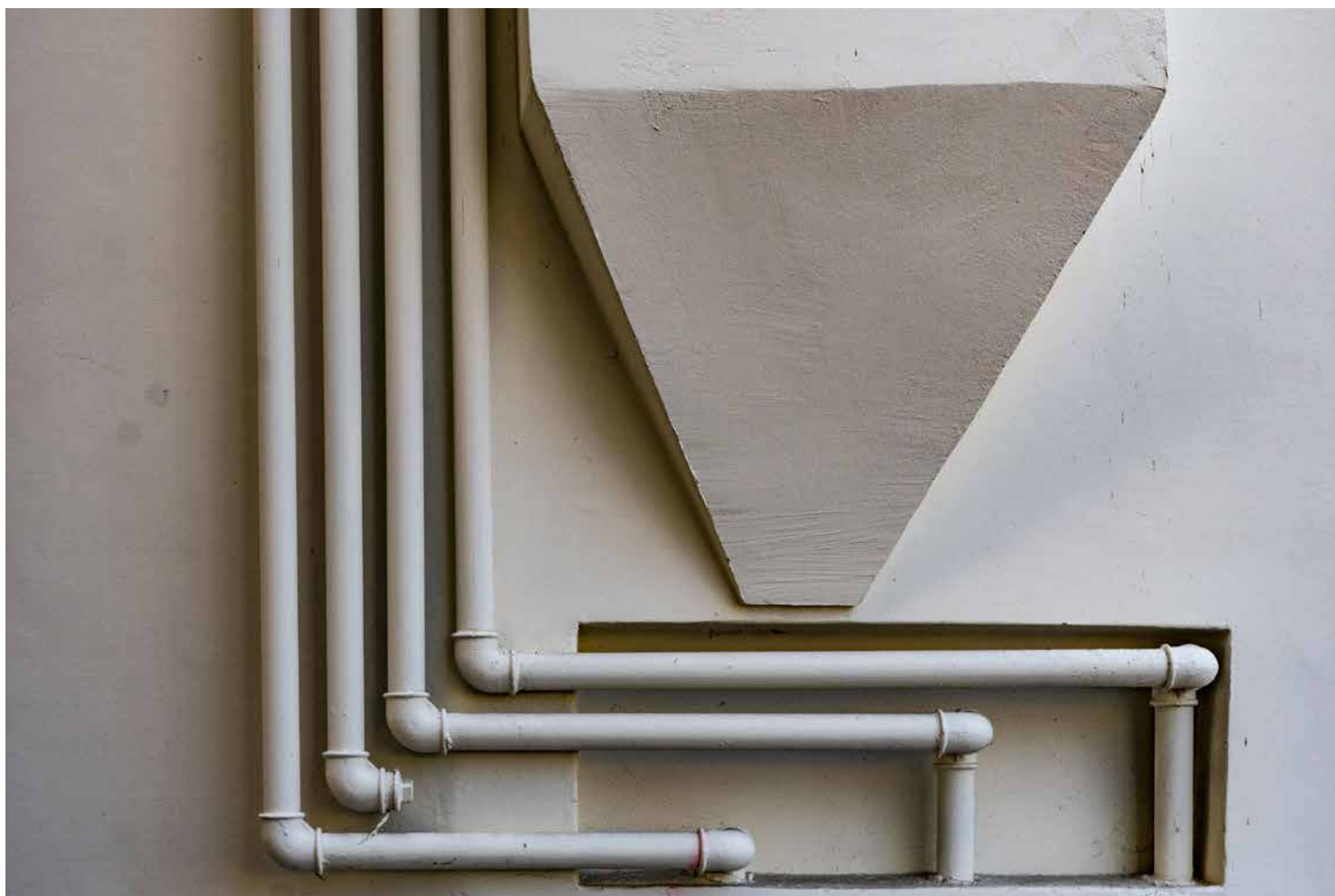




**LONDON
INDEPENDENT
PHOTOGRAPHY**

ISSUE 60
SPRING 2025
£5

**THE
SIDEWAYS
ISSUE**



Frankie McAllister

THE SIDEWAYS ISSUE

Issue 60

The idea of SIDEWAYS came to our designer Jonathan Taylor while he was watching the generative documentary *Eno* on the life and work of the musician and artist Brian Eno who has kept notebooks all his life; full of ideas, sketches, observed moments. Notably, he has always used the books sideways so that the spine runs horizontal, in line with any writing.

‘Let’s flip **FLIP**’, Jonathan said. So we did.

The effect this changed sideways layout had on me surprised me; I suddenly saw **FLIP** with fresh eyes. This effect is something this 60th instalment of **FLIP** shares with *Eno* as what you see changes with every screening of the film. In fact, I liked the layout so much I was tempted to keep it that way.

Among the synonyms for sideways are adjectives such as indirect, oblique and askew, but also lateral. This reminded me of Edward de Bono’s concept of lateral thinking, in particular that of ‘looking in a different way at things which have always been looked at in the same way’ (*Lateral Thinking*, Edward de Bono, 1970). I hope that this may invite us, photographers and visual artists, to challenge ourselves to look at the world afresh, armed with lateral thinking’s key characteristics of creativity, insight and humour. So, dive in, see where this sideways approach took LIP photographers!

I would like to thank the outgoing editor Steve Jones for his stewardship of the magazine, during which **FLIP** underwent a style makeover with a new brand design by Steve Ferrier and new layout design by Jonathan Taylor. I am pleased to report that Steve has agreed to remain on the editorial team as editor-at-large.

I am thrilled to welcome Astrid Zweynert as **FLIP**’s new deputy editor.

Thank you to all the LIP members who contributed to this issue and to our guest selector Pauline Moon; you make it what it is.

Kasia Kowalska
editor



Anne Crabbe

THE
SIDWAYS
ISSUE

Issue 60

Contents

Editor’s Note	3	Voices from the exhibition	56
Ridley Road Revisited: Markets, Community, and a New Documentary Lens <i>Héloïse Bergman</i>	8	<i>LIP 36th Annual Exhibition through the eyes of exhibitors</i>	
‘No Relation’ exhibition by Charlotte Woolford and Mal Woolford: a reflection <i>Anusha Sugunasabesan</i>	14	Transformation at The Questors Theatre: a curator’s view on Ealing LIP annual exhibition <i>Nina Ijomone</i>	58
A FIKA moment with ‘Silence and Light’ <i>Kasia Kowalska</i>	48	LIP and Photofusion Book and Zine Fair: a ‘roaring success’ <i>Astrid Zweynert</i>	60
‘Subjective : Objective’ LIP 36th Annual Exhibition <i>A review by Lauris Morgan-Griffiths</i>	52	Crouch End LIP Annual Exhibition at The Original Gallery <i>Kasia Kowalska and Eva Turrell</i>	62



above: Sam Tanner
right: CJ Crosland



Ridley Road Revisited: Markets, Community and a New Documentary Lens

by Héloïse Bergman

I've always loved markets. There's something electric about the hustle, the human connection, and the independent spirit you find there. In my twenties, I ran a stall in Covent Garden – an experience that stayed with me and shaped how I see markets: as vital community hubs where stories, not just goods, are exchanged.

Over the years, I've photographed markets worldwide, but Ridley Road Market in East London has a special place in my heart. Back in 2011, I started a series there, shooting vibrant environmental portraits in colour. At a time when most portraits were vertical, I preferred working horizontally, to better frame people within their surroundings. I spent months getting to know the traders and shoppers, and the work was eventually shown at Dalston CLR James Library and Photo Month London. That could've been the end of the project but 2011 had other plans.

First, I visited the 'Photography: New Documentary Forms' exhibition at Tate Modern. Among the works, Boris Mikhailov's *At Dusk* series struck me deeply. Shot on a Soviet-era panoramic spy camera, his raw, subversive approach felt fresh and urgent. It made me rethink how I was using my Horizon 202 camera, and what documentary photography could be. Then, that summer, came the Hackney riots. Following the police shooting of Mark Duggan, unrest swept through Dalston, right up to Ridley Road. Businesses burned, the community fractured – and I felt compelled to return.



both images:
Héloïse Bergman

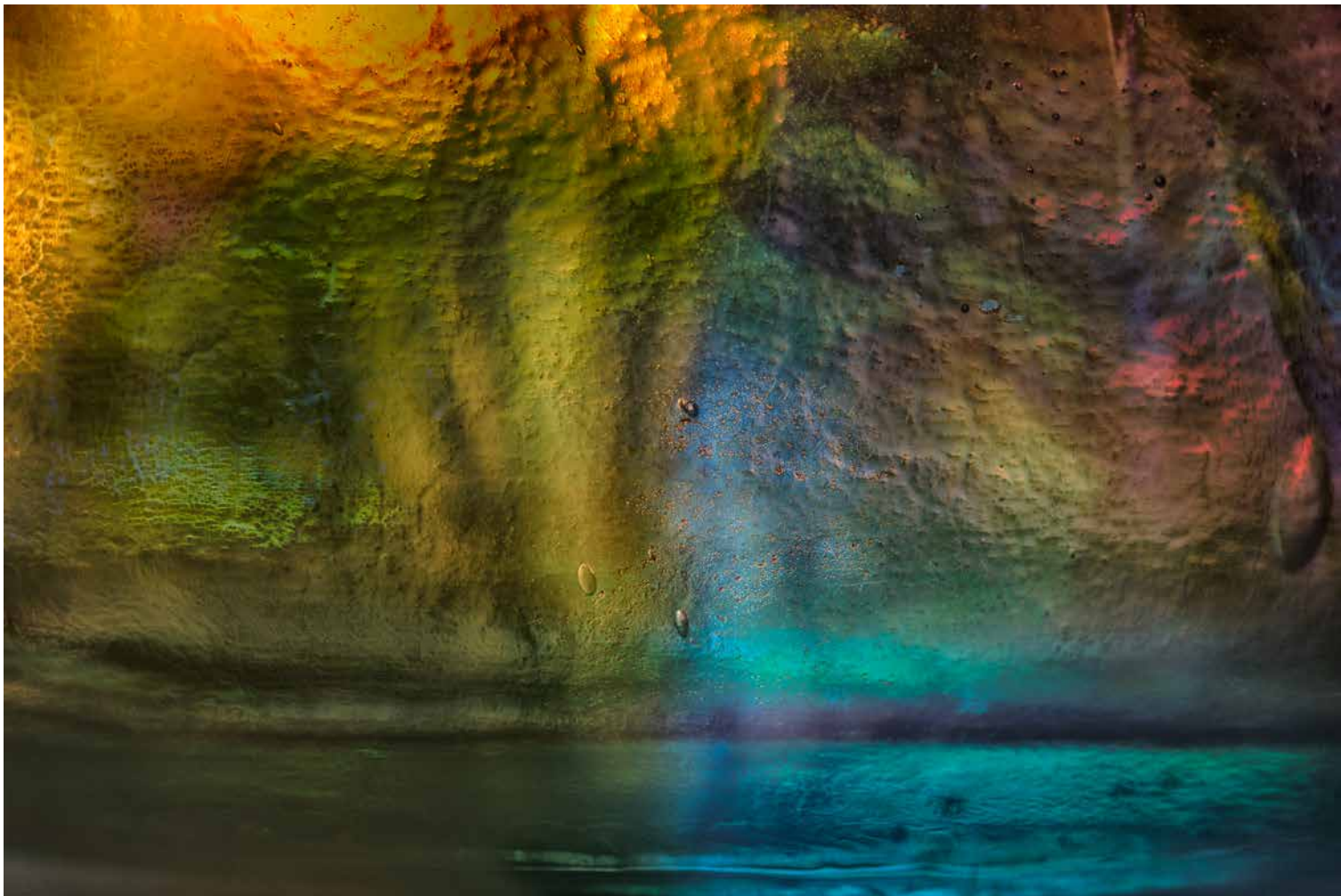


I first came across KMZ Horizont (Горизонт) swing-lens panoramic camera in the late 1990s, when a friend picked one up at a European flea market. I fell in love with it and, eventually, managed to contact a company in Russia and have its updated model, Horizon 202, sent to me. Initially named Fotoapparat Tokareva, FT for short, Horizont was invented for the Soviet military in 1948 by Fedor Tokarev, a Soviet weapons designer.

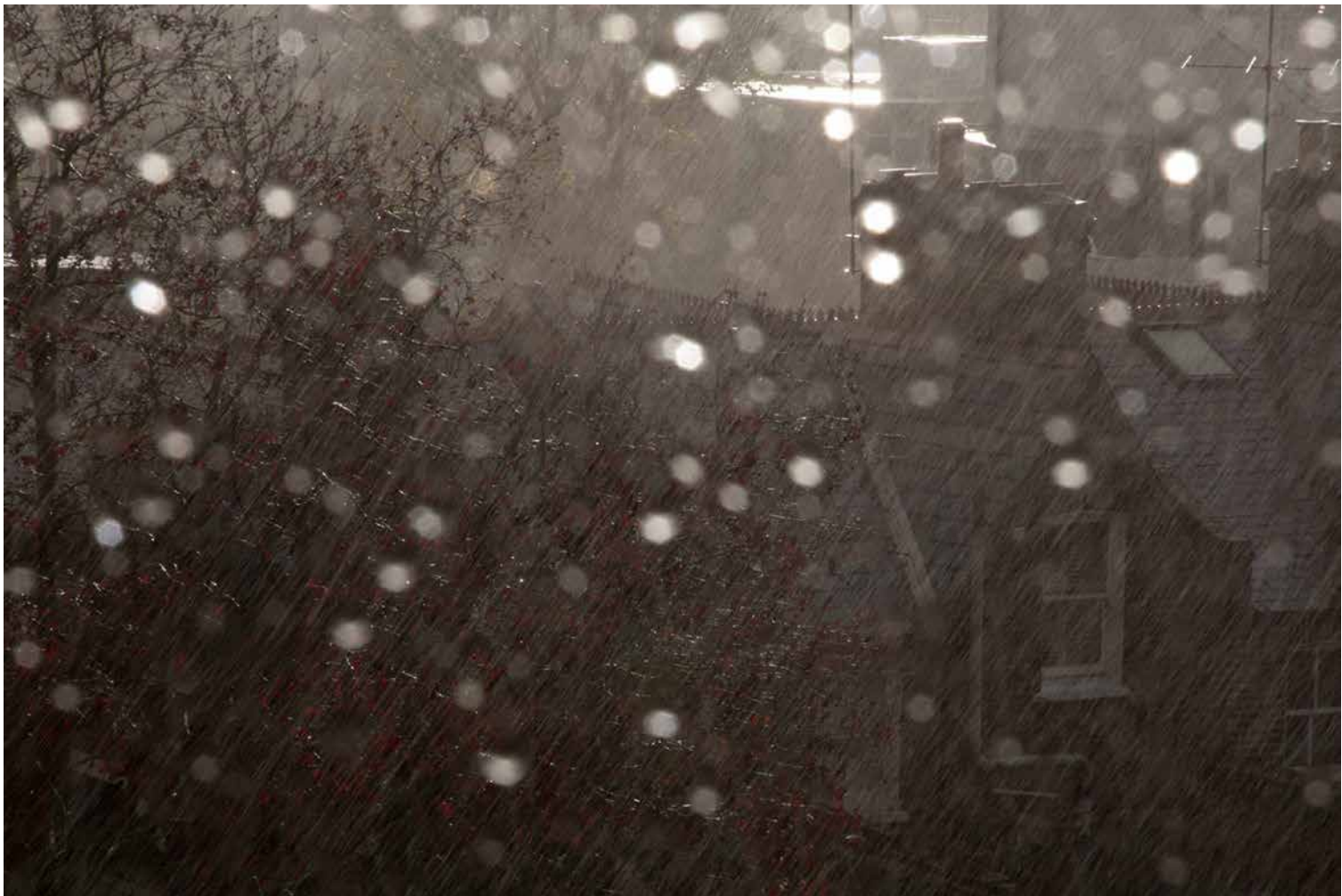
This time, inspired by Mikhailov, I used my Horizon 202 and switched to black and white film. The 400 ASA stock gave the images a grainy, textured quality, and I shot instinctively, often from the hip. What emerged was a new portrait of Ridley Road, one marked by upheaval, but also resilience. Markets, after all, are mirrors of their communities, capturing both the struggles and the spirit of the people within them.

both images:
Héloïse Bergman

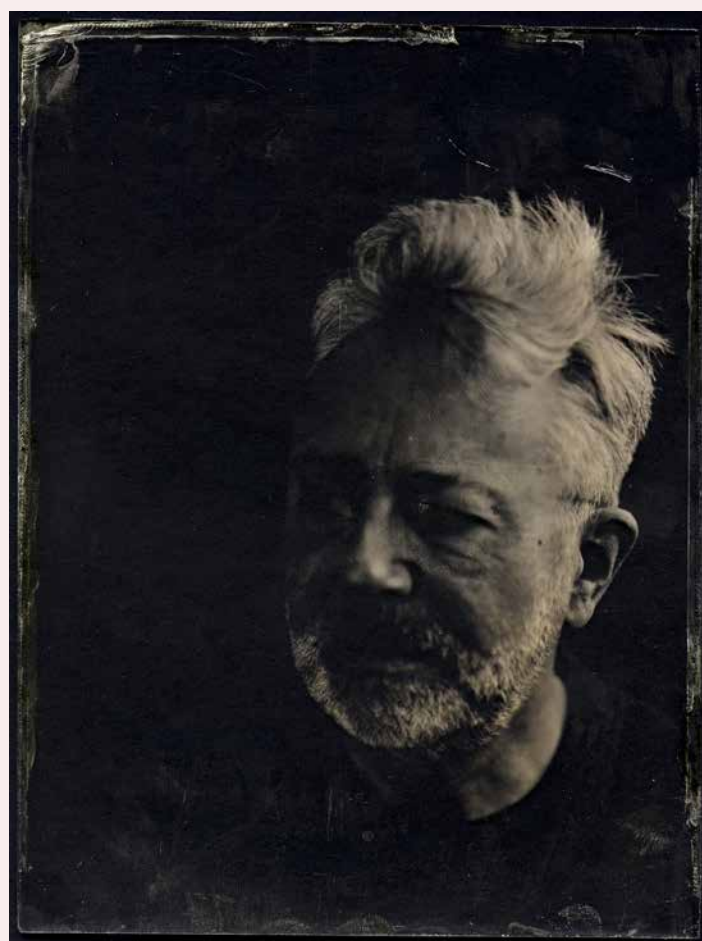
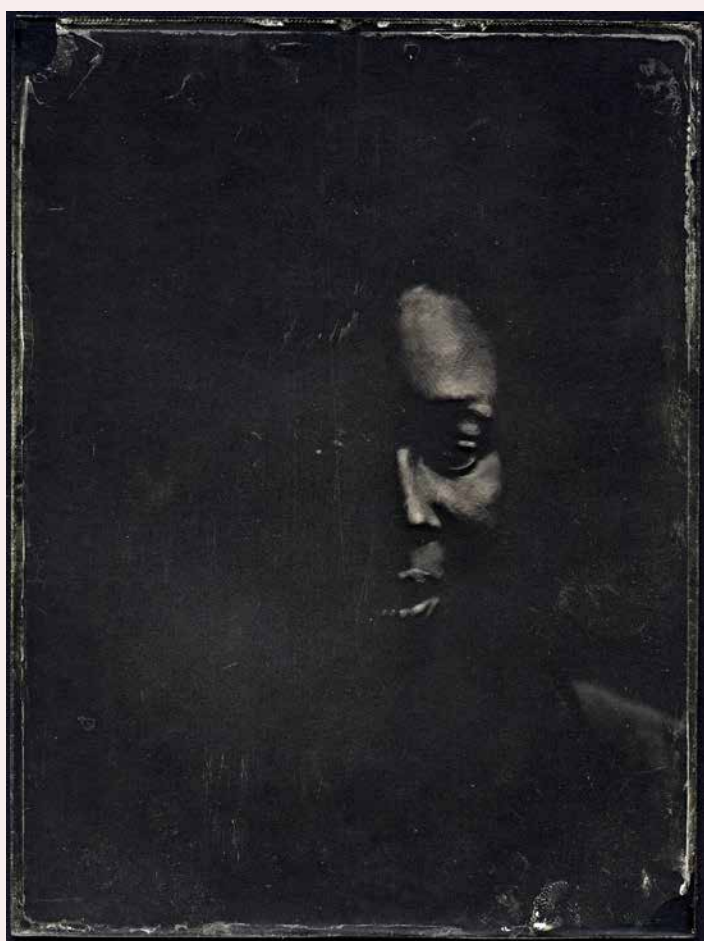




Richard Earney



Juliet Ferguson



‘No Relation’ exhibition by Charlotte Woolford and Mal Woolford: a reflection

by Anusha Sugunasabesan

Charlotte Woolford and Mal Woolford’s co-authored ongoing project explores their personal connection through historic transatlantic chattel slavery comprising archival research, analogue photography and wet-collodion technique, one of the earliest photographic processes invented in the early 1850s. It was first exhibited at Westminster Quaker Meeting House in London between 17th November and 1st December 2024, and can still be viewed by appointment.

A few months ago I met Mal, a photographer friend of my dad’s who told me about a project he started with another parent he’d met at pick-up and drop-off at the gates of their children’s school. He had realised they shared the same surname. Both British, Mal is white, Charlotte is black.

I saw their exhibition at the Quaker Meeting House near Leicester Square in November 2024. I asked Mal who it was between them that had brought up this fact, that they had the same surname and what this could mean. He said he did but it took him a while to find the courage to say it to Charlotte. Not

easy, I think. A white British man, knowing his ancestors were slave owners, asking a black British woman of Guyanese descent if, perhaps, they share their name because his family enslaved hers.

Painful, strange, uncomfortable, sinister.

I got the impression Charlotte wasn’t so worried about the strangeness of it but more excited about their practice and the old photography technique they were using. They use a wet plate collodion process from the 1850s, close to the time of the Woolford enslavement.



all images:
Charlotte Woolford and
Mal Woolford

Their children go to the same school. A couple hundred years prior, the children of their families, perhaps also in close quarters, lived very different lives. I find this project poignant; it's brave, it's art as activism, it's an education; we're talking about it.

The technique – refined for white skin – leaves the shots of Charlotte underexposed and dark, slightly blurry, her rounded features emphasised in the highlights.

There are photos of the Woolford plot of land and the street where the family resided in 1800s' Guyana. Pictures of houses and buildings on that road, the trees, the leaves and fallen flowers on the ground. We understand the feeling of the place.

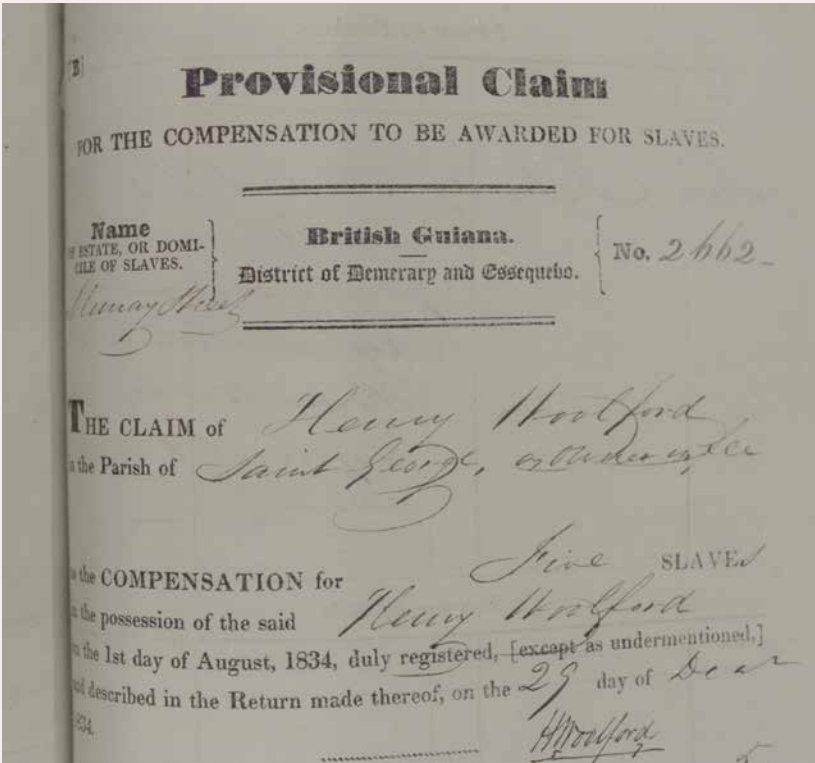
Another image shows a months-long pinhole exposure of a street in London: the journey of the sun, from one season to the next, arches across the photo. Another, its journey in a line: straight up sunrises, a 10-day exposure on a street in Guyana.

The walls of the exhibition were covered with a jute backdrop. A material used to enclose products synonymous with the slave trade: sugar, cotton.



all images:
Charlotte Woolford and
Mal Woolford





I saw a certificate of compensation given to Mal’s ancestor for five slaves. I see similarities with Hew Locke’s *The Procession*, an installation I saw in the Duveen Galleries of Tate Britain (founded by Henry Tate, whose business, known today as Tate & Lyle, was built on the sugar industry which historically relied on slave labour). The British Guyanese artist’s work first looked to me like a joyous carnival scene but, on closer inspection, a scene plagued with oppression, torture and death. He used certificates of slave exchanges as bunting. A haunting juxtaposition.

Charlotte mostly spoke at the exhibition, answering questions from visitors, Mal took a back seat. He is a white man holding an uncomfortable truth. It’s not his place to take the space. It was Charlotte’s and she did.

I’m drawn to this project because of its boldness. What it provides for ordinary people is a starting point for what is usually a taboo subject, avoided in everyday conversation, especially at the school gates. It has encouraged an uncensored, unedited expression of thoughts and language in my writing. The turn of phrase and words I have used were intended for my inner dialogue for the pages of my journal, urgently written the moment I got home after I saw the exhibition.

I left wanting to know what their children made of it, whether they felt the weight of the realities of their ancestors’ contrasting societal positions. Do they recognise that the great shifts in laws, human rights and social structures now mean they can go to the same school in cloudy, cold London?

all images:
Charlotte Woolford and
Mal Woolford





both images:
Elizabeth Brown



above: Astrid Zweynert
below: Austin Guest





above: Mirela Kunic
below: Jo Stapleton





above: Chloë Sastry
below: Fred Barrington





above: John Walmsley
below: Derek Cottrell





Jane Ross



Mark Friend



left: Eve Milner
below: Naomi James





CJ Crosland



above: Ted Kinsey
below: Jayne Selvaggio





above: Tim George
below: Sue McGilveray





Astrid Schulz



above: Brian Martin
right: Cristina Filimon



left: Nina Ijomone
below: Chris Bellinger





above: Paul Plummer
right: Arnolt Smead



A FIKA moment with ‘Silence and Light’

by Kasia Kowalska

‘At the core is us meeting,’ says Joanna, ‘having cups of coffee and discussing printing dilemmas, projects, ideas and anything else in between.’

I meet with the members of FIKA for a coffee in a bar in Southwark to do just that.

FIKA Book and Zine is a collective founded in 2022 by three photographers: Arun Misra, Joanna Furniss and Frankie McAllister. Arun and Joanna first met whilst studying for their respective MAs in photography at Westminster University. Their paths crossed again at London Independent Photography where they met Frankie. Soon, a shared interest in bookmaking led to isolated conversations about perspectives in photography until they realised that what they were really looking for was a three-way dialogue. A dialogue which eventually became FIKA.

‘There are very few opportunities to have a good in-depth conversation where you are not leaving somebody out,’ observes Frankie, ‘and FIKA creates a very safe space for exploring your ideas.’ A safe space is a concept that we come back to several times. In Swedish, fika (pronounced *fee-kah*) is a social custom of

meeting over a coffee and a sweet pastry with friends or colleagues. Widely understood to promote wellbeing and productivity, it forms an integral part of Swedish culture that seems to translate effortlessly to a British way of life.

‘We were thinking about what to do in terms of our own individual projects, but we knew that we must do something jointly because that’s the glue that’s going to keep us together,’ comments Arun. ‘And we really wanted to take into our own hands the means of expressing our work,’ adds Frankie, ‘to make it manifest and to get it out there in some way, not to be waiting constantly to be selected or gifted some opportunity.’

The word ‘fika’ can be used as both a verb and a noun, lending something of this duality to the way the group operates: creating meaning through images and words individually and collectively at once. Their collaborative practice reflects the spirit of a trinity, they are separate yet united.



all images: FIKA





For their first project, recalls Arun, they wanted to create more than a photo book, ‘something that inspires thought when you look through it, whether through the use of words and images or the way the images are put together.’ The result was *Silence and Light*, published in 2024, a collection of 37 photographs, edited three ways and printed in separate booklets.

Each artist devised their individual layout and sequence from jointly chosen images and added their own text. None of the images are attributed and the editor’s identity is only revealed on the last page of the booklet, what Frankie calls ‘a gesture in the collective spirit’. It is a clever device. Not only does it allow you to immerse yourself in the work, but it invites you to let go of the idea of provenance that often seems to influence how we receive – and perceive – art. ‘We thought that there’s no reason why we have to try and shoehorn these images that come from all of us into one-off selection,’ explains Frankie, as the collective’s threefold approach demonstrates that there is no one supreme version of their work, but three parallel, equivalent versions.

All three booklets contain written text, be it reflections on the title, an inner dialogue or a poem, offering a multitude of ways to consider the themes of silence and light. The majority of the images are incidental, allowing for the subconscious to guide the artists’ choices – something the collective found to

be a liberating shift in their mindset, having worked on long-term structured projects in their individual practice. ‘Incidental is just as important because it’s coming from somewhere,’ observes Joanna, ‘you don’t just take a photograph for the sake of taking a photo.’

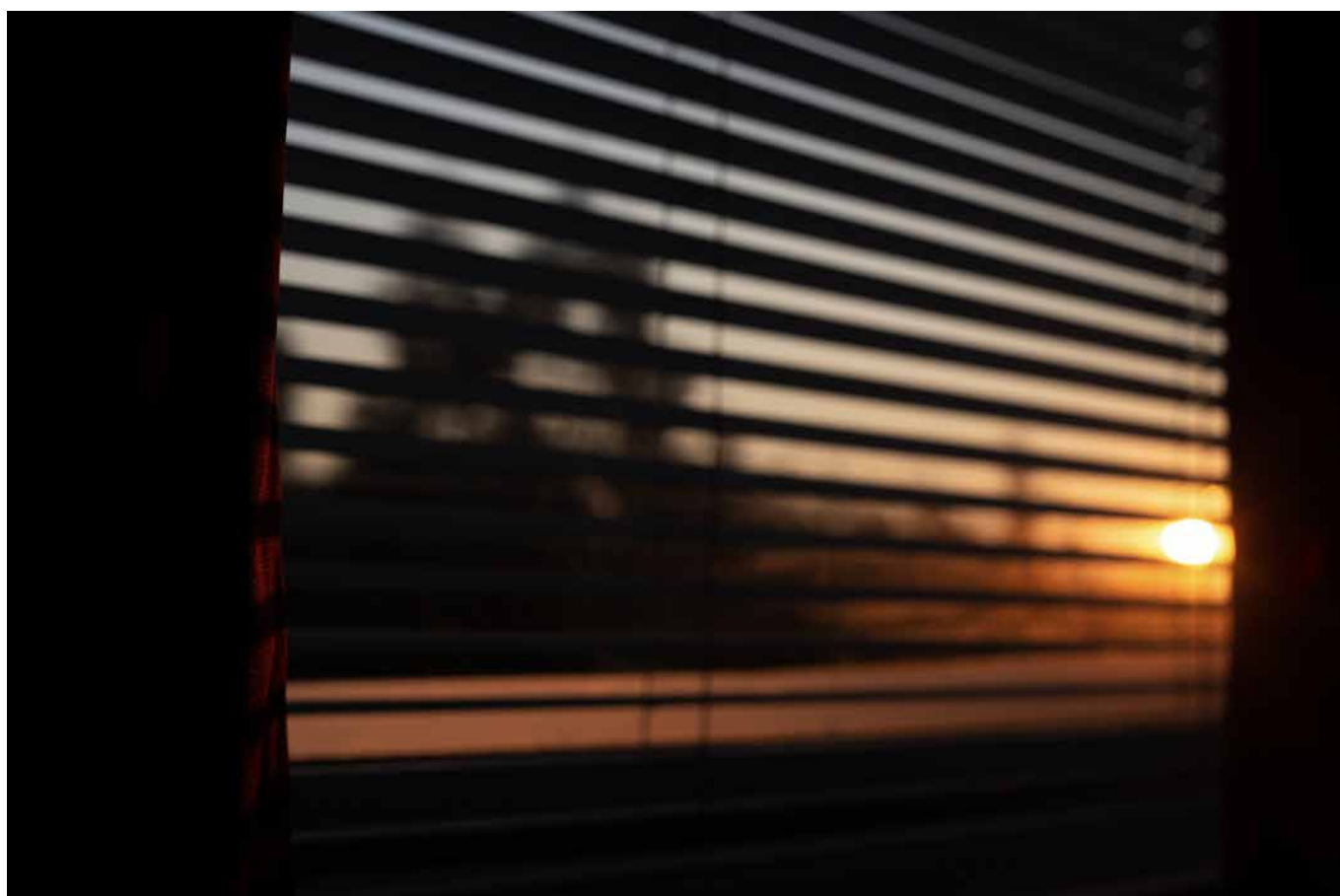
The resulting images remind me of haiku poems, and they make me wonder if silence is something we tend to associate with the dark, and if light is something that we can only really appreciate in the dark. In the images, like a *kireji* – ‘the cutting word’ at the end of a haiku delivering a poetic punchline – the light often pierces the silence.

I consider the mutual trust and interpersonal dynamics such an endeavour must involve. Maybe that is what makes this collective stand out, that it can handle letting go of the ego of the author and open itself up to what possibilities lie in the power of three.

‘When we work on a joint project,’ reflects Arun, ‘we feel that there is no need to put anyone’s personal stamp on it, because it is completely joined and cooperative. It’s a kind of democratic, organic, ethical process in which there is no dissension, no friction.’

Smiling, he adds, ‘I think it makes us very different’.

all images: FIKA





‘Subjective : Objective’ LIP 36th Annual Exhibition at Espacio Gallery

A review by Lauris Morgan-Griffiths

above: Frankie McAllister
below top: Jayne Selvaggio
below bottom: Fred Kavalier



London Independent Photography’s 36th annual exhibition *Subjective : Objective* was inspired by a quote from Susan Sontag: ‘The camera’s twin capacities [are] to subjectivise reality and to objectify it,’ Sontag wrote in *On Photography* (1971). The selectors, photographer Mick Williamson and artist and curator Ania Dabrowska had the unenviable task of whittling down the number of works from 280 received entries.

The exhibition was impressive; the photographers interpreted the theme in diverse ways; their response was reflective, creative, varied and inventive. There were landscapes, cityscapes, architectural and industrial images, nature, memories, still lives, shadows, a few religious-leaning images as well as interpretations of home. Every picture tells a story and responses to images are inevitably personal. I have singled out a few.

Frankie McAllister’s evocative pictures of beach shelters in monochrome greys and beige, a familiar scene to anyone who has spent childhood holidays on damp, windswept British beaches. Those shelters would have been used by bored and cold holidaymakers, now they are often stuffed with duvets and blankets for homeless sleepers.

Repetition is always of interest: Derek Cottrell’s line of people on a break, all pleasingly spaced, either smoking or on their phones, present but not there.

Religious and spiritual images: Jayne Selvaggio’s *Give me Strength* has a hand raised out of the sea ‘to the sun, [symbolising] a deep connection with nature, vitality and spiritual balance’. Is the hand waving or drowning?





The idea of mortality comes in Elizabeth Hay Brown's images of tulips, the first fresh in their vase and later beginning to wilt and die; Fred Kavalier's *Two Tex-Mex Urinals* is reminiscent of a shrine, and Georgie Gibbs in *This Side of Heaven* has taken a poignant, monochrome photograph of a crucifix dangling over a driver's seat head rest – added insurance in this life?

Colour also stands out. An almost abstract blurred image, reminiscent of Saul Leiter, was *Yellow Bags* by Austin Guest who had 'observed a place where objective and subjective realities met', Gordana Johnson's *Outside versus Inside* is a wonderful rain- and colour-soaked image of a bus shelter, taken through rain-stained bus windows, reflecting feelings on an overlong journey home.

It was only on for six days – it deserved longer. A thoroughly enjoyable exhibition with a beautifully produced, but sold out, catalogue.

above: Elizabeth Brown
below, clockwise from top left:
Georgie Gibbs
Austin Guest
Gordana Johnson



Voices from the exhibition

*LIP 36th Annual Exhibition
through the eyes of exhibitors*

'During invigilation, it was interesting to observe who is engaging with your work, how much time they spend looking at it, and to have the opportunity to talk to visitors. I would love to take part in the next exhibition. I found the work produced using alternative techniques and analogue processes particularly interesting, along with a few unique pieces that really stood out for me.'

Nina Ijomone



'Visiting the exhibition provided a great opportunity to become more familiar with the work of LIP members beyond the Central Group that I'm part of. I really enjoyed the wide range of work, and meeting people during invigilation and at the PV, and hearing from them about the thinking that went into their work. Invigilation provided time for fascinating and valuable conversations with other invigilators which ranged across photography and beyond.'

Pauline Moon



'I very much enjoyed invigilating and having the opportunity of talking to various visitors. It was a great exhibition and I was interested to hear what some of our visitors made of it. In the end, it all had to be packed away, and I know an awful lot of work goes into producing these shows and would like to offer a big thank you to all those people in LIP who make the show a reality. Joining an organisation such as LIP, I believe it is important to offer what help you can, and I was pleased to be able to help on the hanging day.'

Derek Cottrell



top: Nina Ijomone
centre: Pauline Moon
bottom: Derek Cottrell

Transformation at The Questors Theatre: a curator's view

by Nina Ijomone



When Ealing Satellite Group decided to put on an exhibition this year, their choice of venue - The Questors, a community theatre in the west London borough - meant a challenge and an opportunity.

The group decided to create an exhibition that responded to the space itself rather than choosing a theme related to the area or something completely unrelated. This way, the exhibition and the current theatre production could complement each other. That is how *Transformation* came to be – our response to the musical *My Fair Lady* and its themes of change, reinvention and identity.

Space was limited, which made the process challenging but positive, bringing surprises along the way and a sense of discovery. People engaged with the topic in different ways, making it challenging to display their work while ensuring every voice was represented. The walls weren't entirely separate spaces, but we arranged the photos in grouped sections, effectively using them to divide the walls into distinct areas. The theme was broad enough to allow for different interpretations, and we

were delighted with how naturally everything came together. The final selection of 21 images felt cohesive and layered, with each piece adding its unique perspective to the overall narrative.

One of the best parts of this process was the supportive and collaborative nature of our group. Because we knew each other well, there were no major challenges, and everything flowed smoothly. Everyone who submitted work brought their creative energy and, in the end, the walls were filled with a vibrant, dynamic mix of ideas. As curators, this gave us an uplifting feeling – it's just so nice to create something together.

Ealing LIP exhibition was jointly curated by Nina Ijomone and Fran Black and ran between 13th March and 9th April 2025.

above: Robert Moseley
below: Sarah Wilkie



LIP and Photofusion's first joint Book and Zine Fair: a 'roaring success'

by Astrid Zweynert

Collaboration and community - that was the spirit of the first joint photobook and zine fair by Photofusion and London Independent Photography. The event, held on 23rd March 2025, attracted 187 visitors to Photofusion's premises in Brixton, where 36 artists exhibited books, zines, cards, prints and posters.

'There's a real sense of being part of a community. I felt very welcomed and really loved the atmosphere,' said Rachel Wright from Norwich, who exhibited zines along with her London-based collaborator Naomi Woddis.

Visitor Magda Mis also praised the positive vibe at the fair, 'It's so nice to see such a variety of work, and so many people interested in photography and publishing,' she said.

Zine and books celebrating the less obvious, the quiet and the quirky, featured prominently, including work by LIP member

Amanda Eatwell, documentary photography platform *Then There Was Us* and *Ceci n'est pas Hackney*, a project documenting urban landscapes and communities by pairing established photographers with teenagers from a local art charity, teaching them how to capture the essence of their east London neighbourhoods.

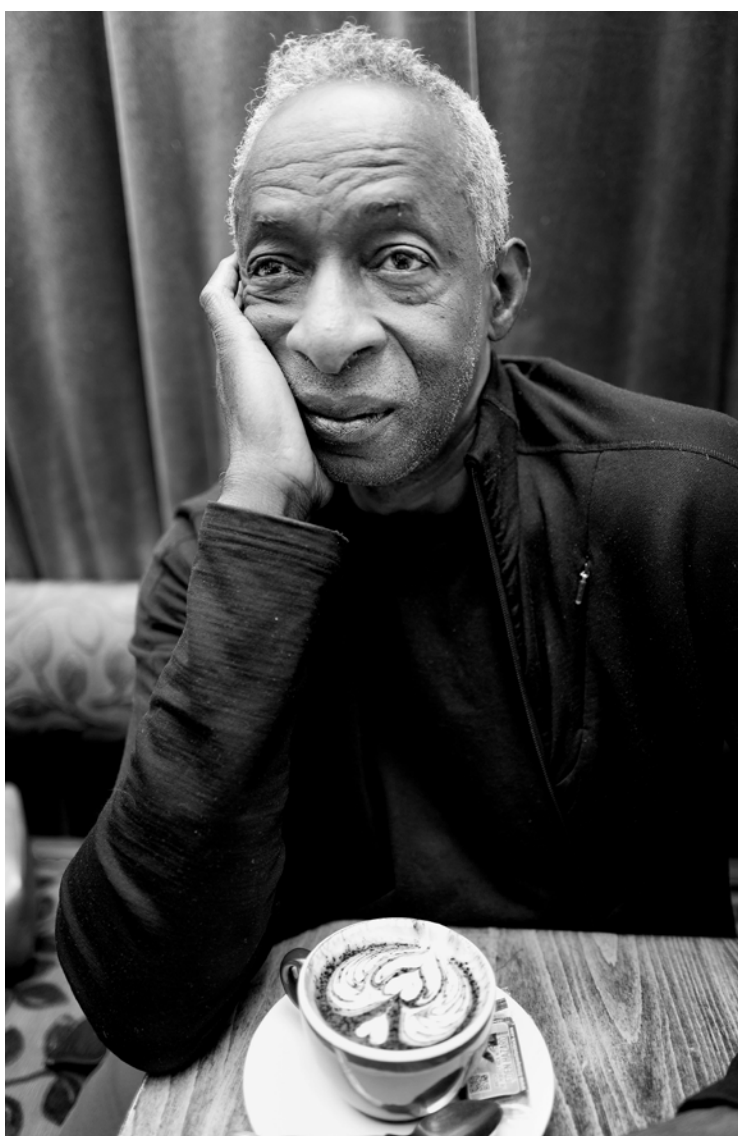
The fair follows the success of LIP's first book and zine fair in November 2024, co-organised by LIP Curator of Talks and Events Jacqueline Ennis-Cole, who approached Photofusion with the idea of a joint event.



Jenni Grainger, director of Photofusion, which has been supporting photographers in London and nationally for over 30 years as a photographic resource and education centre, said LIP's support was immeasurable and helped make the fair a 'roaring success'.

'[The fair] allowed us to introduce Photofusion, and our new building, to a whole host of new photographers, whilst also beginning a brand-new relationship with LIP, and one that we will definitely be repeating for future collaborations, I'm sure,' Grainger said, adding she would like to have another joint fair in the autumn, or closer to Christmas.

clockwise from top:
Kasia Kowalska
Kasia Kowalska
Magda Miś



Crouch End LIP Annual Exhibition at The Original Gallery

by Kasia Kowalska and Eva Turrell

Twenty members of the Crouch End Satellite took part in the group's annual exhibition in the spacious gallery at Hornsey Library between 4th and 16th March 2025. The exhibition attracted over 400 visitors and the exhibiting artists held a Meet the Artists event on 16th March. Crouch End LIP wish to welcome all their new members who joined the group during the exhibition.

The exhibition also commemorated one of its oldest members Justin Thompson, who passed away in February 2025. As well as a number of Justin's own works, the display included a portrait of him enjoying his favourite chilli hot chocolate, and taken on his beloved Leica Q camera by Eva Turrell. Justin photographed the world around him with curiosity and joy; he was always happy to share his photographic adventures and to help others. He will be sorely missed by everyone in Crouch End LIP.



*top right: Justin Thompson,
portrait by Eva Turrell
remainder from top:
Sonia Hunt
Reza Tavakol
John Tolliday
Eva Turrell*

Contributors

Sarah Ainslie is a freelance photographer based in London's East End, working with theatre companies whilst collaborating and facilitating community photography projects. In her personal projects, photography creates a space where she brings different elements together to challenge the narrative.

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

Chris Bellinger is a photographer who lives in West London. Interested mainly in street and candid photography, mainly in black and white, and making abstract images in colour.
instagram: @mr.bellinger

Héloïse Bergman is a photographic artist from New Zealand. Her work has been widely published in books and magazines, exhibited in galleries and festivals around the world, and is held in the V&A permanent collection. She is interested in how photography shapes collective memory. Her artist practice includes book making and alternative processes, which she also teaches.

Naomi James is an MA Photography student at the University of Brighton. She is particularly interested in Polaroid imagery and alternative processes.

Ted Kinsey shoots only in black and white, only on film, and all his images have to include a human element. He uses the same camera he's had since 1979, a 35mm Nikon FE. He shoots on (mostly) 400ASA HP5 film and prints on fibre-based paper in his own darkroom.
www.tedkinsey.com
instagram: @darkroomted

Kasia Kowalska is a Polish photographic artist, living and working in London. She has a BA in Photography from London Metropolitan University. She is a BJP's Portrait of Britain winner and AOP Student Awards winner.
ig: @kasia_kowalska_photography

Mirela Kunic is a hobby photographer and she really enjoys landscape and nature photography. She finds the natural world fascinating.

Brian Martin, a lifelong hobbyist, has dabbled in press and wedding photography in the past. Since retiring he has taken up digital stock photography and has also rediscovered the joy of film using "pre-loved" 35mm and roll film cameras.

Frankie McAllister is an Irish photographer based in London, whose work sits between representational and abstract photography. She has a particular

Elizabeth Brown is a North London based artist who experiments with photography, stretching its boundaries into printmaking and other creative disciplines to suit the context in which she is working. Her focus is on storytelling using everyday things, nature and people.



Derek Cottrell originally became interested in photography in his late teens. This waned and for forty odd years it was just a means to record high days and holidays. In the last seven years he has reconnected with photography, drawn to images that evoke a feeling.
instagram: @derekcottrell

Anne Crabbe's photography is mainly portraiture and still life, collected into themes. Occasionally and suddenly she turns a corner, goes into a room and an image is there in front of her. That's magic!
www.annecrabbe.com

interest in altered landscapes and the influence of man on nature, including constructed landscapes and abstracted realities.
www.frankiemcallister.com

Sue McGilveray will photograph anything that catches her eye, but long term concentrates on the historical and sociological perspectives of landscape.

Eve Milner During treatment for breast cancer, Eve Milner frequently turns the camera on herself, still exploring her favourite themes of identity, ageing, memory and loss.
instagram: @evemilnerphotography

Pauline Moon lives in East London. Currently interested in the landscape, particularly urban landscape: what traces reveal and hide about our social worlds, and looking for abstracts that seem to speak to current issues.
www.paulinemoon.co.uk

Paul Plummer is self-taught, a keen photographer for thirty years. He's fascinated by what makes a photograph 'worthwhile' - whether analogue, digital or pinhole. He tries to find abstract patterns and hints of expression in what may be overlooked.

Jane Ross is a London-based photographer, interested in discovering and documenting the overlooked, discarded and forgotten, and exploring how photography can help us capture memory, retrieve the past, and deal with loss. An interest in how we respond to, commemorate and relate to death informs much of her photographic practice.

CJ Crosland is a self-taught photographer and member of international collective Full Frontal Flash. He became hooked on photography in 2010 and is best known for the flash street photography series "Fishing With Dynamite".
www.cjcrosland.com

Richard Earney is an abstract landscape photographer and a Fellow of the Royal Photographic Society. His work primarily unfolds in series rather than standalone images, exploring the interplay of time, motion, colour, and light within the still image.

Juliet Ferguson is a London-based journalist and photographer. She has a PgCert in Photography from Central Saint Martin's. Her days are shared between the journalism co-operative Investigate Europe, where she works as a reporter, and the Centre for Investigative Journalism.

Cristina Filimon is a Romanian visual artist and photographer based in London, with experience in analogue, digital, and moving image. Her work is rooted in street photography, psychogeography, and documentary, exploring the ambiguous space between the ordinary and the uncanny.

Chloë Sastry is a London-based photographer with a particular interest in socially engaged photography. Her current projects explore themes of family origin, loss and memorialisation.
instagram: @chloesastry

Astrid Schulz is an award-winning photographer with a costume design background for film & TV. Known for creative portraits and documentary images, both her careers feed each other perfectly. Internationally recognized, her work has been featured in solo-shows, festivals, book publications and magazines.
instagram: @astridschulz

Jayne Selvaggio, as a photographer and traveller, captures fleeting moments where the ordinary becomes extraordinary, freezing time, evoking wonder and introspection, revealing life's transitory nature through the lens of exploration and discovery.

Arnolt Smead is a Belgian photographer and journalist based in London. Drawn to the unseen and the impermanent, his work lingers on the silent memories embedded in place, and nature's persistence despite human boundaries.

Jo Stapleton is a film and darkroom photographer. Print making and alternative processes are an integral component of her creative practice. Jo is a past Analogue Photography Grant recipient of the Richard and Siobhan Coward Photography Foundation.
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Mark Friend is an aspiring street, documentary and portrait photographer based in London and Suffolk. In 2023 he completed the professional photography course at the London Institute of Photography.
www.markfriendphotography.com

Tim George likes capturing unique moments - whether street photography, passing beauty or via portraiture. The endless possibilities never fail to astound him.
www.timgeorgephotography.com

Austin Guest photographs urban and suburban scenes, particularly in the London area, seeking out interesting architecture, street situations, green spaces and maritime heritage. Carrying a camera often steers his attention towards unexpected details and moments.
instagram: @austinthruthelens

Nina Ijomone is a Polish artist based in London working with photography, sound, and installations. Her practice is deeply personal and biographical, shaped by her interest in psychology and its connection to mental health, migration, social dynamics, and the body.

Sam Tanner, for nearly thirty years, worked as a documentary photographer. He produced bodies of work on the NHS, carers, poverty in England, people with dementia and the Jewish community in the East End.



John Walmsley, lifetime freelance, documentary photographer, with work at the National Portrait Gallery, Tate Library, National Art Library V&A and le Bibliothèque nationale de France. Self-published books/zines. Joint exhibitions in Sydney, São Paulo, Rome, NYC, LA, Texas, as well as the UK and France.

Mal Woolford's previous solo exhibition was *still still far wide* (2018), a study of Shakespeare Cliff, Dover at the time of Brexit. **Charlotte Woolford** is an educator and actor with credits including *Emmerdale* and *EastEnders*. Both attend LIP Crouch End satellite group.

Astrid Zweynert explores visual narratives that reflect the interplay between the real and the imaginary in urban and rural landscapes, often during walks with her dog Roxie.
instagram: @outofeffra
www.astridzweynert.com



Ted Kinsey

Community
for the
visually curious



London Independent Photography is a community of photographers. We come from a wide range of backgrounds but each of us share the visual curiosity of looking and seeing. We are a community for the visually curious.

Since its foundation in 1987, LIP has offered the opportunity to informally show and discuss its members' work and the wider photographic world at various satellite groups which are listed below. Events are held throughout the year, including talks and workshops. Many satellite groups hold an annual exhibition and all members are invited to enter our judged and curated Annual Exhibition in London. **FLIP** magazine is published three times a year and distributed to members as part of their membership fee.

FLIP aims to showcase primarily members' work and to engage readers in a wider photographic dialogue. It contains no advertising, so we can use all the space for quality content.

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Alternative Process	London & Beyond
Central London	Photo & Text
Crouch End	Photobooks & Zines
Crossing Lines	Putney
Ealing	Ruislip
Film & Darkroom	Street & Documentary
Greenwich	

For further satellite group information:
londonphotography.org.uk/satellites/about2

THE SIDeways ISSUE

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Back cover image: Sarah Ainslie

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Email:
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