story, so I hoped it would generate interest.'





#### < Did you do a lot of research before your trip?

On my first two week trip to the region I didn't have a lot of background knowledge but I quickly realised the complexities of the situation there; every person had different experiences and a different version of the truth. This got me hooked and I wanted to dig deeper into the topic. I began to do more methodological research. During 2013, I ended up spending a total of three months in Mitrovica; three trips interrupted by editing work and discussions with my tutors back in Denmark. I also needed to understand exactly what story I wanted to tell. But the beginning was a general interest in the problems which arose in the aftermath of the Kosovo war.

**How did you approach the people of Mitrovica? I am thinking practically here: you turn up with vague ideas for a photographic project on a quite sensitive topic, you need to make contact... how easy or difficult was it to get the locals involved?**

This experience differed across both sides. First I talked to the Albanians. Being German was helpful in getting contact because most were very appreciative of, and thankful for, the German Army protection during the war. And of course many Albanian refugees now live in Germany. So I felt very welcome in the southern section of Mitrovica. Someone picked me up from the airport immediately upon my arrival, and invited me to dinner with their family. I could speak very openly about what my interest in the city was and how I wanted to tell the story and my network grew after only a few days.

#### **And the contact with the Serbians?**

Most of my first trip I spent on the Albanian side

being told not to go over to the Serbian part. I was told they wouldn't speak to me, they would assault me if I mention my project, steal my camera equipment and so on. It was a real introduction to the paranoia and prejudice in the city. So at the beginning I was slightly wary of going to the Serbian side, and because of what I'd heard, I found myself beginning to be biased.

During my second trip I purposely focused more on the Serbian side, but it took longer to get access to the people there, although I had a fixer with me. The Serbs were generally more suspicious of reporters, perceiving their side of the story to be ignored in the press. I used both a Serbian and Albanian fixer during my trips but the Serbian one was more important for getting access. I was basically telling him what I needed in order to tell a balanced story; I wanted to meet older people who'd lived with Albanians before the war - and younger people to assess how they see the situation now. Since it was difficult to approach people directly on the street, the fixer would ask around for me.

**This sounds more like professional scouting with you giving descriptions of who you would like to meet?**

Yes, in reality I was spending a lot of time waiting around drinking coffee without my camera and hearing little stories and with that knowledge I approached the fixer to try to make contact. While he explained the background of my project to potential contacts, I would wait to hear if they'd agree to meet me. But once I had some images I could show, it got easier and people became familiar with me being there. At the end of the third trip I had a large network of friends with direct access on both sides, but it took a lot of effort and time to gain trust.



**You describe yourself as a documentary photographer, but in your work you use different styles and approaches. You have both topographic landscape images, and social portraits in the series. Did you have a clear vision of the type of images you wanted to bring back from your trip? Are you deliberately playing with these formats, trying to find out what works and what doesn't in telling your story?**

Actually the Kosovo project was the first project where I experimented seriously with different approaches and styles. Until then - and even during my first visit in May 2013 - I'd followed a more traditional reportage approach, the discipline in which I received most of my training. I was not capable of, or interested in doing much landscape work. I never really did it before.

So from the first journey I brought back, for the most part, reportage images of both daily life and street scenes that I'd shot as 6x7 medium format, my preferred format for personal projects. These included only one picture of the river and one indoor portrait. On returning to Denmark, I sat down with my tutors to analyse the images, and we picked these two out; the only two images from that trip that are in the final edit. These became my starting point for developing

the series. From here I really had to decide what story I wanted to tell, what the most interesting parts would be and how I could communicate this visually. It took some time to realise how complex the story actually was. It was a real learning process. From then on I decided to focus more on the river, using it as a metaphor of the division. And because this was how I wanted to communicate and visualise the story, I adapted my technique and approach accordingly.

**'I used both a Serbian and Albanian fixer during my trips but the Serbian one was more important for getting access.'**

But once you go to the river and particularly the bridges, suddenly life seems to stop and it gets empty. People approach the riverbank with slightly uncomfortable feelings and paranoid attitudes. You feel the isolation and people sometimes longing to cross, to revisit the other part of town, but they don't have the courage. >





#### < And the inspiration for the portraits?

As I'd focused increasingly on the river as the project progressed, I wanted to balance this with portraits of people from both sides, but working in a more structured and conceptual way. The first time around I shot people on the street, rather than in their own homes, but then I started to do more formal portraits, showing how people live in their surroundings. When you go into their homes you notice a different side to people; it should be a safe place, but they seem to be very disturbed and insecure and they adopt these particular poses, as if trying to hide some lack of security.

**How did you present your work? As an exhibition or a book? I notice you use some text to give context to the images. How do you think its best presented?**

I haven't produced the book yet, but I have done various dummies, and would like to find a publisher. The exhibitions I've done have been mostly group exhibitions, restricted by budget and space, but I'm hoping to organise a solo show soon where I can show the full work and also use the design of the exhibition to support the story and texts. I believe the story lends itself to both forms of presentation – book and exhibition – although I would adapt the editing accordingly.

**The reception to the work was very positive, and you exhibited widely across Europe. Were you surprised by its success? How did you actively promote it?**

This was my first bigger project so I was surprised by the publicity and interest it generated. It was a very new but exciting experience for me. I believed in the work and I believed in the story, so I hoped that it would generate interest and that news stations would be interested in it.

In the end interest built up gradually. I widened the work's edit to make it more interesting from a journalistic angle. I submitted it to a lot of magazines and newspapers in many countries, mostly publications who actively reported on the Kosovo War and might be interested in following up on the story. But it was a tough process. I got some positive feedback. Many found the story interesting, but did not have the space my story needed to be told. But it all gathered momentum at the backend of last year with exhibitions across Europe and with online publication in the German periodical *Die Zeit* and in the *Washington Post*. Of course the inclusion in Magnum's *30 under 30* selection gave it a huge boost too...

**It reflects the quality of the work if, despite it being conceived as news reportage, the momentum keeps building slowly and it doesn't disappear with the news flow. Now two years later people are still discovering it and it resonates. What are your plans for the future?**

As I'm just about to graduate I'm hoping to use the publicity *Across The River* generated as a launchpad for my career as a photographer. I have just completed a new series for my graduation project, again focusing on a divided community – but this time across the border between Lithuania and Belarus. Although a similar theme, in this case both sides actually want to live together, but are separated by the borders created following the collapse of the Soviet bloc. In a way it is reversing the story of Mitrovica.

**Looking forward to seeing these images. All the best for your graduation and many thanks for talking to us.**

*You can see the complete series Across The River at [www.jasperbastian.com](http://www.jasperbastian.com).*

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'The first time around I shot people on the street, rather than in their own homes.'



# The photograph that inspired me

By Alison McCauley

## Elevator – Miami Beach 1955 or 1956, Robert Frank

I came across Robert Frank's book, *The Americans*, during the first year I studied photography. Even though early influences are often so much more powerful than the ones that come later in a photographer's development, this book is still my greatest source of inspiration.

I was blown away by the way Frank revealed his scepticism toward post-war American ideals of wholesomeness and the naïve belief in the greatness of America that were the status quo at that time. I was mesmerized by the personally expressive nature of his images, which I feel reveal as much about Frank's personality and state of mind as they do about his point of view.

I've always been interested in the notions of identity and belonging. As someone who has moved from country to country my entire life, I'm always an outsider and I'm troubled when I hear photographers or writers say that stories are best told from an insider's point of view and that an outsider's point of view is somehow arrogant or exploitative. *The Americans* reassured me that an outsider could achieve something that was possibly unachievable by an insider. Frank's non-American viewpoint enabled him to see 1950s America from the outside in. There was no patriotic pride getting in the way of his ability to see. He was immune to the buoyant wave of idealistic optimism sweeping America at that time. Frank was aware of America's sensitivity towards criticism, and he may well have seen the making of *The Americans* as an opportunity to make a barely veiled dig at American society without openly criticising anyone. I think Frank's vision as an outsider enabled him to see and describe Americans more objectively than they had ever been portrayed before. I feel strongly that Frank's experiences as an outsider provided the insight and the viewpoint that made these images so intensely communicative.

Although it is the power of the images collected together in book form that most inspires me, the individual image that inspires me the most is *Elevator – Miami Beach*.

There are four people in the image. The melancholic elevator operator, the shadowed figure of a man framing the right side of the image and Frank himself, who is so present to the viewer but seemingly invisible to his subjects. On the left, exiting the elevator, is the grainy figure of a wealthy-looking, middle-aged woman.

I have to admit that the fact that Jack Kerouac mentions the elevator girl in his introduction to *The Americans* intensified my fascination with this photograph. He ends his introduction by saying, "That little ole lonely elevator girl looking up sighing in an elevator full of blurred demons, what's her name and address?"

This photograph seems to quietly call attention to America's class divide – an issue that was largely ignored in photography at that time. The image focuses on the elevator girl. She looks tired and seems forlorn and isolated. It feels as though the well-to-do man and woman haven't noticed her.

*Elevator – Miami Beach* is a beautifully composed image, but the framing feels so effortless and natural. This image shows me that the best framing is usually instinctive and that the conscious mind doesn't need to be involved. The slight angle, the soft focus and grain are an honest result of Frank's nonchalant, spontaneous style of shooting. There is nothing affected in Frank's approach. This image, like most of the images in the book, is a quiet image. It doesn't shout. It doesn't try too hard.

When I'm put off by the competitive nature of contemporary photography or after seeing too many slick or complex contemporary images, I go back to this seemingly effortless, honest photograph. Its slightly rough and scruffy aesthetics manage to simultaneously soothe and stimulate me.

I think that Frank shot with his heart and allowed himself to find the subjects that interested and inspired him. He was able to disregard any preconceived ideas about what he should or shouldn't photograph. This photograph reminds me that the photographs I want to make need to be personally meaningful and totally honest and that I need to be able to express something about myself and about my point of view through my photographs.

A link to the photograph: <http://tinyurl.com/pp78m6y>

Reference:  
<sup>1</sup> Frank, Robert. *The Americans*. Steidl 2008.

Tom Gifford



how we see neighbourhood





<I - Theme Cover Tom Gifford

2 - Jan Cylwik





3 - Robert Langley

4 - Ernst Schogelhover

5 - 6 CJ Crosland









11 - 12 *CJ Crosland*



<7 - 10 *Jim Paterson*









<13 -15 Astrid Schulz

<16 - Anne Clements



17 - Daniel Keys

18 - 19 Steve Ferrier





20-21 Mike Cookson



22 - Anne Clements













<25 - 27 *Carlos Segundo Granados*

28 - *Daniel Keys*

29 - *Nicola Jayne Maskry*





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**1 Theme Cover: Tom Gifford** From the series *One Hour Photo*. For the last few years I've been taking photos during my one hour lunch break. My project explores the urban environment surrounding my workplace, the limits of the area being determined by the distance I can cover on foot in this hour, and still get back to work on time. I really enjoy the challenge of finding and making new images in the same area each day. The practice of trying to find meaningful images for myself is more important than the end results - which is pretty lucky as most days I am entirely unsuccessful.

**2 Jan Cylwik** *Trinity Passage*. A single image expressing people's detachment in their central London neighbourhood, based on a series of observations made during a single hour.

**3 Robert Langley** *Liam and Carol, his grandmother*. Liam is looking for a job, anything! He's interested in photography. I couldn't see a resemblance between them. "He looks like his dad", said Carol, offering me some of her chips. I told her about the occasion I went into that chip shop, just after it opened. "The chips were cold," I complained (not aggressively), to which the owner replied, "Well, it's cold outside!" I haven't been back since. She laughed. This project, *Sitting*, is community-based, its subjects a random cross-section of fellow residents of, and visitors to, the south Manchester suburb of Chorlton-cum-Hardy, which consists of a very diverse, social mix. Rob encouraged the subjects to talk about themselves both during and after the shooting process, later recording brief impressions and their anecdotes, some sad, some funny, to accompany each image.

**4 Ernst Schlogelhofer** From *Shakespeare Road*. Inspired by T.S. Eliot.

**5&6 CJ Crosland** *Untitled*, These images were found on a walk around my neighbourhood.

**7-10 Jim Paterson** Captions: *Red brick 'Sandridge style', Bill and Lyndsey plus tandem, Yellow brick 'Sandridge-style' house with red quoins, Charlotte and Rebecca plus musical instruments*. For me, Neighbourhood is not about gritty photographs of urban decay, but my own neighbourhood.

**11 & 12 CJ Crosland** These pictures are from a series inspired by a phrase in Virgil's *Aeneid*: 'rebus nox abstulit atra colorem (when black night has stolen the colour from everything)'.  
**13-15 Astrid Schulz** From *Made in Senegal*

1. *Lassana Niang started raising chickens out of a passion for animals, especially birds. He just wanted to see them grow and had no intention of killing them.*

*However, within the last ten years his 'collection' of various types of chicken has become quite large and now he sells them. His favourite chickens are called Brahma (a large breed of chicken with feathered legs and feet); he breeds them in various colours.*

2. *Cheikh Seye learned how to make café Touba (mixture of coffee, pepper and cloves) over 13 years ago in Yamoussoukro, the capital City of the Ivory Coast. However, during the civil war in 2002 he came to Senegal and started selling café Touba in 2003. Cheikh's business started with a small pot, but by now sales reach 2.5 kg of coffee powder per day.*

3. *Awa Gueye is making two types of sweet Beignets (one from millet and another from wheat flower) as well as Fatayas (deep-fried empanada-like snacks, usually stuffed with onion and tomato fish paste). She is preparing them at her home and sells them in the evening on front of her house. Awa is a widow; she has to support her family with the sale of her micro business.*

The focus of this project is on small-scale farmers, family-run food production

businesses as well as livestock keepers, highlighting their importance for local communities. The images are an acknowledgement of the people who are directly involved in food production and thoroughly rely on making a living from the labour of their hands. The sitters are from the Senegalese neighbourhood of St. Louis, a community in West Africa where living circumstances are tough and people have to be resourceful in order to feed themselves.

**16&22 Anne Clements** *Hoorn, Netherlands and Holbrook, Arizona*, from an ongoing series *Window Surfing*.

**17&28 Daniel Keys** *Untitled (A406)*. These Images are from a project in progress detailing the area surrounding the A406, primarily (at the time of writing) the Ladderswood estate and Friern Bridge Retail park. The series hopes to bring light to the area and pending regeneration and help create an honest discussion about the neighbourhood's future.

**18-19 Steve Ferrier** *B3073, Parley Cross and B3073, Castlepoint*. These are part of a series of photographs taken along a 12-mile stretch of road between two market towns. It's an area where inherited woodland skills continue to exist alongside layered growth spurts of suburban housing.

**20&21 Mike Cookson** From *Capital Ring*, an ongoing exploration of the Ring and the neighbourhoods through which it passes.

**23&24 Eva Bachmann** *Mission Grove IV, E17 and Mission Grove II, E17*, from the series *Reliefs 2014*, both limited edition 1/7. Eva says "My images are built on multi-layered meanings: There is a common thread of documenting, collecting and classifying urban structures which runs through my work. Like an urban anthropologist, I decode the language of mundane spaces, tracing cultural and historical references through layers of time. Architecture is my source of inspiration through which I convey these lines of thought.

Another angle to my work is to investigate creative elements found in anonymous architecture. Parallel to these concepts, I use photography to explore uncanny interactions of light and shade that add layers of distortion and challenge our view of an ordinary environment. The intent is to bewilder the viewer, engendering a sense of disbelief in order to unsettle our accepted sense of reality.

**25-27 Carlos Segundos Granados** For about 15 years I've taken portraits of people that have different lifestyles. I try to get to know them. Many of them are friends or people that I've known throughout my life; these people come from Brixton, Camden Town, East London or Lavapiés - neighbourhoods where I've lived or spent most my time, places where different cultures or races coexist and where the background culture is huge and enriching. I try to show them respect when I photograph them. These people don't appear on TV shows, nor in the news or anyplace in the media but have a huge culture behind them. These people fight every day to learn and contribute. I call them 'the disinherited' - and in this there is part of myself.

**29 Nicola Jayne Maskrey** *Untitled*, from work in progress, *London Project/Traces*.

The theme for the next issue is **ILLUSION**

[www.londonphotography.org.uk/magazine/submit](http://www.londonphotography.org.uk/magazine/submit)



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## EXPOSURE



© Al-Mousaoy/New Londoners/Dost/PhotoVoice

I would love to be able to paint pictures but I don't have the skill. Finally I have found a way to paint with the camera. The girl is walking into the pool from the shallow end, you can't see her legs clearly as she is moving with the water. The picture is blurred, it reminds me of the thick brush strokes I have seen in paintings.

## PhotoVoice

By Tom Elkins

**P**hotoVoice is a charity that uses photography for positive social change. We believe in a world in which nobody is denied the opportunity to speak out and be heard, and we know that the photograph is a powerful way to help achieve that goal. Since being established as a charity in 2003, we have delivered over fifty projects all over the world, in countries ranging from Afghanistan to Zimbabwe. While each project has been different, they have all taken a similar approach; to help communities who are under-represented to use cameras and tell their own stories,

to encourage people to photograph things that are important to them, to work with them to share their perspectives and lives using photography, and to use those stories to bring about change. Our approach may seem simple. We identify an issue, then we find partners – often grassroots local charities – and we work with them to deliver workshops. These workshops will teach basic photography, as well as communications and advocacy skills. Sometimes we hold local community exhibitions, which aren't just a celebration of the work that comes out of our workshops, but also a way of engaging the community on important issues.

Sometimes the change our projects bring about is personal – people find new ways to share their experiences, which sometimes can help them address difficult or emotionally challenging issues. Sometimes it's about the local charities we are working in partnership with, who gain new insight into the communities they are working to help. Sometimes it's international organisations or governments, whose policies or programmes will be improved if they are able to better understand the voices of those who are directly affected by decisions. Our projects have addressed disability, conflict, disaster, health, sexual exploitation, trafficking,

"I am Anita, I am a widow and HIV +, my husband also died from Aids, I don't even have his photo"



© Kalpana/HIV Alliance/PhotoVoice

When clients refuse to use condoms, sex workers will try and convince them. Sometimes secretly they put condoms on a client with their mouth.



© MND 2014/International HIV/AIDS Alliance/PhotoVoice

and many more issues. You can see some examples on our website at [www.photovoices.org](http://www.photovoices.org), as well as some of the powerful participant-led images from our work over the years. At the heart of everything we do are some simple beliefs; that photography has the power to change lives for the better, that people are the experts in their own stories, and that working in partnership is better than working alone or remaining unheard. A diverse array of individuals and organisations support our work, ranging from campaigning charities to major imaging companies. Many photographers are keen to get involved too, though

those of us who do enjoy taking our own photographs have to take a back seat to ensure that the community voice is the loudest. To support our work, and to encourage a community of photographers, art collectors, charities, and others who recognise the power and importance of the photograph, we've launched a membership scheme, starting from just £20 for students. Being a PhotoVoice member helps support our work, and also gives a range of benefits too, including discounts from a range of printers, equipment providers, or photography galleries. Members also get free entry to our quarterly photography competition, which

invites submissions on a series of themes that reflect the values underpinning our work. At the moment, we're working on four projects, two in the UK, a third in Indonesia, and a fourth about to start in Ethiopia. These projects will look at migrant labour, young people at risk of sexual exploitation, climate change, and the experiences of deafblind people using photography. The issues may be different, but the approach always puts control in the hands of communities to ensure that they are able to use the photograph to tell their story. Through this, and through working in partnership, we know that photography can change lives.





© Byker, Sirkka-Liisa Konttinen 1974



© The Arab Boarding House South Shields Peter Fryer 2006

## The Amber Collective

By Chris Moxey

'Inspired and impressed by what I'd seen, I decided to look further into her work.'

The Amber Collective came into my consciousness via a book of photographs, found in a second-hand bookshop several years ago. That book was *Writing in the Sand*, by Sirkka-Liisa Konttinen. Set in the north-east of England, its pages revealed some of the most wonderful images I had seen since a Tony Ray-Jones obsession in my youth. From Whitley Bay to Seaton, and from Cullercoats to South Shields, I saw scenes of the working classes at the beach: courting couples of all ages; people (and a dog!) buried up to their necks in sand; a group of

elderly ladies sitting on a bench laughing as they eat their chips in the drizzle; a lone shack on the beach with the words 'Lost Children' emblazoned across it - and some poor sod's last ditch attempt to eke life out of last year's broly. These were both joyful and subtle moments, with a touch of humour thrown in for good measure. Inspired and impressed by what I'd seen, I decided to look further into her work. I discovered *Byker and Byker Revisited*, 'before and after' studies documenting the community in an area of Newcastle - the first, a group of terraced houses demolished in the early 1970s - then later, the award-winning public housing estate that rose from its ashes.

I also discovered that Sirkka-Liisa was a co-founder of the *Amber Film and Photography Collective*, started in 1968 amongst a group of students at Regent Street Polytechnic. Shortly after its inception, the collective moved north to Newcastle in search of a stronger sense of community and identity with which to engage. Since then the group have been documenting the lives of working class and marginalised communities in the north-east, and this has resulted in a wonderful archive of work. In 1977 they opened the Side Gallery, which is currently being refurbished with the help of Heritage Lottery Funds and will re-open in 2016.

It's a testament to their work

and dedication that Amber have thrived, at times without funding, for almost 50 years. From what appears to have been a rather 'grass-roots' existence they have gone on to become a major resource in the north-east; their photographic archive now holds more than 20,000 images. There is also the feeling that they are giving something back to the community, often taking an interest in local causes -- one of their documentaries, *Quayside*, played a large part in halting the demolition of much of Newcastle's historic river front.

Now, for the first time the Amber Collective and their extraordinary story will be celebrated in a major exhibition, *For Ever Amber*. On show will be the work of all the photographers involved with the collective (Sirkka-Liisa Konttinen, Graham Smith, Chris Killip, Tish Murtha, Izabela Jedrzejczyk, Peter Fryer, Dean Chapman), those who have been commissioned or supported over the years (from Martine Franck and John Davies to Chris Steele-Perkins and Simon Norfolk) and those whose work has been collected, including Doisneau, Weegee, Meiselas, Iturbide, Eugene Richards and more.

The exhibition runs from June 27th to September 19th at the Laing Art Gallery in Newcastle.

See more about the collective at: [www.amber-online.com/](http://www.amber-online.com/)

## We Want More: Image Making and Music in the 21st century

By Gwen and Roseann Campbell

'The humorous side of popular culture is given an ironic twist through these pictures.'

Photography and music come together in this captivating new exhibition at the Photographers' Gallery. Charting the move away from the relatively formal and constrained way in which photographers were asked to work when commissioned, this wide-ranging collection of photographs shows the effect photography has had on contemporary music culture - and how, with the advent of digital technologies, musicians have started to work more closely with photographers. The exhibition displays a move from commercial to personally led projects. Curator Diane Smyth illustrates how musicians now have greater control over their own images. We see how images of music are distributed through photography, film and other social media. Live music is a central part of music-making and the pictures of the audience capture this magic. Other images in the exhibition show the relative freedom now given to the image-makers, allowing emerging styles to be illustrated whilst all the photographs maintain an emphasis on the creative. Stars are shown working with high-profile photogra-



© Daniel Cohen, Erykah Badu, 2008

phers such as Ryan Enn Hughes, whose series with Katie Perry, *Birthday Gifts* (2014) shows the singer in various comical disguises. The humorous side of popular culture is given an ironic twist through these pictures. Similarly, Inez Van Lamsweerde and Vinoodh Matadin's portraits of Lady Gaga (2014) show her in a range of poses which reveal another side of Gaga's persona. One of the photographers, Roger Ballen, produced a series of images for South African rap group Die Antwoord (2012) - and Jason Evans made images of the band Radiohead in *Publicity* (2001-2008). Both photographers were chosen because their work resonated with the musical styles of the performers - thus demonstrating that musicians recognize the value photographers bring to their genre. Pep Bonet's images from *Roadkill-Motörhead* (2012) are shot from the

stage showing the crowd as seen by the band, and Dierdre O'Callaghan's *The Drum Thing* (2013) shows the relaxed style in which she shoots drummers during rehearsal. Daniel Cohen's *We Want More* (2010) is taken backstage during the pause before the encore. Many other photographers are featured, as are various accompanying music videos that have been created by photographers, such as Anton Corbijn, rather than moving image directors. Diane Smyth has put together some complementary events to go with this exhibition including live performances and a *Wire* magazine Salon event with a discussion on the visual language of underground and experimental music.

*We Want More* is on from the 17th July to the 20th September and we recommend a summer visit to the Photographers' Gallery to see it.



## EXHIBITION HIGHLIGHTS

**Hannah Collins.** British artist Hannah Collins (b. 1956) is known for her large unframed photographs that create immersive spatial experiences, and installations that involve film and sound. Her summer exhibition at Camden Arts Centre reveals a capacity to convey the emotional and psychological aspects of spaces steeped in cultural and social history. *4 July - 13 Sept at Camden Arts Centre, Arkwright Road, London NW3 6DG*

**Audrey Hepburn – Portraits of an Icon.** This fascinating photographic exhibition will illustrate the life of actress and fashion icon Audrey Hepburn (1929-1993). From her early years as a chorus girl in London's West End through to her philanthropic work in later life, *Portraits of an Icon* will celebrate one of the world's most photographed and recognisable stars. *2 July - 18 Oct at The National Portrait Gallery, St Martin's Place, London, WC2H 0HE*



© Costume test for Sabrina, Paramount Pictures, 1953

**We Want More – Image Making and Music in the 21st Century.** Explores photography's role in defining music culture today and looks at how both industries have seen a significant change in ideas about ownership and distribution, caused by the advent of digital technologies. The frameworks that created a distance between photographers, fans, stars and their labels have collapsed, allowing new ways for music photography to be produced, shared and consumed. *17 July - 20 Sept at The Photographers' Gallery, 16-18 Ramillies St, London W1F 7LW*

**Rob Ball: Dreamlands.** Print Sales' Gallery presents this new body of work. Comprising a series of tintypes created on the site of the disused Dreamland amusement park in Margate, Kent, it is a

continued exploration of Ball's long standing interest in our interaction and inhabitation of landscapes and spaces of leisure. *15 June - 2 Aug at The Photographers' Gallery, 16-18 Ramillies St, London W1F 7LW*

**Shirley Baker – Women, Children and Loitering Men.** This exhibition is a rare chance to see the work of social documentary photographer Shirley Baker, and a portrait of the urban decline of late twentieth century Britain. *17 July - 20 Sept at The Photographers' Gallery, 16-18 Ramillies St, London W1F 7LW*



© Shirley Baker, Hulme, July 1965, Courtesy of the Shirley Baker Estate

**Julia Margaret Cameron: Influence and Intimacy.** This new exhibition marks the 200th anniversary of the birth of pioneering photographer Julia Margaret Cameron and features the Herschel Album (1864), compiled by Cameron as a gift for her friend and mentor, the scientist Sir John Herschel. The album is comprised of Cameron's bold, expressive portraits of influential friends, acquaintances and family members, including Alfred Tennyson and William Holman Hunt. *24 Sept 2015 - 28 Mar 2016 at the Science Museum, Exhibition Road, London, SW7 2DD*

**Gathered Leaves: Photographs by Alec Soth.** The first major UK exhibition by award-winning American photographer Alec Soth will survey a decade of his work and will be the UK premiere of his eagerly anticipated new series *Songbook* (2012-14), a chronicle of many journeys across America and a search for human interaction in an era increasingly defined by virtual social networks. *6 Oct 2015 - 28 Mar 2016 at the Science Museum, Exhibition Road, London, SW7 2DD*



© Rob Ball, Scenic Side View West, 2013-2015



Bill, Sandusky, Ohio, from *Songbook*, 2014 © Alec Soth

**Beneath the Surface.** An exhibition of some 200 rarely-displayed and unseen works from the V&A Museum's preeminent collection of photographs which reflects the Embankment Galleries' riverfront location in one of London's most ancient quarters, focusing on images of water, the topography of the city and the people within it. *Until 24 Aug at Somersett House, Embankment Galleries, Strand, London WC2R 1LA*

**Close-up: Identity and the Photographic Portrait.** Taken in the street or in other informal settings, these

portraits by Lisette Model and Paz Errázuriz capture a range of striking individuals in distinctive social environments. *Until 27 Sept at Level 2, Tate Modern, Bankside London SE1*

**Rineke Dijkstra.** Dutch artist Rineke Dijkstra uses photography and film to moments in their lives. Dijkstra is particularly concerned with the representation of youth and the transition to adulthood. Her portraits bear witness to the social pressures made visible on the bodies and faces of her subjects. *Until 27 Sept at Level 2 West: Room 11, Tate Modern, Bankside London SE1*

**Captain Linnaeus Tripe: Photographer of India and Burma, 1852-1860.** This captivating exhibition of the pioneering 19th-century British photographer Captain Linnaeus Tripe features over 60 of his most striking views of Indian and Burmese landscape and architecture, taken between 1852-1860. *Until 11 Oct at V&A Museum, Cromwell Road, London SW7 2RL*

**Richard Billingham – Panorama.** Capturing the British countryside, from the South Downs to the Norfolk Fen and Constable's Country in the East of England, Richard Billingham's photographs expose the rich textures in these landscapes. His panoramic views unearth the particular

geology, vegetation, changing weather and light conditions of these places, some of which he revisited over a period of years. *Until 28 Aug at Annelly Juda Fine Art, 3rd floor, 23 Dering Street, London, W1S*

**Richard Prince – New Portraits.** This exhibition at Gagosian presents ten new works from his series of 'appropriated' Instagram portraits. *Until 1 Aug at Gagosian Gallery, 17-19 Davies Street, London W1K 3DE*



© Richard Prince, courtesy Gagosian Gallery, photo: Stuart Burford

**Paolo Roversi: Polaroids.** Consisting of a selection of both colour and black and white Polaroids, shot on Roversi's trademark 8 x 10" film, this selection from his archive of work illustrates his status as one of fashion's pre-eminent photographers. *Until 14 Aug at Hamiltons Gallery, 13 Carlos Place, London W1K 2EU*

**Raymond Cauchetier's New Wave.** One of the most influential and innovative film-set photographers of his day, Cauchetier was for many years the unacknowledged genius behind some of the most iconic images of 1960s French cinema. This new exhibition will showcase previously un-edited, landmark images from *New Wave* cult classics. *Until 15 Aug at James Hyman Gallery, 16 Savile Row, London W1S 3PL*



© Isabella Jedrzejczyk, Jungle Portraits, 1980

**For Ever Amber.** Opening up an extraordinary documentary narrative, this exhibition is the first major account of the AmberSide Collection started by a group of like-minded students at Regent Street Polytechnic in London in 1968. Photographs by Graham Smith, Chris Killip, Martine Franck, John Davies, Tish Murtha, beginning in the 1970s and continuing through to the present are shown alongside the contemporary international work Side has collected and exhibited. *27 June - 19 Sept at the Laing Art Gallery, New Bridge Street, Newcastle upon Tyne NE1 8AG*

## MEMBERS EXHIBITIONS

**Stuart Moore in London 2015.** Stuart's images reflect and celebrate the capital, in this group exhibition which captures London's diversity of people, culture and architecture. London is a city of contrasts and contradictions and, coupled with its fluidity and diversity, it is one of the most exciting and provocative cities in the world. *10 - 31 July at Gallery320, 320 Bethnal Green Road (entrance via Voss Street), London E2 0AG*



© Stuart Moore

**Judith Jones in Royal Academy Summer Exhibition.** Judith is pleased to have two of her prints accepted to show in this year's annual Royal Academy Summer Exhibition. *8 June - 16 Aug at the Royal Academy, Burlington House, Piccadilly, London W1J 0BD*



© Judith Jones



## MEMBERS EXHIBITIONS

## Transition: Estates of Mind

By Peter Luck

**E**states of Mind was the second exhibition of the Transition group of photographers, a group called into existence by Michael Mulcahy, a member of the Crossing Lines forum, with the intention of recording the changes to which London is being subjected, with particular concern for the fate of social housing.

Last September four photographers, Michael, Mike Seaborne, James Wakefield and Peter Luck, had worked on Balfon Tower: 27 storeys of social housing, a listed monument of 1970s Brutalist design and about to be vacated, refurbished and all flats sold to private buyers. Around six hundred visitors came to the show in the tower, mostly over Open House weekend when flats in use as studios were open to the public. Many visitors were eager to talk about the building, the locality and the iniquities of the housing situation.

The success of this show encouraged us to go for a second without delay. We decided to go for an exhibition in Poplar, referring to the locality but also looking beyond it. New members Vivienne Lewis and Peter Kyte joined the group. Again, the concern (even anger) was directed at the inequal-

ities of the housing situation in London and the devaluing of the social intent worked out in the Brutalist estates of the 1970s. So the brief was to photograph estates of the 1950s to 1970s now at risk of redevelopment, entailing densification, or destruction and building anew.

The choice of estate was largely left to the individual photographer and the manner of photographing wholly the individual's concern within the broad field of a recognisable and meaningful record. Peter Kyte showed constrained spaces at Grahame Park in north-west London in moody black and white, Peter Luck, also in black and white, showed aspects of Robin Hood Gardens which Vivienne Lewis had photographed in colour along with the Aylesbury estate and the (unthreatened, almost revered) Alexandra Road estate. Michael Mulcahy dealt with Balfon Tower, the Lansbury Estate in Poplar and the Brandon Estate in Kennington, all in big colour enlargements. Mike Seaborne produced panels with before-and-after images of changes to estates around the East End each with explanatory text. James Wakefield showed just three very large photos concentrating on the presence of nature in what is reputedly, and undeservedly, the

'concrete desert' of Thamesmead.

The venue for two weeks in April was a vacated shoe shop in Chriss Street Market which draws a public from across the East End, is part of the 1951 first phase of the Lansbury Estate, and is itself due for a thorough re-ordering. At first glance the stripey lining to the interior of the shop was discouraging but the photos more than stood up to it.

Passers-by were numerous and many came in to see what was going on. Not a few stayed and, as at Balfon, talked about the neighbourhood and the nature and personal consequences of the changes. Some recognised people in the photos, one woman her mother – and a locally-based photographer wants to join the group.

The number of people from the locality seeing the show was very satisfying; we lost count but are certain it was over eight hundred. The photo-art crowd were less in evidence though a few recognised individuals turned up and the *Architects Journal* came down, talked with us at some length and a photo essay drawn from the show appeared in their journal on 8th May. A third show is in planning for September.



Thamesmead by James Wakefield



Lansbury Estate by Michael Mulcahy

## WORKSHOP

## Salt Printing Workshop

By Ingrid Newton



© Ingrid Newton



© Photofusion



© Ingrid Newton

**A** visit to the recent Salt and Silver exhibition at Tate Britain sparked my interest in this method of printing so when I saw that LIP had arranged a workshop at Photofusion, I jumped at the chance to learn the technique and signed up. There is something fascinating about this oldest of photographic processes, developed by William Henry Fox Talbot in the 1830s. Ranging from brown to a rich aubergine colour, the salt print is embedded into the fibres of the paper and has a quality all of its own.

The six of us attending the workshop last April began the day with a brief introduction by course tutor Paul Ellis. Salt printing is a contact printing process so requires a negative large enough to produce an acceptable size image. Happily these days you don't have to rely on a large format negative; you can print one from any suitable digital file using special digital transfer film – however, to enable a sufficient separation of highlights and shadows, this should be a high contrast image. Armed with our chosen images on a memory stick, we retired to the computer suite to work on them to produce our digital negatives.

The salt printing process itself is relatively straightforward. Firstly, watercolour or heavyweight art paper is brushed with a salt water solution and allowed to dry. The next stage should be done in low light or darkroom conditions. A solution of light-sensitive silver nitrate with a small amount of citric acid is brushed onto the paper and dried – in our case using a hair dryer to save time. Silver nitrate is highly toxic and stains skin black so rubber gloves must be worn and great care taken. Tidy working habits are essential if you want to produce a decent image – label individual brushes as salt and silver to avoid getting them mixed up and cross-contaminating them!

Next came the fun part! The digital negative was placed onto the dried paper and a sheet of heavy glass placed on top. This was then positioned in the sun and immediately the paper started to darken as the UV light reacted with the sensitised paper. On the day of the workshop, the sun was very bright so development times were about 5 minutes. Resist the temptation to peek otherwise the negative will become unaligned (a special contact printing frame with a hinged back is usually used to enable inspection of the image.) The print should be left to develop

until it is a few shades darker than required as it lightens when washed. After washing, it is fixed in the normal way and as it dries, the rather alarming ginger colour subtly changes to a purple brown. The excitement as we waited for our prints to reveal themselves was palpable – imagine how Fox Talbot must have felt! At the end of the day we had produced a variety of prints, some more successful than others – sadly I wasn't able to better my first print, so it was downhill all the way for me!

Since attending the workshop, I've become rather obsessed with the process and have kitted myself out with the chemicals and materials needed to practice at home. The beauty of salt printing is that you don't need a darkroom to do it or a lot of specialist equipment. You don't even need sunshine; somewhat counter-intuitively, the brighter the sun and the shorter the development time, the flatter the image so overcast skies give you greater contrast control and a better image. There is a lot of information online and in books for perfecting the technique but you can't really beat hands-on tuition to get yourself started. Thanks to LIP and Photofusion for providing me with the opportunity.



MEMBERS' BOOKS

# The Collective Presents IZMs

By The Collective

**T**ake some Punk ethic, mix with a dash of Provoke, remove all ego and strain off any leftover bullshit and pretence - what do you get?

Answer: the framework for an ongoing photobook project that keeps three amateur photographers happy when away from their day jobs.

It sounds simple now, but a few things needed to come together for the creation of our IZMs project. In 2013, a small group of photographers began walking different neighbourhoods of London, following itineraries taken from the Hidden Walks series of books. Those first explorations, though enjoyable, were not as successful at producing a cohesive photographic result as we had hoped. However we all felt there was something in this venture which suited us - so we continued to explore.

In 2014, *A Philosophy of Walking* by Frédéric Gros was published. It highlighted the impact walking had on philosophers and thinkers throughout history, and the meditative state that walking often enables. Much of this mirrored our own thinking and helped us to connect our own random thoughts, giving us a route ahead. Most importantly we solved the problem of how to incorporate each of the contributors' different styles into a singular project. Like all photographers, we had our individual preferences for picture formats, colour and tone, but individuality seemed to divide us when we looked at our pictures together in book form.

Our solution was to turn us into one; to stop being individual, to homogenise our look and feel, and to submit to a 'collective' view. These three things coalesced to

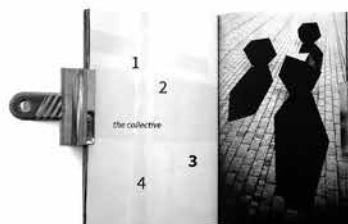
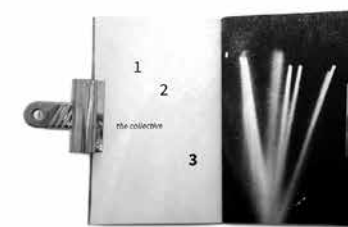
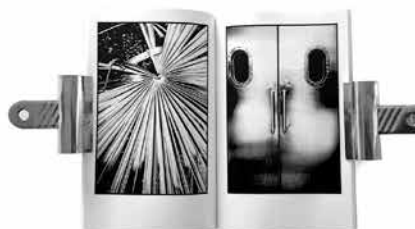
become the skeleton of IZMs. From that point on, the project transformed into an anonymous collaboration, whereby no photographs are credited and we produce books under the name 'The Collective'. For all involved, the goal is to debate over images for the best possible outcome of a final book, and not for individual inclusion. Names are kept in the background during editing and sequencing with the hope of achieving an open-minded approach, free from ego.

We maintain a consistent format and structure (the Blurb trade-sized book) which leaves us unburdened by a constant need to reinvent ourselves for each publication. We know from the start how the work will be presented, using the well-trodden path of the 'day book' - one day to shoot, and one day to edit and produce the final work ready for printing.

Today we continue our walks through different neighbourhoods, each with its own rich character, savouring their unique histories. The city presents an almost endless landscape to explore, to discover. We see through the eyes of the urban stroller, moving slowly and always observing, while creating a poetic flow of images - phantasmagoria rather than documentary.

How successful we are with our output will be for others to decide. For our part, we feel we have something we can evolve and experiment with, taking another small step forward each time. A key thing that we have all noticed is that constant practice makes for better photographs.

To date we have shot and produced four books covering four different areas of London, most often with three contributors but occasionally joined by a guest photographer.



'It sounds simple now, but a few things needed to come together for the creation of our IZMs project.'



# Turning Point

## A Series of Incidents and Opportunities

The Eyes of Hope by Giulio Magnifico



'What I would like to communicate with my pictures is the humanity of each subject or scene that I encounter.'

Photographer Giulio Magnifico started photographing in his hometown of Udine, a mid-sized town in the north of Italy characterised by post-crisis economic and structural problems all too familiar now in southern European communities. Focusing on the significant migrant population in his community and shooting in the distinct, high-contrast, monochrome style of classic Italian street photography, he took his protagonists from the fringes of a society marked by the challenges of life, searching for their stories as expressed in their faces, resulting in the sympathetic multi-faceted social portraiture that is at the core of his work. From this starting point in his work, he recently has moved away from his hometown, interested at looking at the causes for the recent flow of migrants and the affect this has on the refugees lives, as they try to reach European shores in hope of a better life.

In 2014, Giulio visited a refugee camp at the Syrian/Turkish border to document the life of its inhabitants. Using his unique mix of reportage, portrait and street photography, he began to record these displaced communities' attempts to establish a sense of normality, in a life characterised by military threat and economic hardship.

More recently, his follow up project *Sicily's Migrants* has led him to document refugees as they try to reach the shores of the EU. These refugees often risk their lives and are vulnerable to people traffickers. For the community of European states, the arrival of migrants on its shores continues to build up as one the greatest challenges, and raises many questions around the economic capacity and humanitarian

ability to accept these refugees.

"What I would like to communicate with my pictures is the humanity of each subject or scene that I encounter" he says. "My passions are the reportage and street photography, and also to try to convey the emotion, curiosity or feelings to the viewer so that they may possibly 'enter' into the picture, as I did at the time I pressed the shutter".

From this series he selected the image *Eyes of Hope*, explaining that the story behind this photo is exemplary of many refugees who are escaping from the Syrian war through the Mediterranean Sea. "In the summer of 2014 I was in Sicily in order to make a reportage for the German magazine *Der Spiegel* about the operation called 'Mare Nostrum'. During this operation the Italian military boats rescued the migrants in the sea and they took them to the Sicilian coast. So I was in the Augusta's harbour to narrate the landing of a Italian military boat called Nave Sfinge which had about 350 migrants on board, and a lot of Syrian families. The boat was divided; in front there were the Pakistan and Bangladesh guys and at the bottom the Syrian guys. I was taking pictures of them when I saw the banner that was rising above this little girl who was looking towards me with a very hopeful gaze! I immediately took a photo because I think this image shows the hope, the uncertainty but also the power of the children!"

*The complete series Sicily's Migrants can be seen at [www.giuliomagnifico.it](http://www.giuliomagnifico.it). Giulio is represented by Albumen Gallery in London [www.albumen-gallery.com](http://www.albumen-gallery.com).*

# Contributors

**Eva Bachmann** is a visual artist who lives and works in London. Her work focuses on architectural fragments, exploring the subtle boundaries between the transitory and the permanent, the real and the illusory. [www.evabachmann.co.uk](http://www.evabachmann.co.uk)

**Gwen Campbell** is a photographer and artist living in north London who regularly exhibits her work. She has participated in one-man shows - and in group shows at Crouch End, Lauderdale House and other venues. Her co-writer Roseann Campbell is currently working for an academic journal and also writes articles for other publications.

**Anne Clements** graduated this year with a first class BA honours degree in photography from the University of Westminster. A keen traveller, she photographs neighbourhoods that arouse her curiosity all over the world. [www.anneclements.com](http://www.anneclements.com)

**Mike Cookson** is a London-based photographer with a particular interest in the urban landscape [www.mikecookson.com](http://www.mikecookson.com)

**CJ Crosland** is an expressionist artist and street photographer, someone who loves to see the extra-ordinary in ordinary places. CJ's work has been described as exploratory, introspective, poetic and powerful. [www.cjcrosland.com](http://www.cjcrosland.com)

**Jan Cylwik** Inspired by some of the tutors and courses he took at City Lit, Jan returned to photography after a gap of decades. He is interested in studying and creating fine art photography that explores mysticism and contemplation. [jan.cylwik@btinternet.com](mailto:jan.cylwik@btinternet.com)

**Tom Elkins** is the CEO of the charity PhotoVoice, which works across the world using participatory photography to help communities represent themselves. Founded as a charity in 2003, PhotoVoice has delivered over 50 projects worldwide. [www.photovoice.org](http://www.photovoice.org)

**Steve Ferrier** is a photographer interested in the social landscape, the transient landscape and poking about. [www.stuconflo.tumblr.com](http://www.stuconflo.tumblr.com) and [www.flickr.com/photos/stuconflo/](http://www.flickr.com/photos/stuconflo/)

**David Gibson** is a founder members of In-public the international collective of street photographers and the author of *The Street Photographer's Manual* which was published by Thames and Hudson in 2014. [www.gibsonstreet.com](http://www.gibsonstreet.com) and [www.facebook.com/DavidGibsonStreetPhotographyWorkshops](http://www.facebook.com/DavidGibsonStreetPhotographyWorkshops)

**Tom Gifford** is a graphic designer by trade, and a photography enthusiast the rest of the time. [tomgiffordphoto.tumblr.com/tagged/one-hour-photo](http://tomgiffordphoto.tumblr.com/tagged/one-hour-photo)

**Mike Kear** is a London based documentary photographer whose practice includes work for charities and NGOs in the UK and worldwide. He completed a Masters in Documentary Photography and Photojournalism in 2013 at the LCC. He is particularly drawn to contemporary social issues including HIV/AIDS in the UK, Africa and SE Asia as well as activism and issues relating to the austerity regime in the UK and Europe. [www.mikekear.com](http://www.mikekear.com)

**Daniel Keys** is a British fine art photographer specialising in analogue photography. His work often depicts the emotional rather than the literal. A lot of his work contains slowly disturbing, domestic imagery, which runs alongside a conceptual element that informs the work's socio-political viewpoint.

**Rob Langley** is a travel photographer, whose main interests fall within the street photography genre, in particular the photographic representation of 'the other'. He likes to document people and places, exploring how the two interrelate, with a particular focus on marginalized or under-represented people in society. [www.flickr.com/photos/mustafafoto](http://www.flickr.com/photos/mustafafoto)

**Peter Luck** After a career in architecture Peter retired into photography as a means of producing images more critical, more revelatory of the state of the built environment than is customary in the professional press. He is still moving towards that goal.

**Giulio Magnifico** [www.giuliomagnifico.it](http://www.giuliomagnifico.it).

**Emma Marshall** is a London-based portrait photographer. Since January 2015 she has made a portrait each day of the people she encounters in her neighbourhood and beyond. [www.emmammarshallphoto.net](http://www.emmammarshallphoto.net) and [dailyportraitfeed.blogspot.com](http://dailyportraitfeed.blogspot.com)

**Nicola Jayne Maskrey** is a London-based photographer, interested in transience, and working with print and projection. [www.njmaskrey.com](http://www.njmaskrey.com)

**Alison McCauley** is a Geneva-based photographer. The main themes that run through her work concern identity and belonging, migration and living conditions. Alison is a member of the documentary agency Dalam and of the photography collective Vivo. [www.amccauley.ch](http://www.amccauley.ch)

**Jim Paterson** has been fascinated with photography since the tender age of 8 when he first saw an image emerging in the darkroom - nearly 60 years ago - but is still trying to find his focus! [jmpaterson2012@gmail.com](mailto:jmpaterson2012@gmail.com)

**Romeo** has lived and worked in London since 2012, Streets of London has just finished a two week exhibition at The Greenwich Gallery. Further work from the project can be found at [www.romeophotos.wix.com/romeophotos](http://www.romeophotos.wix.com/romeophotos)

**Ernst Schlogelhofer** is an Austrian photographer who divides his time between Vienna and London. Ernst is currently doing an MA in photography at the LCC in London. [www.albumen-gallery.com](http://www.albumen-gallery.com)

**Astrid Schulz** is a London based freelance photographer, who specializes in portraiture and documentary photography. Her personal projects lean towards fine art photography and she has exhibited internationally since 2001. In the past three years she travelled to Vietnam and Senegal for her project on handmade food in traditional communities. [www.astridschulz.com](http://www.astridschulz.com)

**Raphael Schutzer-Weissmann** uses both still images and audio-visual elements in his work. Currently working on a project documenting his great-grandfather's village in Transylvania, he is also a regular street photographer closer to home. [www.rafaelweissmann.photoshelter.com](http://www.rafaelweissmann.photoshelter.com)

**Carlos Segundo Granados** [www.carlosgranados.net](http://www.carlosgranados.net) and [www.behance.com/carlosgranados](http://www.behance.com/carlosgranados)

**Benjamin Szabo** is a Hungarian born British photographer, specialising in portrait and fashion photography. He is based in London and has exhibited in Notting Hill in the summer of 2014. He works for fashion websites and on self-initiated projects. [www.benjaminzabophotography.com](http://www.benjaminzabophotography.com)

**The Collective:** a collaboration of three photographers, put together in 2014, with no website or home - only a shared vision.



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