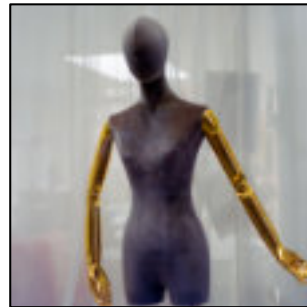
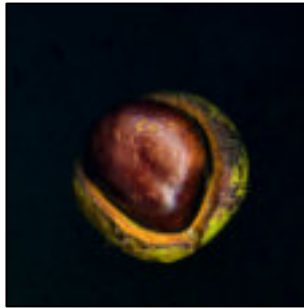
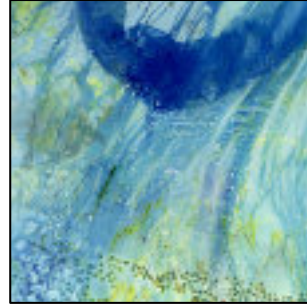
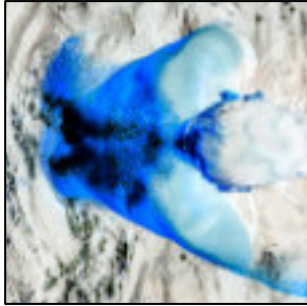


ATTENTION : VITALITY

*"Attention is vitality. It connects you with others.
It makes you eager" - Susan Sontag*



London Independent Photography

34th Annual Exhibition

London: Espacio Gallery 24 - 29 January 2023

Selectors

Professor Richard Sawdon Smith	4
Maria Falconer	6

Exhibitors

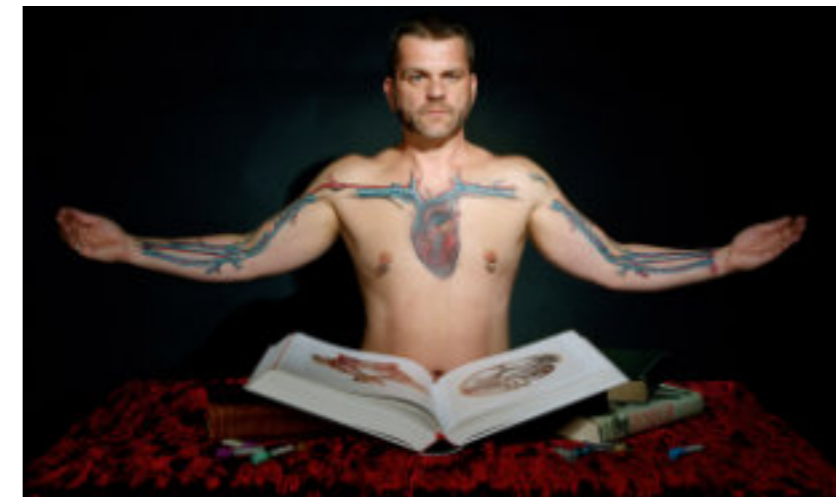
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Selector: Professor Richard Sawdon Smith



Richard Sawdon Smith is Professor of Fine Art and Director of Fine Art and Photography at Norwich University of the Arts, UK. He received his MA in Photographic Studies from Westminster University 1997. He is on the Editorial Advisory Panel of Journal of Photography & Culture, Patron of Norwich Film Festival, Trustee of the Council for Higher Education in Art & Design and Trustee of Norwich Pride. Previously a Board Member of bookRoom Press and Editorial Advisory Panel of Mustard TV, Norwich. He is a winner of the National Portrait Gallery Photographic Portrait Award; Co-editor of Langford's Basic Photography and The Book is Alive! His work is published and exhibited internationally.

I'm sure everyone in this position says what a difficult decision it is to select work when you have such a range of submissions and only a limited number of choices that you can make and therefore forced to edit work out which you would otherwise like to have exhibited. There was, as you might expect some recurring themes around the big genres of landscapes, portraits and still life but people approached each from their own perspective. From urban landscapes that situate the electricity pylon as an eerie spectre in suburbia, to environmental portraits that captured the amazing angst and joy on the face of crowds in the pub, assumedly watching football, or the immaculately reconfigured and reconstructed maps shot sympathetically in the studio.



Richard Sawdon Smith - The Anatomical Man 2009

Selector: Maria Falconer MA, MSc., FRPS



Maria Falconer is a photographic practitioner, teacher and writer. A former lecturer at De Montfort University and a Fellow of the Royal Photographic Society, she runs photography workshops across the UK and abroad.

Maria's commercial speciality is Dance Photo/Videography, collaborating with dance companies around the UK to produce promotional imagery. She has worked at the Edinburgh Festival every year since 2006, and her work has frequently been published in The Guardian, The Times, The Scotsman, and The Telegraph. Maria's personal photographic projects often draw on her contemporary dance background, using the body and the camera collaboratively as a vehicle to express her ideas and experiences. Her photography has been exhibited around the world including the UK, the US, France, Belgium, Ireland and East Asia.

What an outstanding collection of images! An eclectic mix that has charmed, challenged, intrigued, moved, amused and occasionally mystified me! Such variety and depth are to be commended and I have genuinely enjoyed the selecting process. I am reluctant to discuss individual images because there simply are too many competing for my attention, but since I have been asked to do so, I will mention just two.

I find myself intrigued and captivated by the image on page 143. The improbable yet harmonious tones of the natural and manmade, the slightly off kilter composition and its delightful eccentricity reveal a way of seeing that is rare in photography. And I'm both amused and impressed by page 27.

Sometimes in life, events conspire to present a perfect photographic opportunity and other times photographers take matters into their own hands. Whether this photographer happened to come across this scene 'au naturel' or had a hand in constructing it is of no matter. The net result is a poignant and humorous image that can't fail to bring a wry smile. Thank you for inviting me to select some images for your exhibition. It's wonderful to see the work of such a diverse and active photography group who aren't afraid to reveal who they are through their imagery.



Maria Falconer - Dislocated

David Malarkey

Southwark Cathedral by Candlelight

A rare opportunity to photograph this busy place of worship.



Brian Pomeroy

Discarded



Len Salem

Looking at you...Looking at me

This light-hearted fooling around with an empty picture frame could provoke thoughts about the nature of more serious portraiture.



Sabes Sugunasebesan

From a study of chestnuts, a homage to their mission of carrying their species essence and future.



Peter Jennings

From the series The Urban Wood

As a ten-year-old child I discovered an abandoned factory in the middle of a wood in Surrey. To me it was an exciting but menacing discovery - a seminal experience.

Recently, I have been contrasting the demolition of paper mills at Aylesford, Kent with nature's demolition of trees in a wood near Maidstone, Kent. In pairing empathetic images: factory/wood or wood/factory, I seek to return to my childhood discovery of the factory in the wood, examine - as far as I can - the effect it left with me - effects which in my work have always challenged visual clichés of 'rural' and 'urban' imagery.



Eva Turrell

I have been taking photographs using analogue, digital and smartphone cameras. I pay attention to the light and shapes looking for something unusual, often simple, sometimes obvious. I love observing people and the world around us, how we interact with it and how it interacts with us. The pandemic made me appreciate simplicity of happiness. Made with Love.



Bunshri Chandaria

There is light...

I lost someone I had been living with for 43 years.

Having experienced a recent void in my life, I am drawn to nature and spirituality. It enlightens me in a way I cannot describe. I find it a meditative experience. I can breathe and smile.

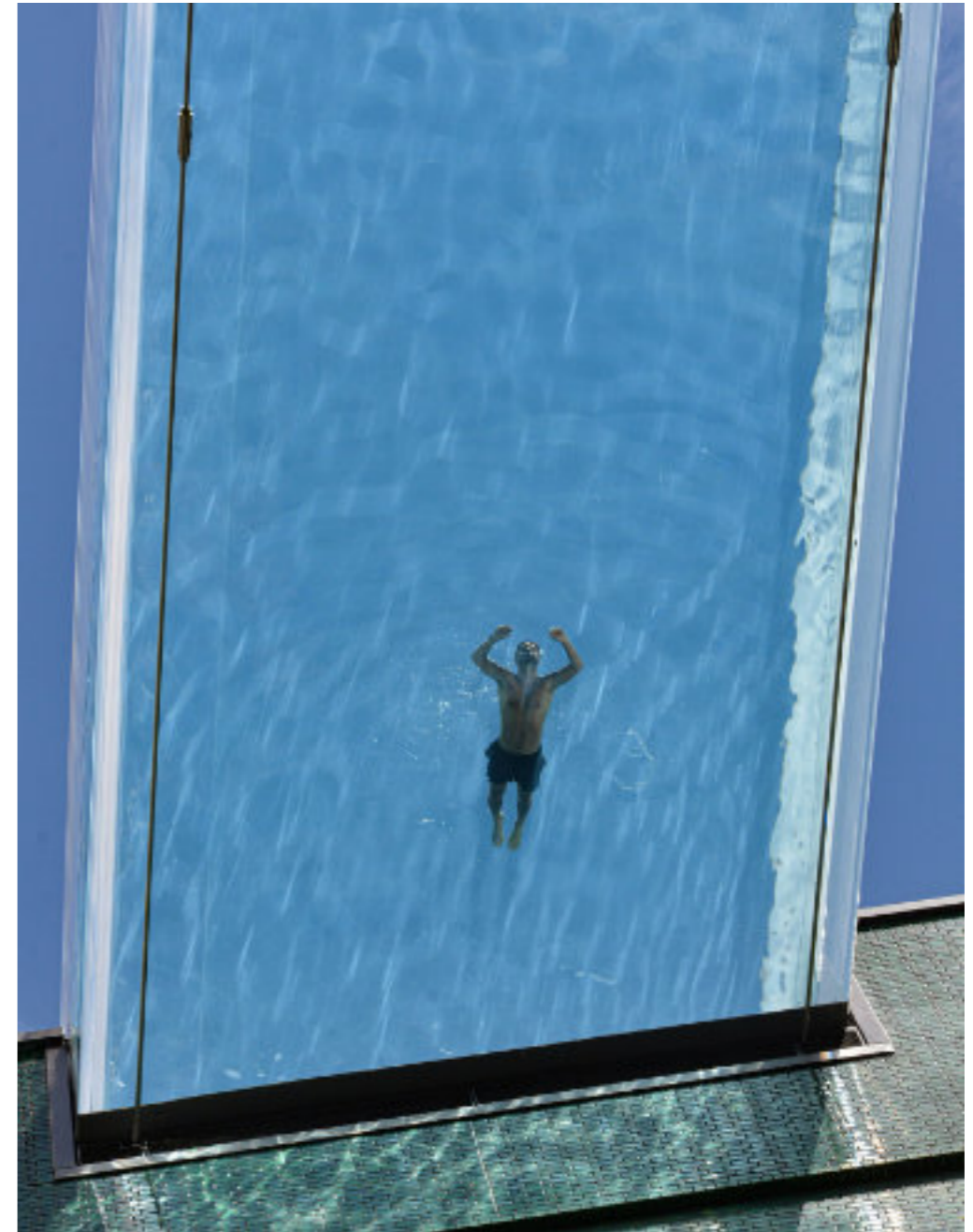


Gordana Johnson

In this series I have concentrated on physical activities that keep us strong and energetic. It may be a social game, daily exercises, joy of being young, or simply doing our everyday job.



Jump for Joy



Bliss

Steve Jones

@stevejones35

Gravesend at Low Tide

From an ongoing series exploring the coastal margins of Kent
using Infra-Red capture.



Elizabeth Brown

@elizabethhaybrown

This image caught my eye and made me want to capture it. The dog sits by the beach sign and clearly seems to question who will see me if I go on the beach.



Jonny Baker

@bonnyjaker

A series of playful interventions in public space which ran in parallel with an Ealing LIP satellite group exhibition. Inspired by various ruses trickster makes to remake the world in the various trickster mythologies.



Clare Park

www.clarepark.com

66/22 PULP

'She presses the damp gritty fruit pulp against her chest. Unlike the palm sized multi-faceted ruby she had been handed in her imagination, the pulp drips and soaks, imprints heart-shaped into her shirt. She had though already stopped needing to search for her 66 year old heart. Minutes before she had eaten her friend's fruit jelly and bread - a sacred pleasure in our uncertain world.'



Debbie Green

www.debbiegreenmovement.com

Shots of the extra-ordinary with my aged Olympus OM2 and long lens from ongoing 'walks without a dog'

(C type print by Bayeux)



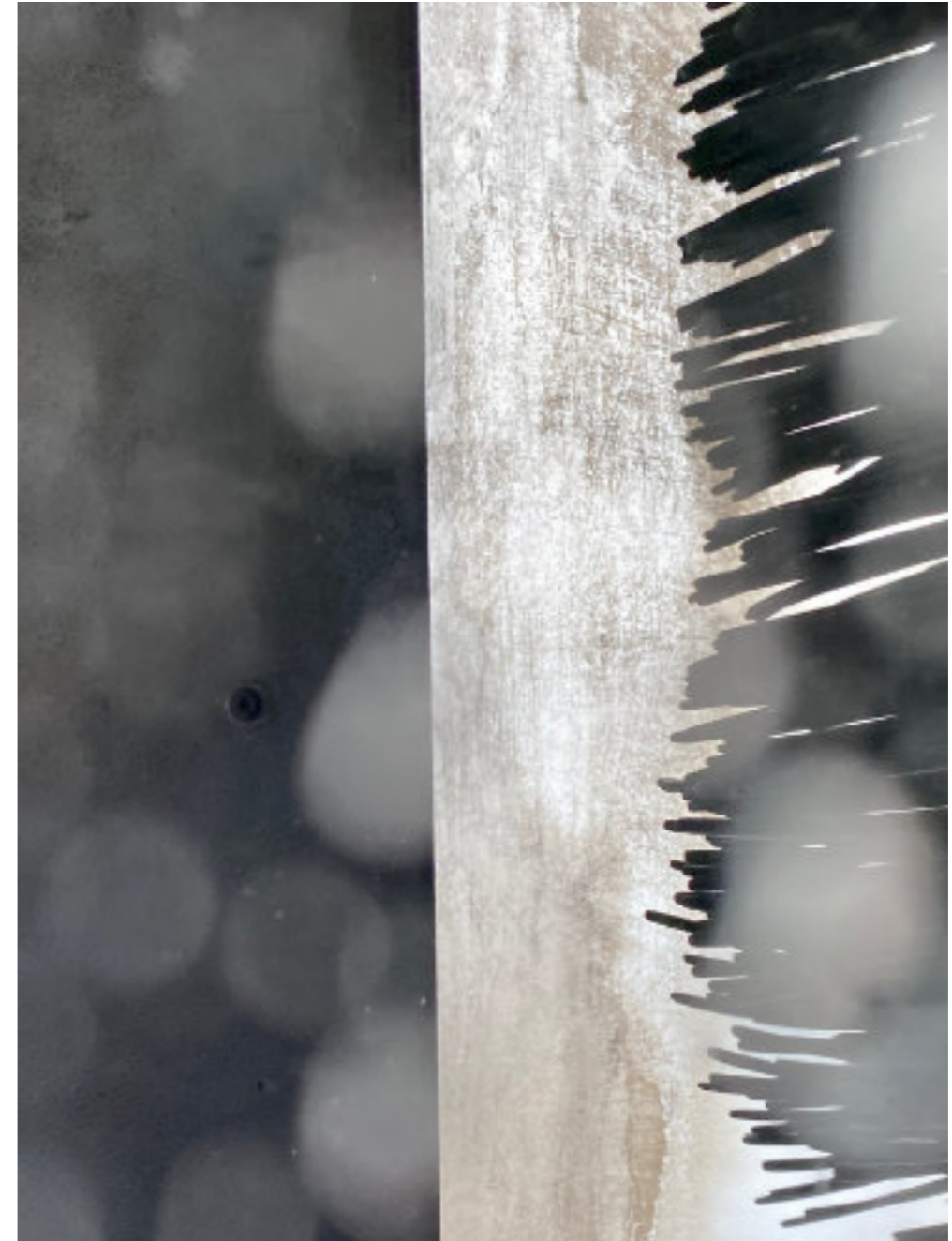
Jeannette Josse

Sharp Lines, Softly Flowing

From a series representing my immersive feelings, in the past couple of years, where any creativity hovered on the edge of disturbance.

Taking, composing, chancing upon images enlarges the connective 'spaces' in my mind.

Life-enhancing.



Rashida Mangera

Walking slowly now

Looking up and looking down

Flying free, grounded



Tom Gifford

From a series of images about my connection with family.

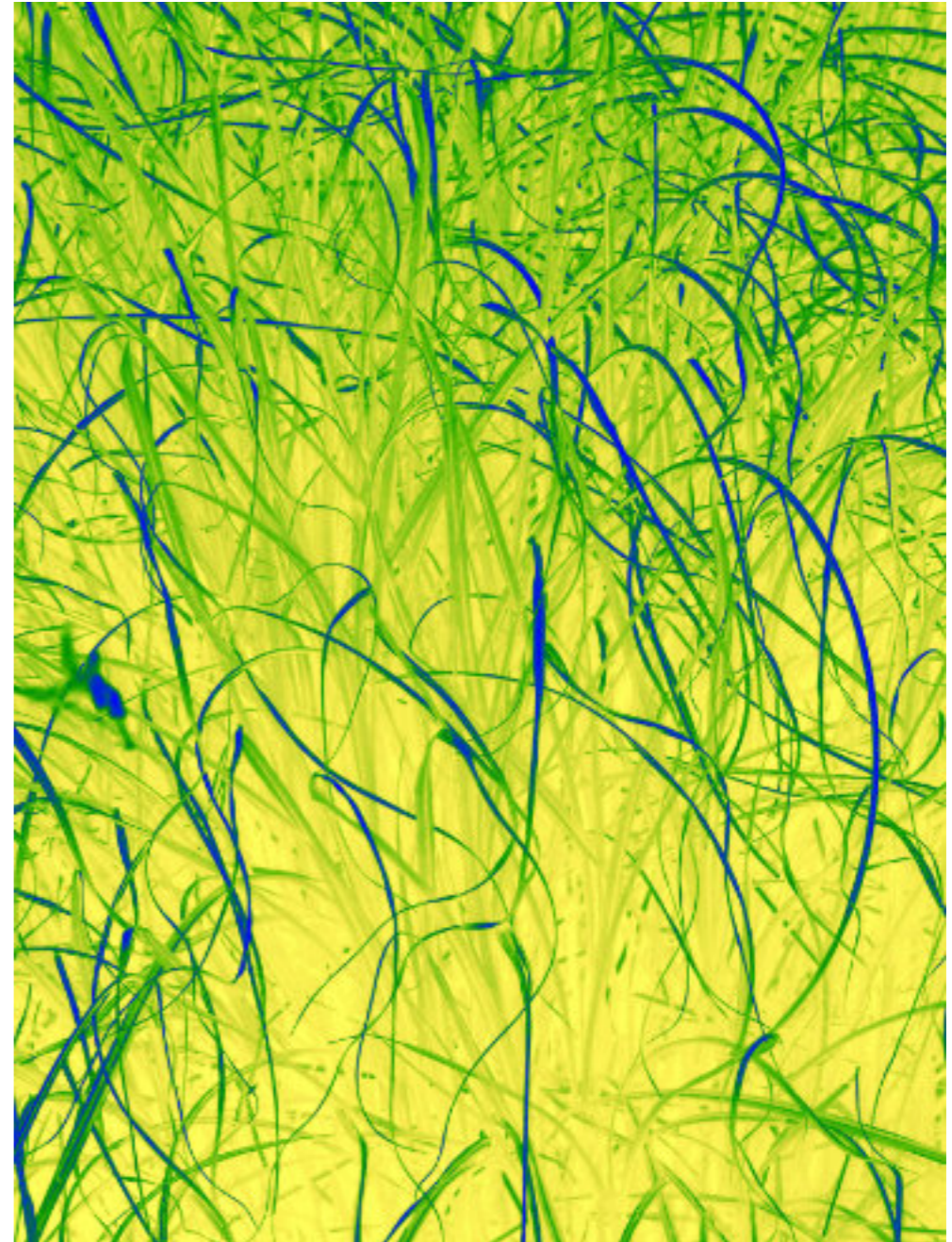


Edith Templeton

@etempleton96

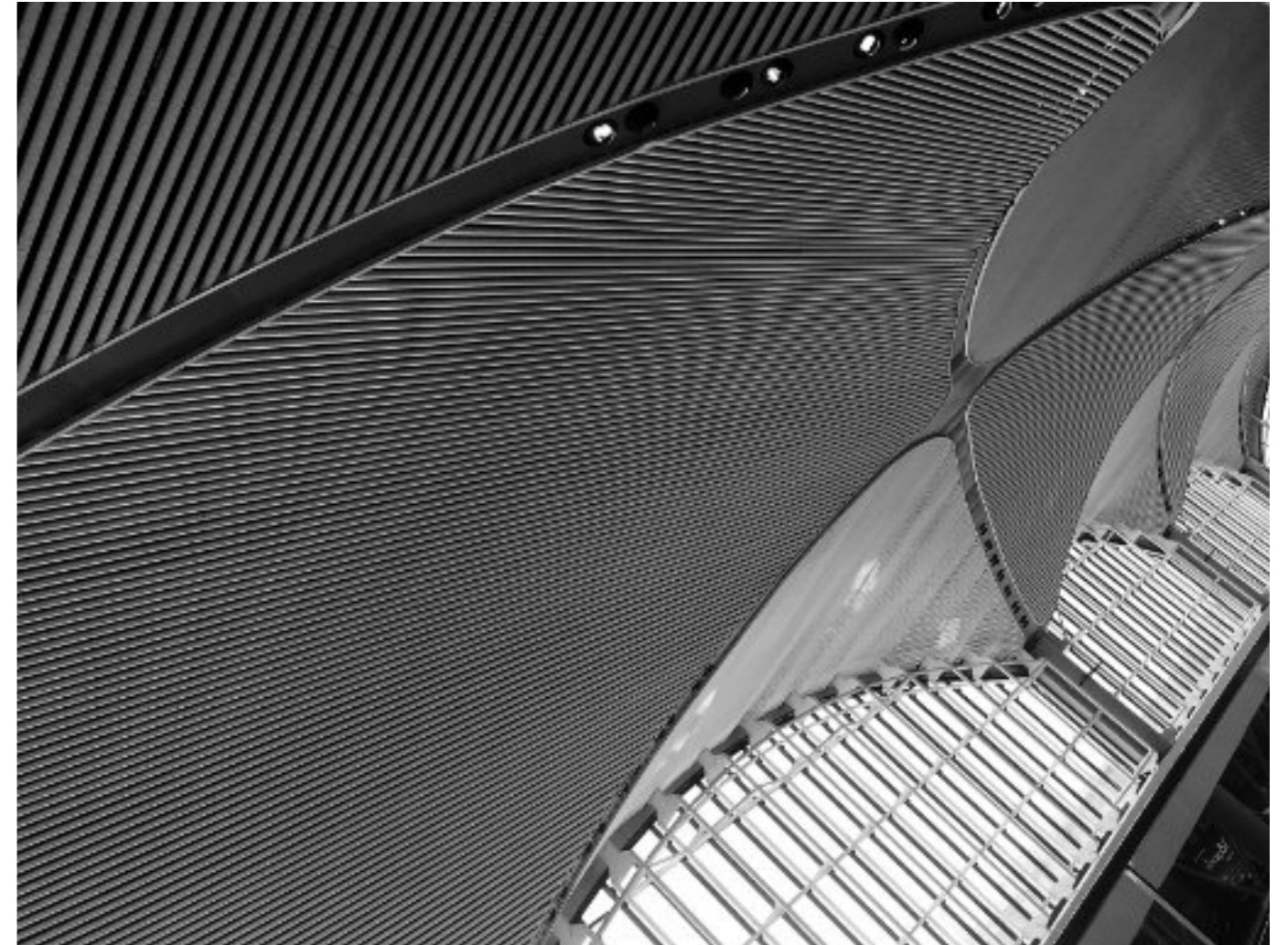
The Grass is Singing

From a series of images which reflect the energy created by close looking and how this can manifest itself in a joyous response to the world around us. The images use double exposure, ICM and, as here, digital enhancement. They aim to show the vitality of the here and now.



Hady Bayoumi

From an ongoing project using light and shadows to highlight lines, curves, angles and shapes.



Sue Ridge

From an ongoing series using cyanotype processes and glass objects. The images were created in various lockdowns in London in low winter sunlight. The prisms are placed on the cyanotype prints to create new palimpsest images, which create a connection to early analogue and current digital processes.

Goethe stated that colour was not simply a scientific measurement, but a subjective experience perceived differently by the viewer. I am trying to create new complex abstracted images that question image making and the ethereal qualities of sunlight.



Mary Thompson

Protesters and activists who take to the streets to demand change call attention to themselves and their messages as powerfully as they can with passion, energy and vitality.



Geoff Titley

Jardins de Mossèn Costa i Llobera II

What I began as an exploration of the public gardens of London, a consideration of the planned aspect of them, of their artificiality, I have now expanded to include gardens in other cities around the world.



Jim Paterson

Cyamande, a British Funk band, had supported Al Green in the US in 30,000 seat venues before splitting up in 1975. Unbeknown to them, they had been sampled by bands like De La Soul and the Fugees. Patrick Patterson, a founder member featured here, subsequently retrained as a lawyer, serving the black community for many years. However he relished the opportunity almost 40 years later to reform and tour. His enthusiasm and sheer funk was totally infectious when I saw the band in Montreal.



Liz Devonshire

EVE



Ian Welsby

From the series "Chiaroscuro (Light & Dark)"

Glastonbury Artwork above the crowds





Ian Welsby - Lightening up a Quiet Evening at the Lodge



Ian Welsby - Balloons Light Up

Amanda Eatwell

amandaeatwell.com

Wave Hello, Say Goodbye

From a series which spans my old neighbourhood, where I had lived in and around for a quarter of a century, and my new neighbourhood, which I have now lived in for a year. The observational images of each place are a response to my surroundings, and by turn a way of making sense of the places I call home. This image is a transient view from my bedroom window.



Steve Ferrier

My Neighbour, 400,000 volts

Walking the line - a pylon line, that comes in from the fields, cuts directly through a housing estate and up onto the heath beyond. The residents accept their powerful neighbour with a shrug, after all, it was here first. An exploration of suburban domesticity living alongside hard national infrastructure.



Sonia Davda

I made this work in Cornwall during the Covid epidemic. It was the first time during that period that people were able to travel again. It was our first trip away from London also.

These photographs were taken as a response to seeing people and life happening collectively again and the euphoric energy that came from that.



Jo Stapleton

@beatniksoupphotography

Two Perfume Atomisers with embryonic mucus connection tissue

From the series *Foreign Bodies*.

Lith print photograms of decorative glass objects with projected histology transparencies of human cells and tissues. Cameraless photography.





Jo Stapleton: Dissolving Dress Triptych

Shot on Polaroid with a piece of broken glass used as a photogram



Jo Stapleton: Child's Party Dress with Letraset Photogram

Cyanotype print of a dress suspended with fishing wire, shot on Formapan100. Original Lith print scanned to produce negative for contact printing as a cyanotype incorporating a letraset stencil photogram.

Ray Knox

HinTa

Hin Ta (Grandfather rock) is a natural geological formation situated on the south-east coast of Ko Samui, Thailand's third largest Island.

Art often imitates nature, but here was a case of nature imitating art.

Determined not to take the usual touristy photo, I decided to photograph it using black & white film and print it in the darkroom.

I used the lith printing method a process capable of producing beautifully toned prints with a characteristic all of their own.



Julian Sainsbury

I like to take pictures of shapes and make abstract compositions, which allows the viewer to form their own interpretation of the subject.



Kathryn Alkins

kathrynalkins.myportfolio.com

City Romance

I became captivated by the light and shifting patterns of the water around Docklands. I enjoy playing with I.C.M. and multiple exposures using Photoshop as a way to express my ideas and feelings.

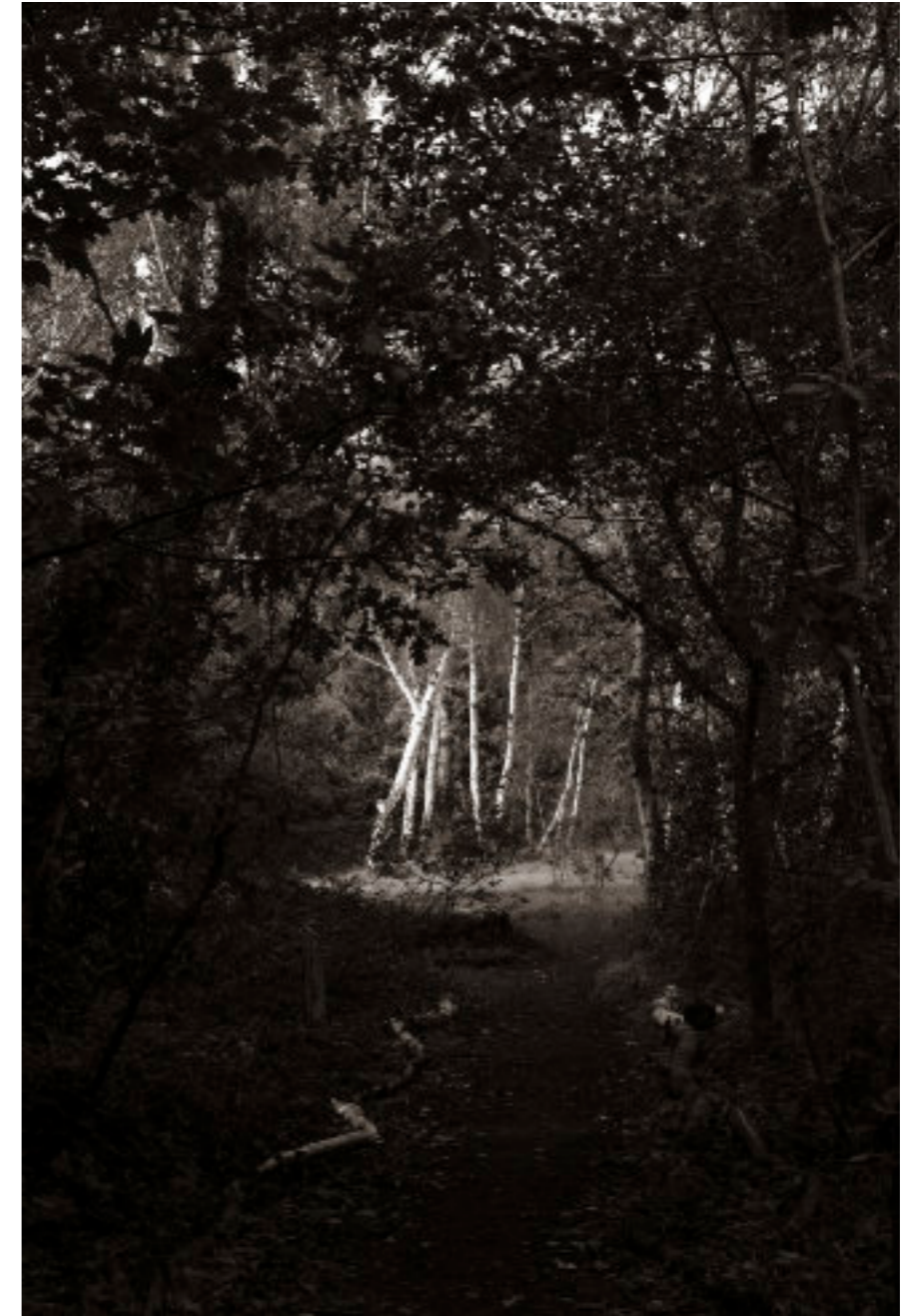


Frankie McAllister

www.frankiemcallister.com

Following the light

Attention/vitality to me means keeping going, observing, thinking
and making work. Always following the light.



Linda Burris Webster

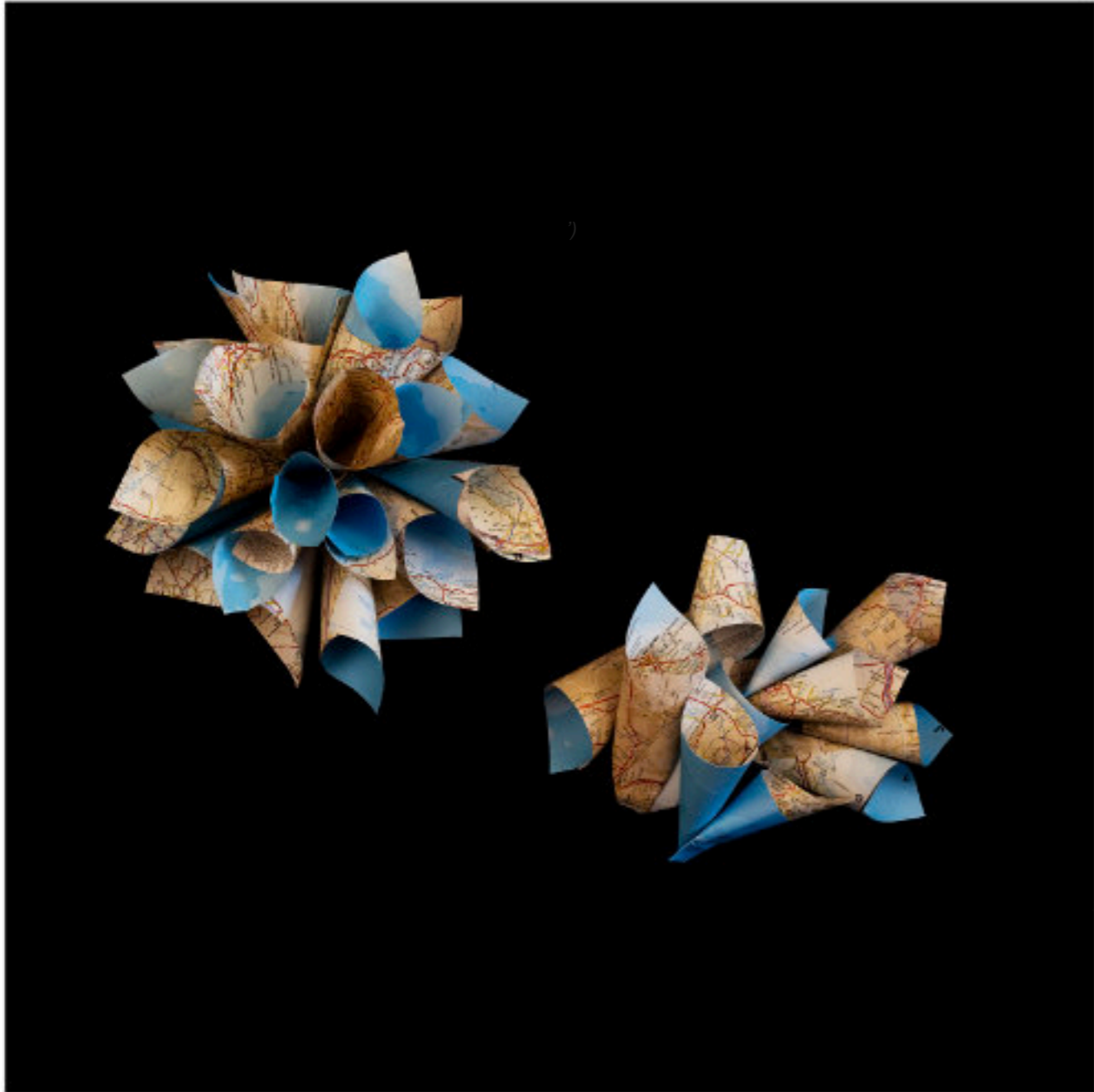
www.lindawebster.com

Cartographica

As a photographer, I am deeply interested in the use of abstract and semi-abstract forms to convey meaning. Maps are one such form. Through tearing, twisting, cutting, crumpling and sculpting, I have transformed the familiar into the unfamiliar. The maps are moved towards greater abstraction to more fully harness their ambiguity and complexity. They become geo-political structures intended to express the narrative of place as they explore a range of current social and political dilemmas including climate crisis, economic inequality, war, failing states, gender based violence and discrimination and migration.



China: Secrets and ...



Linda Burris Webster - Mexico: Flower Dreams



Linda Burris Webster - Venezuela: Trashed

Omar Parada

Longdelayspossible.com

Vertigo

From my first trip abroad to visit family, after 2 long years of wait due to the pandemic. Taken in a rooftop bar in Madrid.



Dineke Versluis

Swell

It is energy, not water that travels with the waves.

I often go to the beach. For a quick swim, to walk along the shore or to see the horizon and get lost in the vastness of sky and water. I feel happy that the world is bigger than I can perceive. But also inspired by a connectedness, as swells are often created by storms thousands of nautical miles away from the beach where they break.



Frederique Bellec

Thames Eastwards

Following the Thames Eastwards from Central London to Swanscombe, looking at how the river and the surroundings change as you near the estuary.

This is an analogue project entirely shot on black on white 35 mm film.



Judy Harrington

judyharrington@btinternet.com

Letting Go

Skateboarder at Waterloo Undercroft.

I am attracted to capturing the moment of airborne movement and the connection between the skateboarder and board - or not. I admire the courage which borders on recklessness - and there is enormous vitality. It suits the surrounding anarchic graffiti.



Francesco Marchetti

www.fmarchettiphotography.com

Believers celebrate the Orthodox Christmas on the 7th of January in front of the St. Sava Church in Belgrade, with the traditional burning of the 'badnjak', the young oak branch tree which symbolizes the warmth of faith and the Christian family.



Jane Ross

Inspiration is taken from the American photographer, Joel Sternfeld who has said that some people consider Utopia to be derived from nature. For some people, Utopia is the city. My black and white photographs of cities and the people who inhabit them have been layered with colour images of plants, flowers and traces of nature to reflect on the inherent vitality of the urban environment.



Astrid Zweynert

astridzweynert.com

Two women in the Turner Gallery Cafe in Margate - vibrant pink exudes vitality, while the attention paid to each other might suggest two old friends, even though the one on the right is a little distracted, perhaps.



Austin Guest

A change in weather conditions or reflected light can transform how a scene or object is perceived, creating abstraction, sometimes momentary and limited in real time to an audience of one.



Mary Lynne Ellis

www.inquiringimages.com

Much of my photography focuses on the experiences of marginalised individuals. This is one of a series of images which convey moments of attention/ vitality in the faces of individuals from different race, class, genders, sexualities, cultural backgrounds and ages. Despite repeated experiences of discrimination, including exclusion, they are strongly connected to their own unique sense of life and engagement with others. I view their attention/vitality as associated with courage - the courage to look, question, challenge, create, and to have an imaginative sense of humour (as in this photograph).



Paul Morris

Vitality : Burlesque or other forms of dance may be an obvious correlation to the word but none the less encompasses the term.



Alan Larsen
www.alanlarsen.uk

Wallflower

From a series documenting one kilometre of the Thames
Path at Charlton Riverside



Shaun Waller

shaunwaller.com

From the series People and their Passions (2022 - ongoing)

This is a collaborative project in which people talk about their passions, interests or obsessions and work with the photographer to choose an environment for a site-specific shoot. The chosen image is accompanied by a text, written by the subject:

“I kind of get excited having my walk because I have a disability. It’s my challenge to go a bit faster. I like to see the trees, grass and to feel fresh air on my face. I get my wheels ready, get my water and if it’s hot, my hat. I’m off down the path.”

Kim, Torquay, Devon.



Sabrina Merolla

Poor's Piece Wood, Steeple Claydon, England, 18th May 2021.

As an eco-activist sleeps in a caravan not far from Poor's Piece Stop HS2 Protection Camp, strange signs surround his night refuge. The symbolic connection with the end of freedom is widely recognisable.

The series "How to Disappear Completely" was born on the wave of the ethical dilemmas arising from the pre-approval of the new Public Order Bill that is 'sleepwalking' England 'into fascism' The bill criminalises the most traditional methods of non-violent civil action since Muriel Matters and Helen Fox chained themselves in the House of Commons (1908).

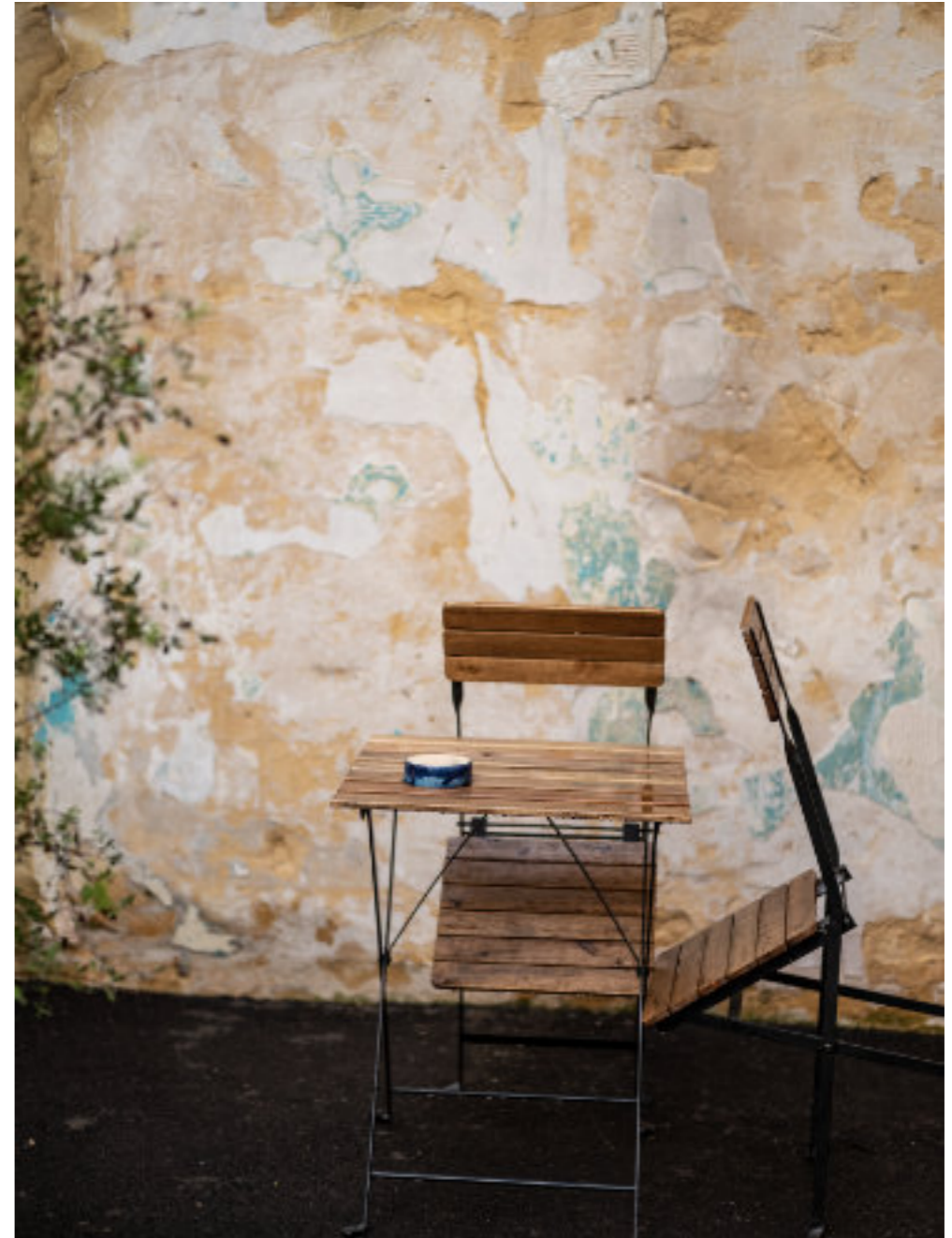
"How to Disappear Completely" expresses the fear and chaos caused by censorship, the urge to hide and protect my subjects' identities and that deep sense of guilt caused by the random culpability generated by anti-democratic norms.



Simon Roth

@simon.roth59

From a series made on the street we have just moved to in Brighton, and the local pub garden. They seem to me to capture something of the spirit of Brighton



Maria Tomas-Rodriguez

Bajamar, Tenerife, Spain, 2020

After lockdown was lifted, we couldn't yet return to normal life for a long time. Social distance was still highly encouraged and for those living on the coast, the sea and its continuous changes became a distraction and a source of inspiration.





Danakil Depression, North-East Ethiopia.

This area is about 125m below sea level and inside the tropics. The Afar tribe live in this area, facing extreme heat (peak temperatures of above 50 degrees Celsius in summer) and lack of night-time cooling. This is one of the most inhospitable places on earth. The landscape although dry and infertile is eye catching and captivating.



Maria Tomas-Rodriguez

Claudiu Burlacu

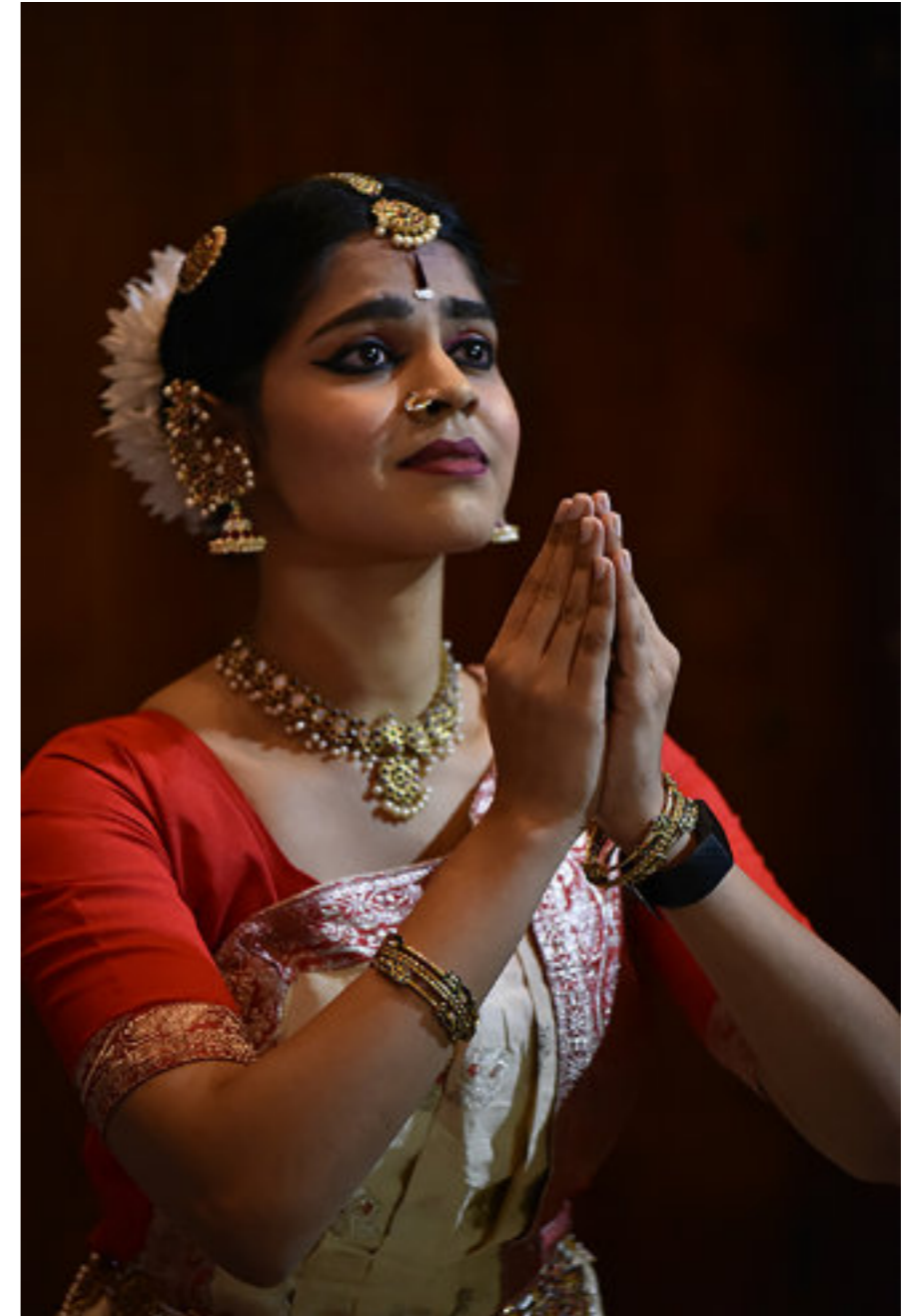
I find I learn best as I experiment and while I developed my perspective in photography, I managed to achieve this level by playing with games of lights, reflections, shadows and silhouettes. A picture is like a story if you capture the right moment that conveys a certain emotion, and sometimes a thousand words are not enough to describe the visual impact.



Raj Munisami

Namaste (Greetings)

This image was captured at a Hindu temple In Edmonton. The classical dancer with traditional temple movements in celebrations with Hindu Goddess Durga which takes place over 9 nights to commemorate good over evil.



Eve Milner

@evemilnerphotography

Your Best Vermeer

Planning this portrait shoot, I asked Kate to pick a spot in London which had a special meaning for her as the location for the shoot.

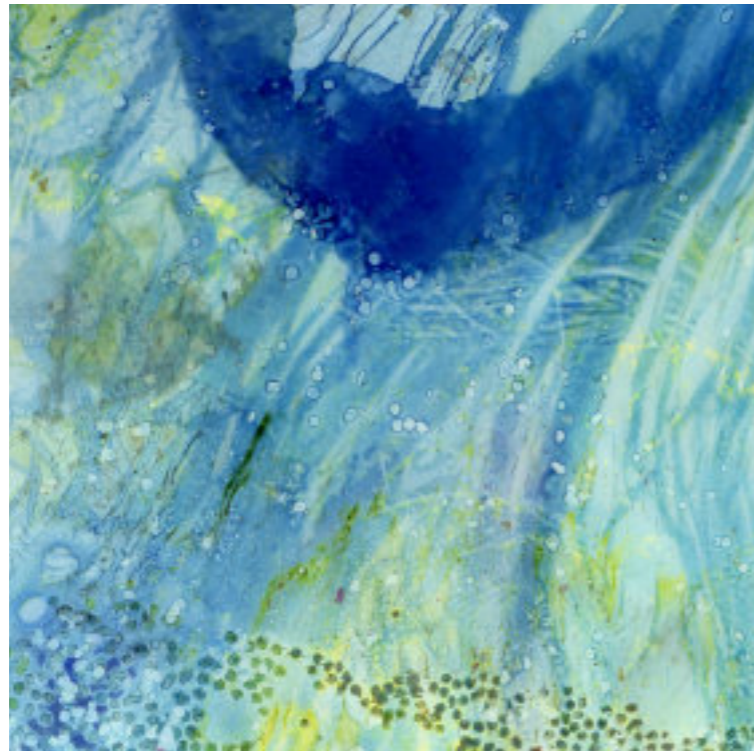
She chose Borough Market saying 'I love the atmosphere, the food, the kindness of the people – there's a real energy'. Trying to avoid a cliché image of the Market, we were inspired by the fake oil painting on the wall of the old café at the heart of the Market. We set the scene, and Kate asked 'What should I do now?' I said 'Give me your best Vermeer!' She roared with laughter, and I clicked the shutter.



Naomi James

Lockdown Decay - All Our Landscapes Reimagined

These images were created during the final UK lockdown; forming the last series of a Polaroid decay project. As each lockdown began, I placed Polaroid images in the cleaning solutions we were using to sanitise our hands and homes and removed some of these photographs each time a restriction was lifted. For this part of the project, the original images were of my immediate surroundings - the places I would be inhabiting over the coming weeks. The removal of the images coincided with new milestones. We were gaining back our freedom and with it came new choices regarding what we were permitted to do and what felt safe and responsible.



Prodeпта Das

This photo plays with the concept of attention. In my images I am paying attention to what I see and for that moment I am lost in it. Moments are all.



John Tolliday

'Bridal Mannequin'
(Kodak Vision 3 film)



Kasia Kowalska

kasiakowalska.photography

objet petit a (I)

What brought me to create this series was a personal desire to respond to the hypersexualisation of the female form in the Western culture. By abstracting the figure and placing it in a void, I wanted to disrupt the male gaze and respond to the conventions of how the female nude has been historically depicted in art.



Mike Taylor

For several years now I've been photographing people watching football in pubs. The seat under the TV with no view of the action is the one you'll always be able to get at any cup final. As someone who grew up in a household that didn't do sport or pubs or religion, it's fascinating to watch people lose themselves in the heat of the moment.





Mike Taylor



Mike Taylor

Therry Maltauro

@therry maltauro

Liveliness

Let the rain

Let the rain sing

Rain is life

Let the rain fall on the window

Let the rain get wet

Let's walk in the rain

Rain is refreshing with silver drops

At the end, let's rain



Anna Laine

Through attention to family and state archives, as well as to contemporary border controls of digital facial recognition, this photographic collage addresses a heritage of playful vitality as counter-hegemonic resistance to continuous marginalisation of migrants and refugees.



Jackie Hopfinger

The Last Days of Millennium Mills (XII)

Millennium Mills is in Silvertown in east London. It was a derelict turn of the century flour mill until recently when plans were made to refurbish it. The photos were taken in the last weeks of being able to visit the site in it's derelict state in October 2021.



Andrew Moss

www.andrewmoss.co.uk

The dictionary says that vitality is 'the state of being strong or active' or 'exuberant physical strength or mental vigour'. As a photographer specialising in action and sport photography, I found it hard to narrow down images which fit the brief and yet hopefully exhibit some artistic merit.





Andrew Moss



Andrew Moss

Laura Migliorino

The Hidden Life of Books

The book is a simple yet complex idea that has profound influence on culture, society, and religion that transcends time and civilization. The book is a platform or foundation for the studies of Humanities because it has so much power on the course of the human life. The impact of books, and the knowledge contained dictates human history, influences religious and political policy, supports the powerful and inspires the repressed. In early book creation the relationship between word and image was essential. The word spoke to the privileged, the educated and the image informed the poor and illiterate, yet both groups needed books to guide their lives.

This book was rescued from a 1933 Nazi book burning of LGBTQIA+ archives.



Rescued from Nazi Ashes #1

Imogen Bloor

@blurred_imo

duel

paying attention to small details, seeking vitality in the seemingly ordinary and mundane: here a glimpse of nature's tenacity in a 'man-altered' world



Miharu Micha

Be attentive to water, wind and earth and fire.

Each is a unique Creator.

Each is a unique Destroyer.



Exhibitors

Alan Larsen	100	Judy Harrington	86
Amanda Eatwell	58	Julian Sainsbury	70
Andrew Moss	136	Kasia Kowalska	124
Anna Laine	132	Kathryn Alkins	72
Astrid Zweynert	92	Laura Migliorino	140
Austin Guest	94	Len Salem	12
Brian Pomeroy	10	Linda Burris Webster	76
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Jo Stapleton	64	Therry Maltauro	130
John Tolliday	122	Tom Gifford	38
Jonny Baker	28		

London Independent Photography

LIP is an all-inclusive community organisation comprising of photographers with varying levels of expertise and myriad practices. Formed 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 both online and in-person world at our various satellite groups.

Various events are held throughout the year, including talks, workshops and exhibitions. Members also receive fLIP magazine three times each year which aims to showcase (primarily) members' work and to engage readers in a wider dialogue concerning diverse approaches to photography.

www.londonphotography.org.uk

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