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**THE
ELSEWHERE
ISSUE**



Mike Cookson

THE ELSEWHERE ISSUE

Issue 62

Outside

Elsewhere, from Old English *elles hwær*

In another place

Not here

Somewhere else

Where does the act of photographing take you? Is it outside of yourself? Maybe you are drawn to the stories that surround us, compelled to relate them. Or maybe photography takes you deeper inside your inner world, delving and exploring your subjectivity? Maybe the stories you tell are your own.

In his book *Realising Personal Truths in Photography*, William Bishop said that 'what is deeply and personally true to an individual can be explored through a photographic participation in life' (Inscape, 1997). This participation has the power to transport us elsewhere, broadening our horizons and expanding our thresholds of understanding. Whether through the act of making or whether through the act of seeing, by virtue of engaging with art and photography we are ourselves transformed.

Yet making and seeing alone would be a solitary pursuit without the photographic communities that surround and support us. One of the reasons the LIP community exists is to create opportunities for others to emerge as artists and photographers, with the hope of giving them the confidence to trust their creative impulses and help sustain their 'photographic participation in life'.

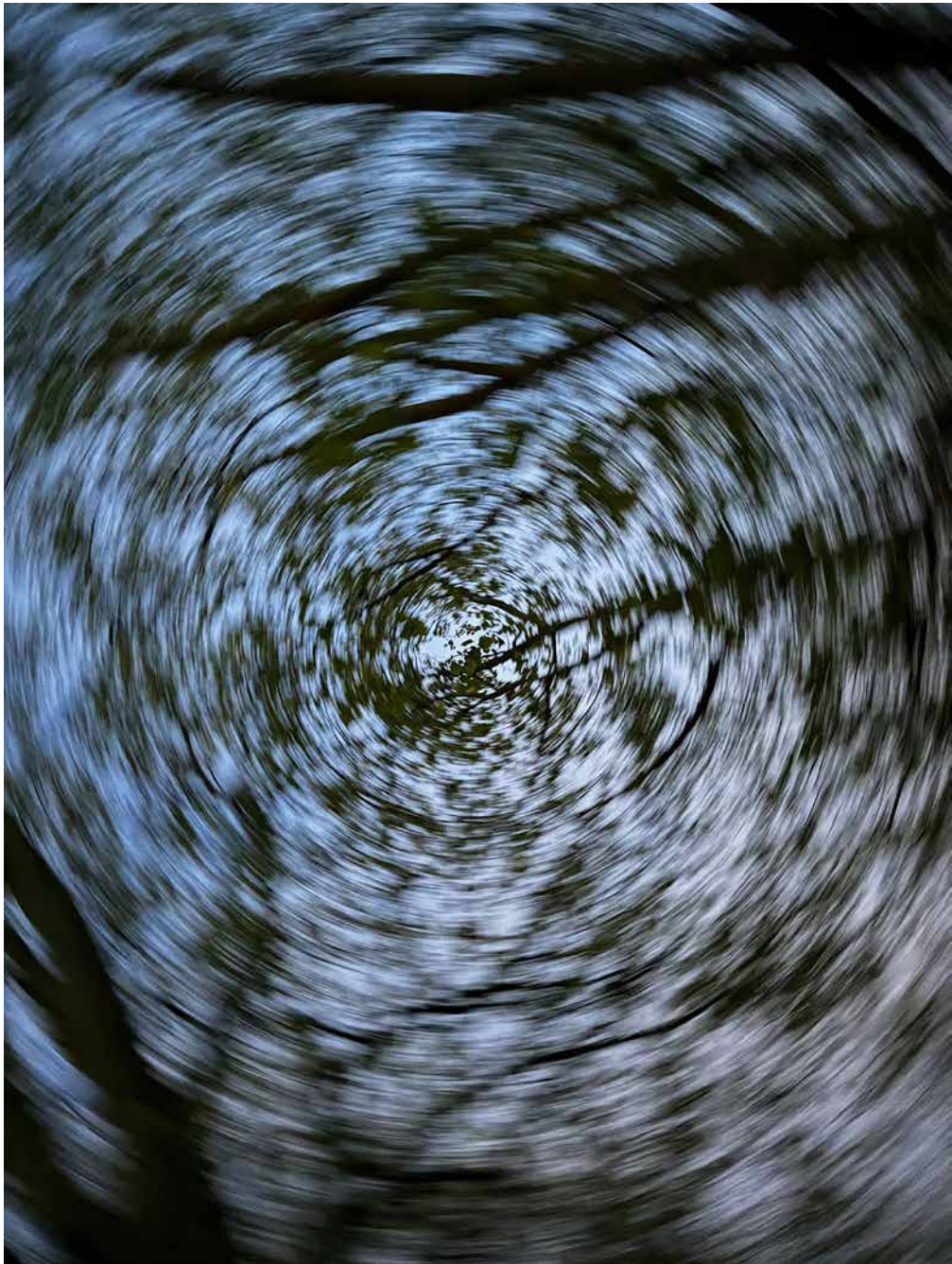
It is with this in mind that in November we launched **FLIP** Student Competition, vastly thanks to the invaluable support of our webmaster Robin Segulem, the details of which are published on our recently refurbished website. We encourage students of all ages to take part and we welcome them to our community of artists and photographers.

I hope this issue transports you elsewhere.

I would like to thank the outgoing distribution manager Barry Cole for his contribution to the success of the magazine over the last five years. I also thank Steve Jones for stepping in as an interim distribution manager.

Thank you to all the LIP members who contributed to this issue and to our guest selector Elizabeth Brown. You make it what it is.

Kasia Kowalska
editor



Elizabeth Brown

THE ELSEWHERE ISSUE

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Elsewhere

by Joanna Furniss

Before revealing what and where elsewhere is - and to be clear, my findings are based on my introspection as opposed to months of research backed up by quality evidence alongside a stack of maps - I'll begin with a definition:

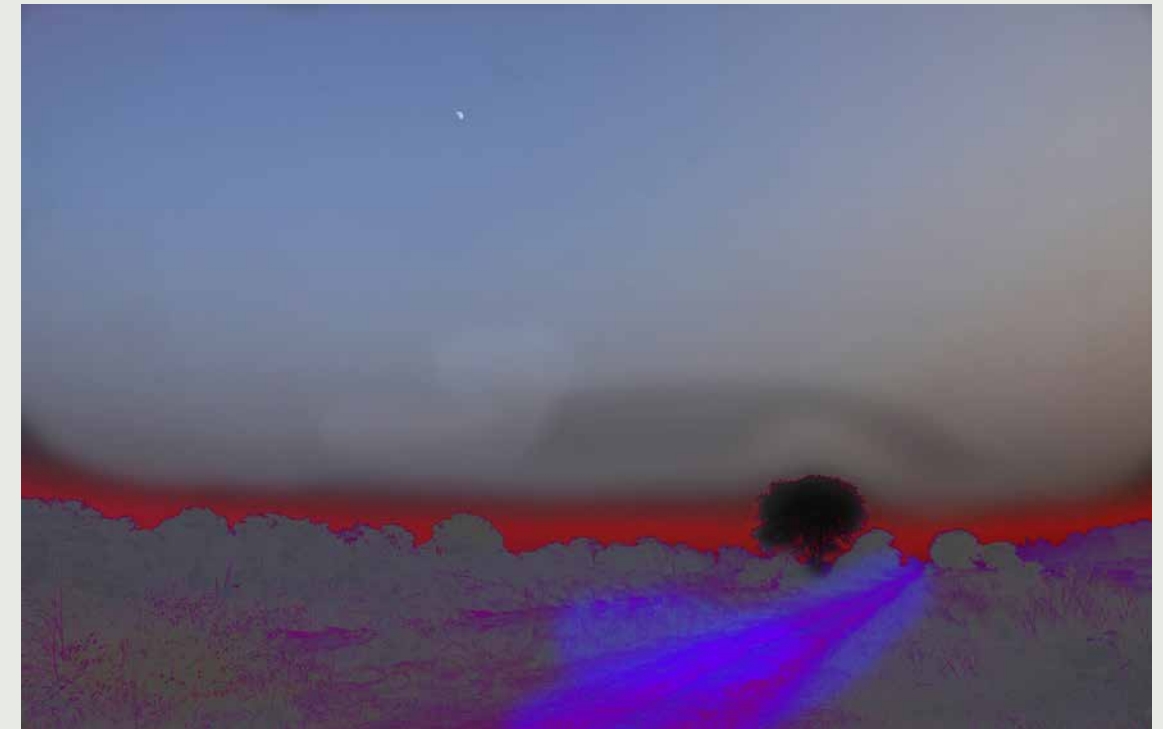
elsewhere
adverb

at, in, from, or to another place or other places; anywhere or somewhere else

My take from this Cambridge Dictionary definition is that elsewhere implies both certainty and ambiguity. The certainty is that elsewhere is not *here*.

The definition associates elsewhere with anywhere and somewhere, although I would suggest that *somewhere* is more specific than *anywhere*. *Somewhere* implies there is an inkling of *where*, say, a temporarily lost item is most likely to be found. The seeker can usually narrow the somewheres down to a handful of possible places. For example, my keys are definitely somewhere. I'll limit my search to the usual somewhere spots and yes, as expected, the keys are either jangling around in my backpack or they're on the big table by the vase. (My mum's glasses are always somewhere, just never on her head!)

And so begins my quest to pin down what and where elsewhere is.



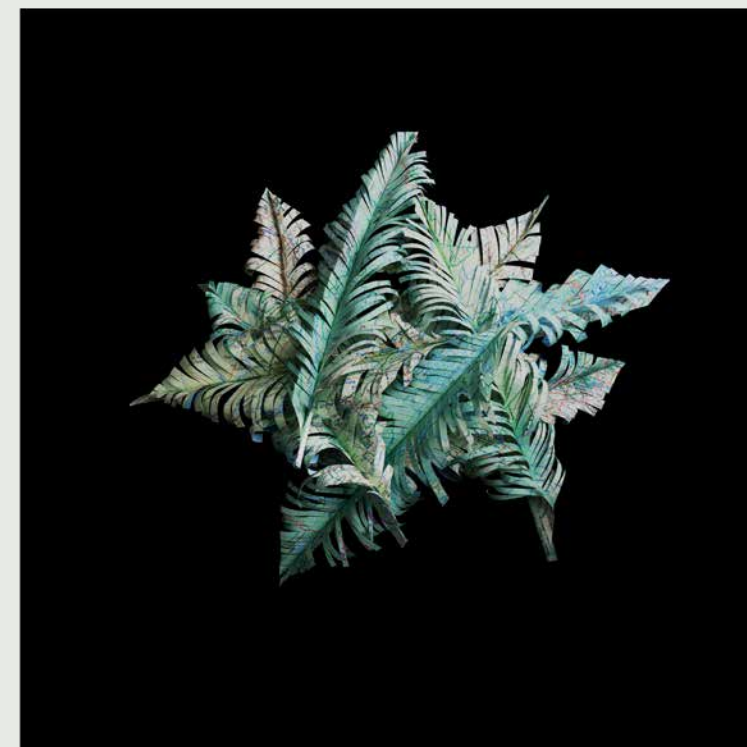
Arun Misra

I think about elsewhere as an unknown destination yet to be discovered, but much needed. Elsewhere is a place to hide, to escape to. Maybe elsewhere promises to be a safe place. The impulse to seek out elsewhere could be triggered by desperation, driven by an urgency to disassociate with the current *here*. Agh, the times I have needed to free myself from an infuriating task,

a mental block, or when I find myself becoming increasingly annoyed about something stupidly trivial... These are the times when I must flee from the flat, get out of my head, and be elsewhere. Anywhere. Just not here. The comfort of elsewhere offers a moment of respite and an opportunity to reset before retracing my steps back to the hopefully less hideous *here*.



above: Gemma Pepper
right: Linda Burris Webster



Sitting very still, keeping movement to the minimum, aside from steadily breathing in and out. Becoming lost in a piece of music, committing to a meditation, or succumbing to the weird and wonderful world of white noise. Permitting the mind to wander into unknown imaginations and, perhaps hard to explain, elsewhere. Of course, there's always a risk of slipping into the deepest sleep, which might be a good thing - just not ideal when you're a passenger on the last train home, or holding a very hot drink.

It's possible to stumble into elsewhere quite unexpectedly. I am thinking about following a process leading towards the creation of something, and how often a creative output is driven by visualising

an intended outcome. So, I may believe that I have it all sussed out, I have a plan, and then 'Oh, hmm, what's this?' Something happens, and I'm not where I expected to be. And of course this applies to photography-led practice.

When printing out a series of images in order to test out sequencing, one - or both! - of the ink cartridges of my ancient yet usually reliable clankety printer decides to run out mid-print. Initially I'm irritated, but then this technical sabotage catches me off guard. I find myself intrigued by the outcome, mesmerised by those harsh, colourless lines disrupting the image. And where there is colour, it's just so wrong... But somehow, it all seems so *right*...



We can get very caught up in our heads as photographers. That's why those incredibly helpful conversations with others matter. They can raise a question or offer a suggestion to help nudge us towards those well-hidden, yet to be thought of ideas and clues that are hoping to be found. What comes to light once they surface can surprise, inspire and liberate. And this, in my opinion, is us ending up elsewhere. And elsewhere is often exactly where I need to be.

That's not to say that all unexpected detours will guarantee the best outcomes. Perhaps it's more about challenging the parameters, perceived limitations, the oppressive rules and norms. It's shaking off those ideas of what *should be*, what's *expected*, and staying curious about what happens *if...?* It's forgetting the formula and having a go at mixing something up anyway.

Dumping a pile of words onto a blank sheet of paper, finding patterns, sense, new trains of thought in the process. Going with the flow when the biro wants to sketch and doodle rather than form words. It's daring to go left instead of right, entering into uncharted territory, and resisting the urge to follow the usual, well-trodden and familiar paths.

I offer this handful of musings, reflections, and overthinkings in an attempt to articulate what and where this abstract place, elsewhere, is. No doubt there will be alternative views and challenges around what and where elsewhere is, what and where it is not, or could be. All I would like to say is to be open to finding yourself elsewhere, and at all costs avoid becoming trapped in a great big *nowhere*.



left: Duncan Unsworth
above: Sandra Roberts



Chloë Sastry



CJ Crosland



Dilyana Tankova

Forest Exposure

by Dilyana Tankova

When I first learned about *shinrin-yoku*, the Japanese practice of forest bathing, I thought it meant simply taking a mindful walk among trees. I didn't realise I had been doing my own version of it all along, unaware of the exchange between our body's chemistry and the forest's, and how that hidden reciprocity keeps us both alive and healthy.

My connection to the forest is inevitable. Growing up in Bulgaria where nearly two-thirds of the land is covered in forest, it was always part of the stories we were told as children, the songs sang to us, the myths and the memories of our elders. It seems that those before us also understood the ancient power of the bond between humans and the forest.

There was a time when I suffered from severe migraines accompanied by aura which caused sharp flashes and would leave me powerless for hours, sometimes days; the migraine was a place I was dreading to enter voluntarily. I found ease through guided meditation and often my mind began to wander elsewhere. I would drift home to the forest near my grandparents' village, as if my body had naturally and unforcedly found its own path of healing. I would drift down the narrow path between pines, surrounded by the smell of dry needles and mushrooms, the hum of birds and insects, the cool air circling a spring; every little detail, sound, scent

and sensation, it felt as if my meditation lasted hours. Each time I returned there in thought, the pain would slowly step aside. I felt safe, as if the forest was holding me. After years of practising mindful *shinrin-yoku* meditations that I had invented for myself, my migraines stopped altogether.

Not long after, I began studying photography and, unexpectedly, the same sense of calm returned, this time through the process of making images. The slow rhythm of creation mirrored the calmness of walking through the forest: preparing the image, the materials, working with light, waiting for something to appear. There was no rush, only presence. Both experiences required me to let go of control and trust a process larger than myself. That realisation drew me deeper into both worlds, the forest and the image making, until they began to merge. I started to explore whether image making could be another form of *shinrin-yoku*, an act of seeing and sensing that reconnects us to something else within ourselves.

In *shinrin-yoku*, the forest heals through the senses. The smell of soil, the shimmer of light, the texture of bark; each one reminds the body how to breathe again. It is less about escaping the world and more about remembering that we belong to it. The same happens when creativity seeps in slowly, through historical processes like salt printing



or cyanotype. They depend on sunlight and time, on exposure and uncertainty. You cannot fully predict the outcome; you can only prepare, wait, and respond. These techniques are acts of attention, much like forest bathing. The light becomes your collaborator and natural elements leave their fingerprints on the final image.

Both art and the forest exist in a state of becoming. They respond, transform, and record time. When I create, I am not producing something separate from nature but participate in its ongoing rhythm. I began calling this connection *Forest Exposure*, a space where making and sensing intertwine.

It is not about photographing the forest. It is more about a state of being, both mental and physical, where belonging, creation, and timelessness coexist. It is a space of ease and acceptance; a meditation free from pressure, from hurry, from worry, from expectations or fear of error.

Both the process of making an image and forest bathing, whether in person or through meditation, become a passage to elsewhere, an opening that invites slowness and awareness. In that space, time expands into different dimensions and the self dissolves into the wholeness. These two worlds have always been my elsewhere, both real and imagined.



all images:
Aušra Linkevičiūtė



Fred Barrington



Eva Turrell



Maura Jamieson

The Understory II

by Maura Jamieson

Women have played a vital role in the history of photography, contributing new narratives and insights into how we perceive the world. In art though, women historically have often been portrayed as symbols, serving as repositories for the stories and ideas of men. *The Understory II*, a project that seeks to address women's relationship with nature and the environment, frees them from these assigned frames to take charge of their narratives.

The project was perceived against the backdrop of a landmark decision by the European Court of Human Rights (ECtHR) which ruled in April 2024 that a country's inadequate climate policies violate human rights. The case was brought by KlimaSeniorinnen Schweiz (Senior Women for Climate Protection Switzerland) who argued that their age and gender make them especially vulnerable to climate change, claiming that the Swiss government's inaction put them at risk during heatwaves. The ruling underscored a growing recognition of the need for women's participation in environmental decision-making.

Despite the ECtHR's historic ruling, the reality on the ground suggests climate change is contributing to growing inequality. Data collected for 'The Gender Snapshot' 2025 report published by UN Women and UN think tank DESA suggests that by 2050 climate change could push an additional 158 million women and girls into extreme poverty. Furthermore, to mark International Women's Day 2025, UN Secretary-General António Guterres highlighted that rather than mainstreaming equal rights, 'we're seeing the mainstreaming of misogyny'.

Science and technology have contributed to the global dominance of patriarchy, significantly influencing gender oppression and the struggles faced by the disadvantaged. This perspective often treats the environment as a commodity to be exploited and discarded.

The Understory II seeks to address these issues by celebrating women of all ages and the intersection of gender and nature, as well as the bond women historically share with the natural world. By combining images of women and plants, a dialogue develops between the two, conscious of gender inequality and its tangible effects on the environment.



The digital portraits are created in a photography studio using techniques that exaggerate and freeze movement. Through long exposures, the subjects become animated and blurred, allowing for interpretation that transcends mere physical likeness. The portraits focus less on the individual women and instead seek to represent diversity in race, class, and age.

The plants are photographed using a large format monorail analogue camera. Unlike digital cameras, large format film cameras require a slower and more deliberate approach. Instead of

conventional manufactured 5 x 4 film, I use my own handmade paper negatives. This traditional technique creates an emotional connection to the process.

The plants serve as a reminder of the natural world's fragility and inherent beauty, while emphasising the need to protect it and care for it. Each negative is unique, contributing to the final, composed piece in a distinctive way. The unframed portraits are often displayed as prints alongside framed organic forms. In contrast, the fragile negatives are held and protected behind museum glass in box frames.



both images:
Maura Jamieson



Steve Jones



Steve Gross

Home from Home

by Evgeniya Strygina

This is a story about home and its significance for those who have become emigrants, either by force or by choice. I captured portraits of Russians and Ukrainians who left their native countries following the events of February 2022 and moved abroad. I often show them where they now live, sometimes holding meaningful objects that give them a sense of belonging, to understand what home is made of. Is it made of memories, smells, recurring rituals, and habits? Has the understanding of home in their new reality fundamentally changed? Perhaps, in the traditional sense, home no longer exists.

This story is also about self-discovery, as I am someone who recently left her home. I keenly realise the need to find that place where one 'feels at home' and I continue to search for it myself.



both images:
Evgeniya Strygina

Lena from Moscow, Russia

'For a while, I had the same recurring dream. I'd return to our old Moscow flat, feeling like I'd forgotten something important. Rationally, I knew nothing was left behind, but my subconscious kept replaying that story over and over. I think it was my way of grieving for the past, or for the home I'd lived in for over ten years, knowing I could never go back. I didn't even get the chance to say a proper goodbye, I left in such a rush and under so much stress.'

The last dream I had about it was different. I returned to our old home, looked at the windows from the courtyard and saw that everything was fine, the people living there were taking care of it. At that moment, I let go of the past, and the past let go of me.'

Yuliia from Poltava, Ukraine

'Home now means sleep. Sleep in a safe place, in silence, without sirens or explosions. I never thought it could be such a coveted luxury and yet so unattainable. After four months of sleepless nights, this became strikingly clear and terrifyingly simple to me.'



both images:
Evgeniya Strygina

Anna and her twins Vanya and Venya from Moscow, Russia

'We felt unmistakably like doppelgängers, like ghosts settling into a Victorian terraced house, trying not to leave traces. We were beginning anew but it was the dawn of time, where nothing exists, and home is where it's just us three and Andrei. There was something prehistoric in our new habits as if the cave we had moved into was shaping the fabric of our lives, yet it did not belong to us; we submitted to it without question.'



Nastya from Zhovti Vody, Ukraine

'Sometimes it feels like someone packed up my childhood home into a little box and buried it in the backyard. All the photos and drawings, all my favourite books and watercolours, all my notes and memories.'

And here I am, returning to my childhood home, trying to find myself, searching for familiar scents, familiar hands, familiar sunsets. I walk down the familiar streets again, hoping to find something that feels like home, something that recognises me.

But nothing answers my call. Nothing knows me there anymore. My home is in the past, in my memories. My home was buried two metres underground, and I've come back to it only to say 'goodbye.'

Home from Home is published by Ephemere Publishing and available at www.ephemere.tokyo



Debbie Green



CJ Crosland



Sarah Ainslie



previous page:
Robin Maurice Barr



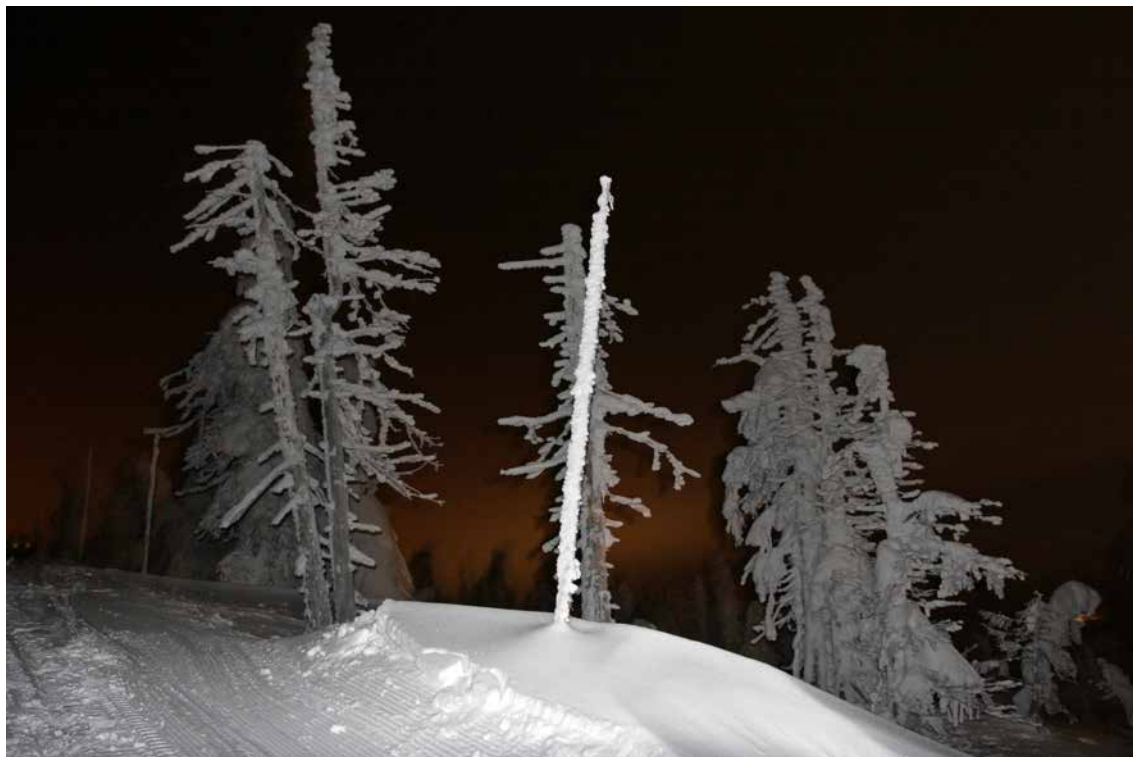
left: Robin Maurice Barr
above: Jayne Selvaggio



Sarah Ainslie



Jo Stapleton



Astrid Schulz



Sue McGilveray



Ted Kinsey



Malcolm Ganderton



THE ONES THAT DON'T GET AWAY

by Paul Hill

'Take only memories, leave nothing but footprints.'

Chief Si'ahl (Seattle), 19th century North American indigenous chief

I was once asked to write 400 words for a photography magazine feature entitled *The One That Got Away* - the picture you did not get.

Mine was at 3,000 feet on the top of Tryfan in Snowdonia of a wonderful Brocken spectre, an optical phenomenon where a person's own shadow is cast onto a mist or cloud layer, appearing as a giant figure with a rainbow halo. I was too slow getting my camera out of the rucksack.

This experience made me think about how nothing exists unless it is photographed. Even ChatGPT needs to scan millions of existing images across the internet to produce clever counterfeits.

Walking in the countryside has always been a necessary part of my life, and living in the Peak District, I have a great ramblers' playground on my doorstep. In 1990 I celebrated this with black and white analogue pictures in *White Peak Dark Peak*, charting over a decade of this visual odyssey.

But for the last 30 years I have used colour, and for the last 13, an iPhone. This little marvel enables me to make, edit and transmit images *en plein air*. But it cannot do conventional wildlife photography. OK, I have made some pretty good smartphone images of butterflies on flowers, but the birds and mammals are too far away or are moving too fast. Now, I have never wanted to do wildlife. Camouflage outfits are not de rigeur enough for me, and sitting in a hide waiting for hours for a kingfisher to catch a minnow would drive me nuts.

both images:
Paul Hill



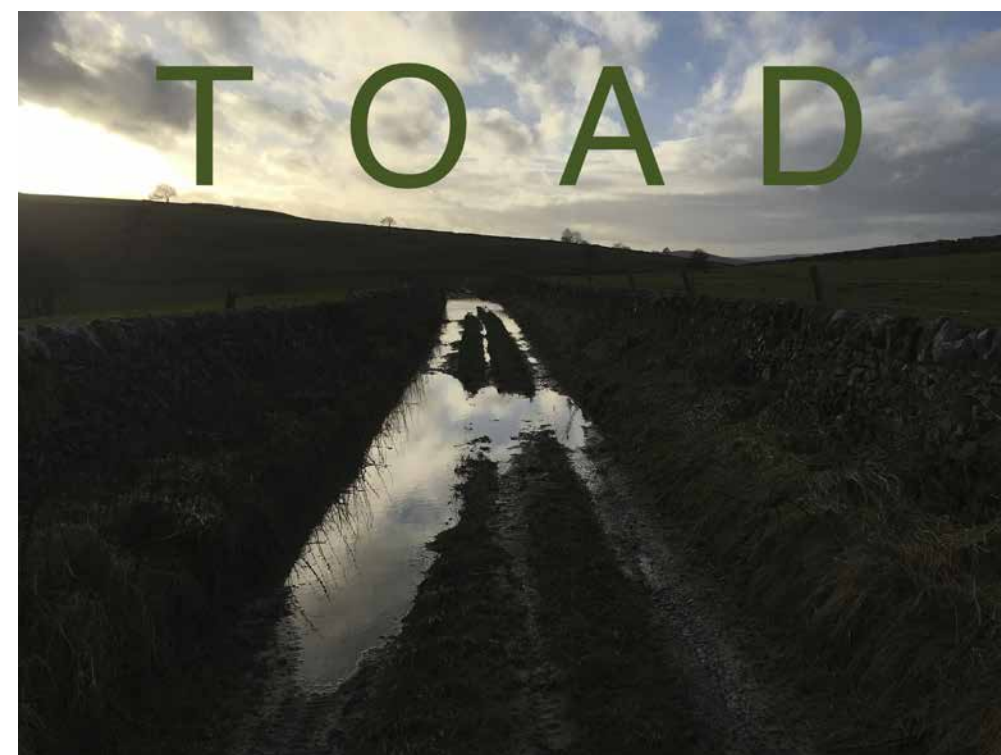
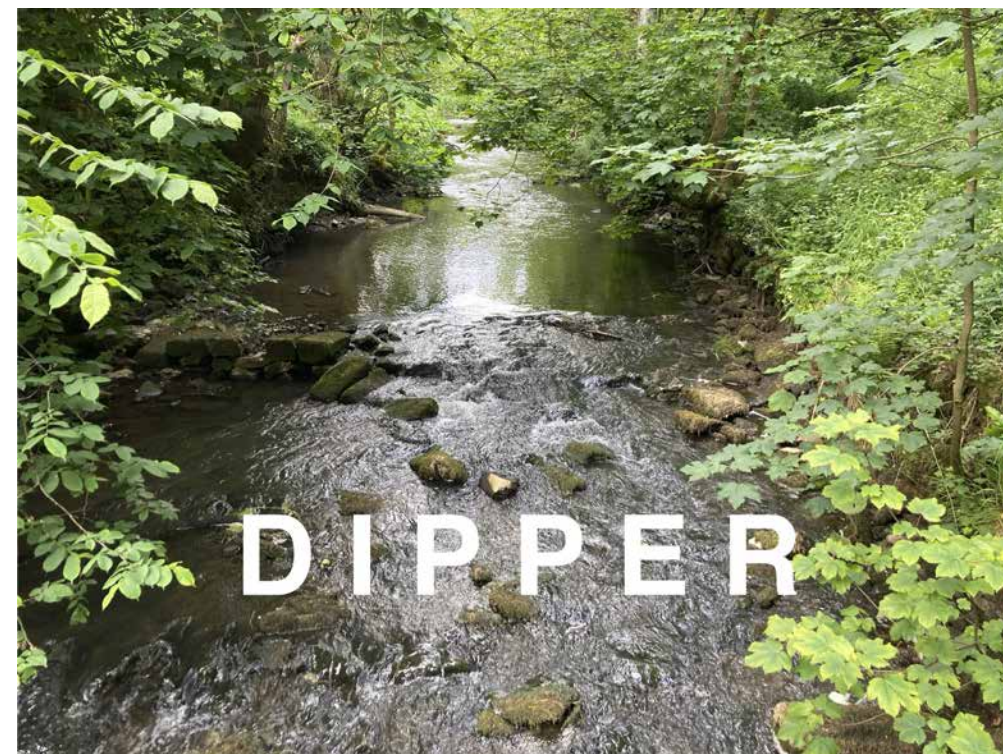


I have always been fascinated by the way my friend Hamish Fulton, the English land artist, uses text. So, I started putting the names of *the ones that got away* on digital images of the locations where the encounters occurred. And I do this whilst still in the outdoors sitting on a rock, or in a café. I noticed when I viewed these images enlarged on my desktop computer, I also began to see the sculptural forms of each letter that made up the words.

The text+image synergy works for me but necessitates an acceptance of the tension between the two mediums. The camera has visually recorded a segment of landscape that has now been ‘adulterated’ by words that you must accept are not titles or captions. But, of course, I have allowed nothing to get away.

I edit the pictures in camera, use a publishing app on my smartphone to lay them out in a book, and then press SEND. A week later, a colourful publication arrives. The outcomes and methodology have become a holistic experience where the physical, emotional, mental, creative, social and spiritual interconnect and coalesce.

all images:
Paul Hill



Repertory Theatre

by John Walmsley

In the 70s, every town had its own repertory company. A group of actors, together for a season, who would perform a new play every three weeks. So, one play on in the evenings while rehearsing the next one during the days. This meant an actor could have as many as ten characters' moves and lines in their head at any one time. Rep, as repertory theatre is informally called, gave young actors the chance to develop their craft. One could play a spear carrier – an actor with an insignificant part – in one play and then the lead in the next, whilst learning from more experienced members of the cast all the time. But, how did it all work?



The rep company at the old Salisbury Playhouse theatre allowed me to live and work with them for six weeks in 1973 to photograph how it was done. The main production I followed was Bertold Brecht's *Mother Courage and Her Children* which ran in September 1973. I photographed all the rehearsals, the sourcing of the props; actors learning lines and songs, their wardrobe fittings and their days off. Everything from the first read of the play through to the first night on stage.

From a photographic point of view, it was a nightmare. Pushing the Tri-X film to 1600 ASA, working in low light with awkward shadows, high contrast and slow shutter speeds - all the while trying to capture the mannerisms, the glances, the nerves, the progress and the success of what was, essentially, a very private struggle. Then, rushing back to London to process the films to see how it was going. No immediacy, no reassurance from seeing the shots on the camera's screen, no motor drive.

Apart from the main production company, the touring Playhouse company Theatrescope was taking another play around schools. Everyone would pile into a VW van and off we'd go to the first school in the morning. Then, back in the van and head to the second one in the afternoon. It was difficult photographing the children and the interaction between them and the performers without getting in the way.

both images:
John Walmsley



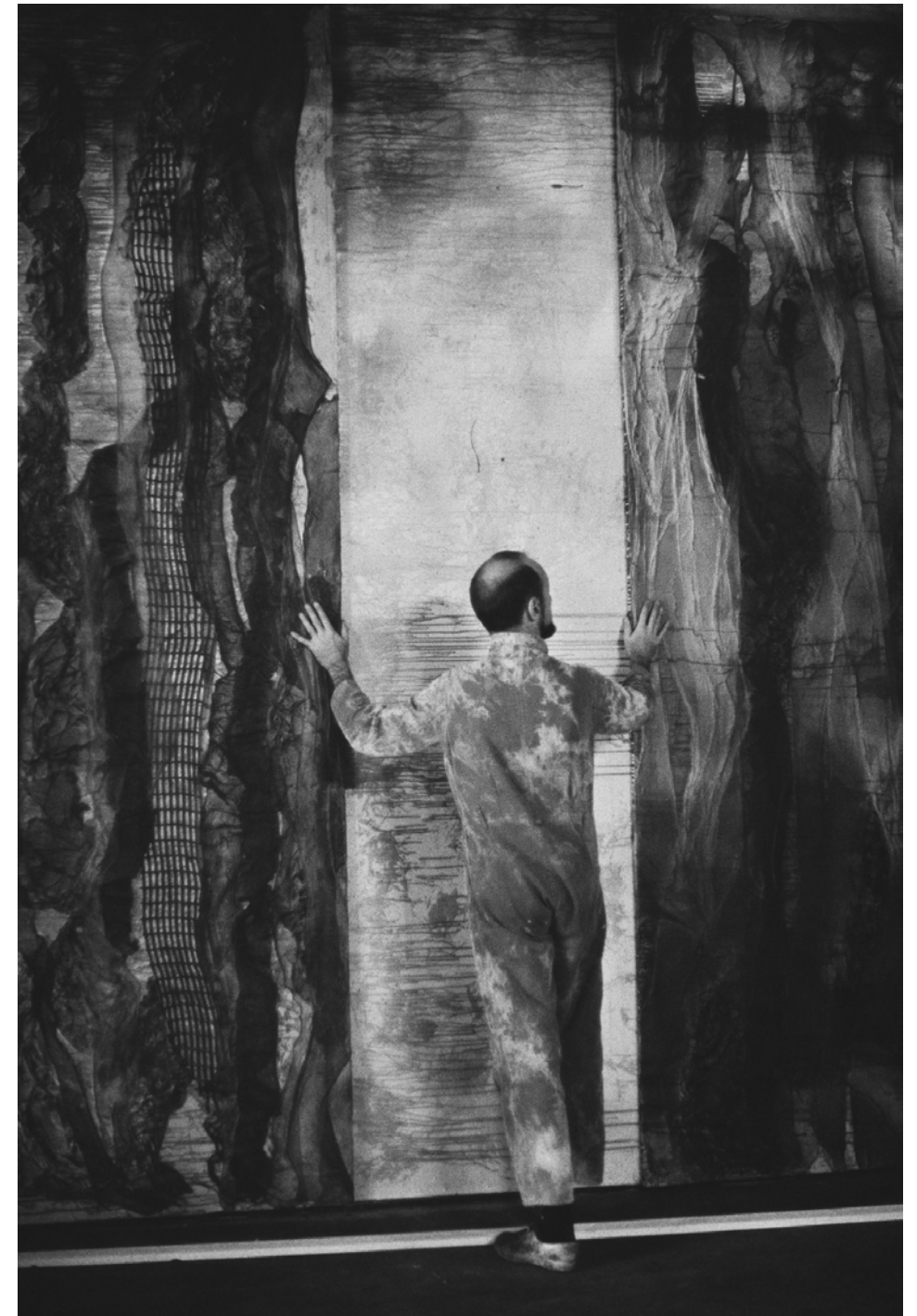
both images:
John Walmsley

Rep had died out with the rise of TV and government cuts to the arts, so it's no longer an option for young actors. For them, a difficult life became almost impossible. Many of our best known British actors readily acknowledge that they wouldn't have been as successful had they not done rep, including Dame Judi Dench, Sir Ian McKellen and Timothy West who have all contributed to my recently published zine about this extensive project, *Repertory Theatre Salisbury Playhouse, 1973*.

In it Michael Billington, for decades The Guardian's theatre critic, echoes their feelings:

'It saddens me to think that the old system is now almost extinct. But I still believe passionately in the idea of regional theatre [...]. The company principle was a source of strength to British theatre, in terms of the actors, directors and designers it produced, and we are all the worse for its loss.'

The old Playhouse was demolished in 1974, its structure deemed unsafe, and a new Salisbury Playhouse opened on the site in 1976.



Repertory Theatre Salisbury Playhouse, 1973 was self-published by John Walmsley in 2025 and is available at www.johnwalmsleyphotos.co.uk. An exhibition to accompany the publication ran at Yvonne Arnaud Theatre in Guildford between 23 September and 11 October 2025.



all images:
Paul Morris

Fragile Beauty by Paul Morris

exhibition review by **Austin Guest**

A small bluebell patch arises from darkness, reaching for pale, early morning light.

Debris floats on water, trails are formed through a dark, dewy surface.

Tangled growth softens a grid of metal wire in front of a human shadow.

Flashes of vivid, angular daylight pierce the gloom within the walls of an abandoned house.

Rooted in contemplation and minimalism, Paul Morris found inspiration in the Japanese philosophy of wabi-sabi, a worldview that embraces imperfection, impermanence, and the quiet beauty found in decay.

A mixed display of subtle colour and stark monochrome, most of the images shown at the Stables Gallery in Hertford were captured in Hertfordshire with forays into central London and the Lake District.

'I aim to emphasise sparseness, careful composition, and restraint,' says Paul. 'These images are studies in subtlety and quiet observation, where the overlooked becomes significant and many of the subjects reflect natural and man-made imperfections: weathered wood, weeds breaking through cracks in concrete, abandoned buildings, and the forgotten objects within them. Found, discarded, and quietly enduring.'

The emphasis on closeup images reflects a relatively new approach for Paul, building on his passions for street photography and wider urban and rural landscapes.

Fragile Beauty was exhibited at The Stables Gallery in Hertford between 9 September and 4 October 2025



PhotoHastings and Crouch End LIP *Wabi-Sabi - The Perfect Imperfect* exhibition

by Kasia Kowalska

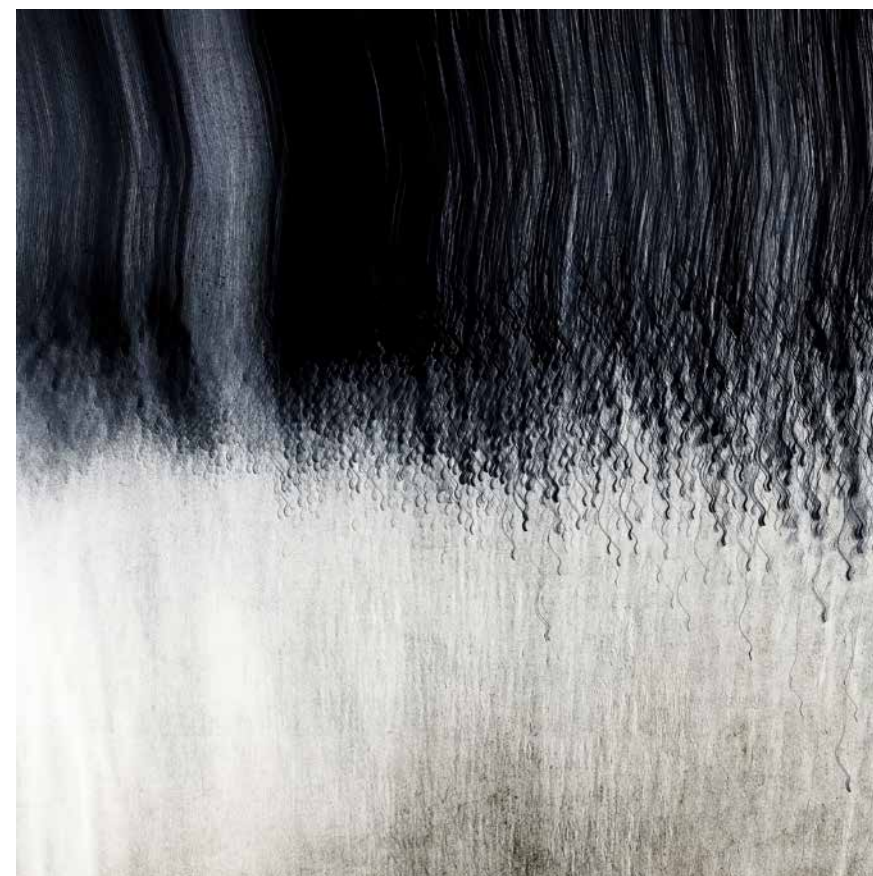
PhotoHastings describe themselves as 'a volunteer-led, collaborative community' offering 'peer-support for lens-based artists' which 'flourishes through the collaboration and action of its supporters and members' (www.photohastings.org). Sound familiar?

Derek Cottrell, who is a member of the group and also a member of London Independent Photography's Crouch End satellite (CE LIP), says the two communities share the same ethos.

This ethos was put to practice in 2025 as part of the annual PhotoHastings Festival in a joint collaborative exhibition held at Electro Studios in St Leonards-on-Sea in October, in which members of both groups took part.



above: Sonia Davda
right: Agnieszka Szuba





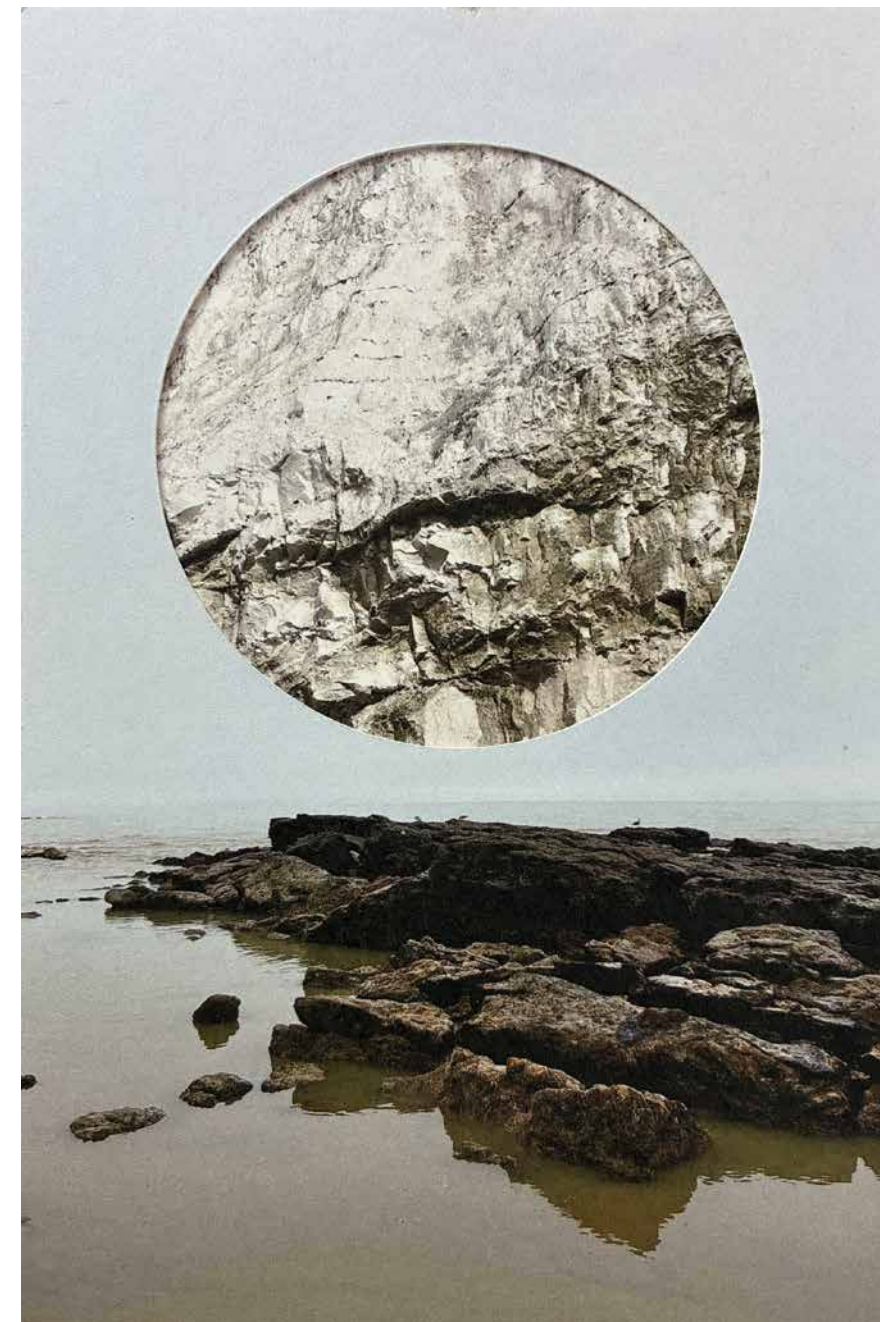
The idea for an exhibition on the theme of wabi-sabi was first proposed by CE LIP member John Tolliday in 2024, and later developed by Derek and CE LIP coordinator Sonia Davda into a co-curated project involving 15 members from PhotoHastings and 17 from CE LIP.

Over the course of two long weekends in October, members from both groups shared responsibilities and invigilated at Electro Studios, relishing the opportunity to meet in person and exchange ideas and perspectives on photography.

'All the exhibitors seemed to have really

enjoyed the experience,' says Derek, 'There was a great buzz around it all. The show was well received by visitors and PhotoHastings were very pleased with the high standard of work, and how well it was organised - which is a great credit to CE LIP, especially given the logistics involved. The gallery owner was also very impressed by the wabi-sabi floral arrangements created by Sonia, which were displayed throughout the exhibition space.'

Wabi-Sabi - The Perfect Imperfect was exhibited at Electro Studios in St Leonards-on-Sea between 3-5 and 10-12 October 2025



left: Frank Francis
above: Grant Braithwaite

PhotoMonth Photography Festival 2025

Interview with Zelda Cheadle

by Kasia Kowalska

'I do love photography,' says Zelda, 'its many, many guises. It is huge, and PhotoMonth encompassed all of that. It was not about selling but about showing work and showing the depth, the diversity - the everything that photography can be.'

I meet with Zelda Cheadle, a renowned curator and editor of photography, at her home in East Dulwich, to find out more about the recently relaunched PhotoMonth Photography Festival.

For over a year and a half, Zelda undertook the leadership role on the PhotoMonth steering committee alongside other volunteering professionals and photographers including David George, Tom Hunter and Ian Phillips-McLaren, as well as Alan Duff, Sarah Thomson and David Edmunds.

'I was very happy to do it,' confirms Zelda, 'because it was about bringing the festival back to life. All of the ideas that were thrown around actually came to life and it is amazing that we spun all those plates - I don't think a single one of them crashed!'

The original Photomonth was founded by Maggie Pinhorn, director of Alternative Arts, and ran between 2001 and 2018 across London's East End.

The festival was relaunched for 2025 and ran between October and November, involving over 60 venues ranging from established institutions such as Tate Modern and Whitechapel Art Gallery to independent galleries,

private spaces and pop-ups. It offered a rich programme of exhibitions, talks, workshops, portfolio reviews, tours, a symposium, and a photobooth competition, running alongside curated exhibitions at The Mile End Art Pavilion and a lineup of cinema screenings at Hackney Picturehouse and The Source arts venue in Stratford. Several LIP members took part in the festival, in both solo and group exhibitions.

I am drawn to the festival's strapline - 'celebrating photography for all' - and consider the ethos underpinning the festival. The majority of events were free to attend and there seemed to be no obvious hierarchy between the different exhibitions across East and South East London. A purpose-designed PhotoMonth map listed exhibitions according to a map grid reference showing their location with a QR code.

'I think it's great that every single person that wanted to exhibit was able to and be on the map,' concurs Zelda, 'I think it's the democratic aspect that really interested me. It is brilliant that you can put pictures up in your bedroom window and call it an exhibition and be involved, and you can also be at the Whitechapel or Tate Modern. It should encompass everything on every level.'

The Open Call exhibition selected by the festival's Curatorial Advisory Board - Monica Allende, Fiona Shields, Charan Singh, Avijit Datta and Cherelle Sappleton - on the theme of 'Longing' and the symposium that accompanied it led by the artist and psychotherapist Fiona Yaron-Field, which was one of my personal highlights from the festival, lead me to reflect on how a very broad and varied community of artists and photographers have been brought

together under the PhotoMonth banner.

'Photography is quite a lonely occupation,' reflects Zelda, 'and I wanted to credit the emerging, the mid-career and the most famous. I think it's really important that there was a mixture of some very famous and some completely unknown photographers. PhotoMonth is a validation that you're not on your own.'



Dilyana Tankova
from *Home Is?*
exhibition



She is very proud of the collective effort that PhotoMonth has been, and talks about the ‘fantastic band of volunteers’ that helped to make it possible. Her appreciation of this community is evident. ‘It’s about people that care about photography, that are passionate about photography and are prepared to do things voluntarily. You bring what skills you have to something and that’s what made it special,’ she says. ‘This was really incredibly complex to do, and no one single person could have actually done all of that,’ she adds.

The festival included an academic showcase featuring new work from recent graduates and staff from London Metropolitan University, The University of Westminster, Arts

University Bournemouth and York St John University. As an alumna of London Met, I am very aware that for many students, this would have been their first opportunity to exhibit work outside of their alma maters and their first taste of exhibiting to a wider public. Zelda has championed photography courses and alumni for many years and curated the London Met showcase, so I am not surprised that including these exhibitions in PhotoMonth was important to her.

‘All of the exhibited universities have fantastic people that lead those courses, full of energy and the ability to get shows up, to do it really well, and to bring the best out of people,’ she enthuses.



‘PhotoMonth felt like a true celebration of photography in all its forms. I was very fortunate to be selected for two exhibitions, ‘It’s About Time’ at the Mile End Arts Pavilion and ‘Home Is?’ at The Gallery Café in Bethnal Green. It was a wonderful opportunity to connect with fellow photographers, enthusiasts and even a few collectors. I have been inspired by the breadth of work on show across other exhibitions, as well as by the many artist talks and workshops taking place throughout the festival.

What struck me most was the sense of community within photography; it always seems to have such a uniquely generous and supportive spirit, and I feel genuinely privileged to be a part of this. The whole experience has given me fresh energy and motivation to keep creating.’

— Kathryn McGeary

left: Dilyana Tankova
above: Kathryn McGeary
both from *Home Is?* exhibition

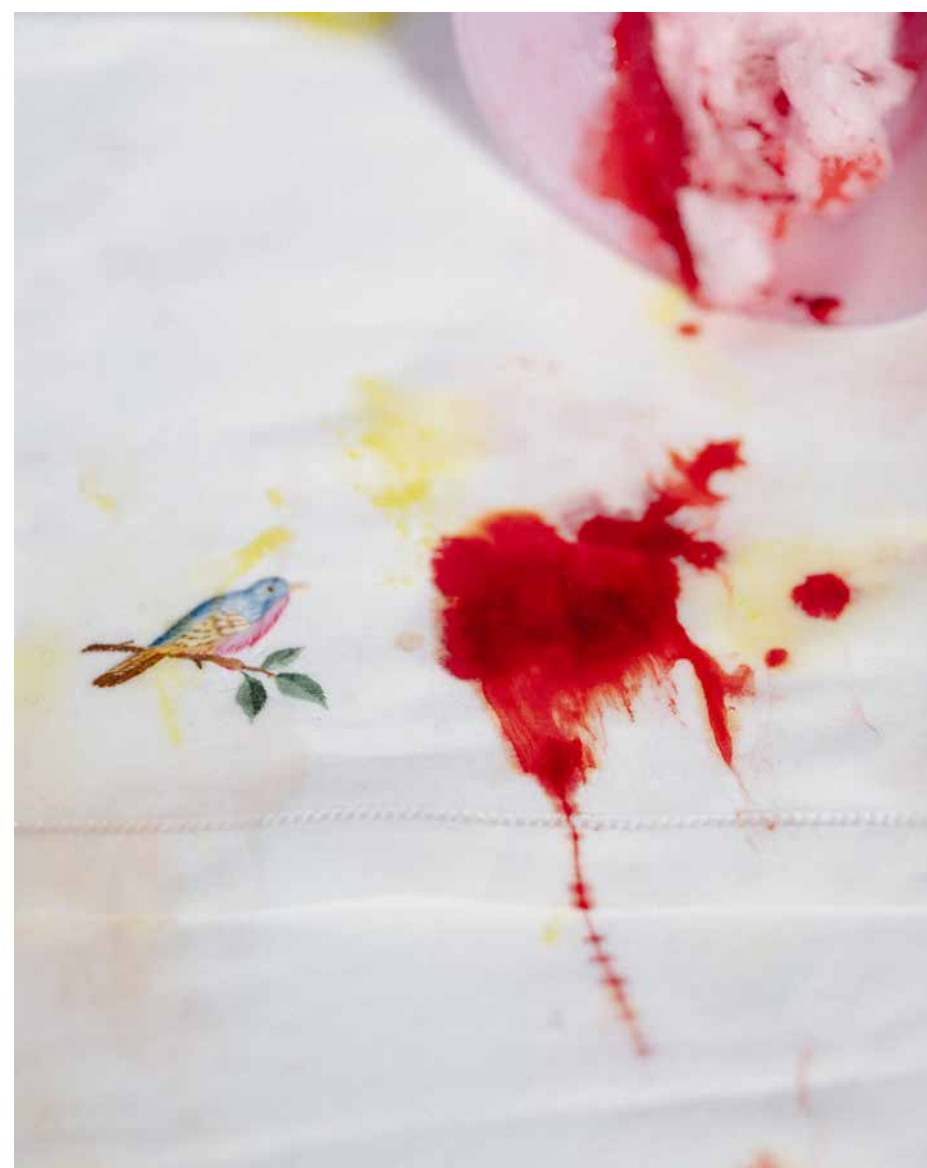


above & right:
Karolina Maria Dudek
from *Fluids* exhibition

'Having the opportunity to present my project 'Fluids' as a solo exhibition at Finch Gallery during PhotoMonth was highly significant for me. I curated the exhibition independently, with minimal directives from the PhotoMonth committee. This autonomy exemplifies the raw, unapologetic spirit of the East London art scene - an environment where creativity remains unfiltered and authentic.'

PhotoMonth, in my view, embodies this ethos by engaging both emerging and established artists and institutions, and by providing a platform for talented artists whose work might otherwise be overlooked.'

— Karolina Maria Dudek



We talk about what it is like to be a graduate and the challenges students face. 'I think the five years after you graduate are far and away the most difficult time,' she observes, 'having people to talk to about your work, that's what you miss when you leave. You need that sounding board because you can feel terribly lonely.'

We both agree on the importance of photography communities, such as London Independent Photography, and collaborative projects, such as PhotoMonth events and exhibitions. 'One of the things I say to people when I go into colleges is "Make sure that you stay in touch with one another," mentions Zelda, 'I do think that is one of the most important things. It's why PhotoMonth is really helpful. Because you come together as a group.'

I ask Zelda about the future of PhotoMonth, can it happen again on such a scale?

'I think it will happen again, but in a different format,' she confirms, 'one of our biggest complications was trying to do too much. I was working 16-hour days for at least the last six months, but it's been every day for over a year - it's a lot!' she reflects.

She is optimistic about its legacy but would prefer to step back, 'I do think it's very good to have done this, and it involved a lot of people working hard to bring it all together, and there's potential for it to go on,' she emphasises, 'but I think it's for the next generation to take it forward.'

She adds with a grin, 'I think that we oldies should pass it on to the young ones.'

Contributors

Sarah Ainslie is a freelance photographer based in London's East End. The area is an inspiration for her work whether on the streets, down the river or in the strip pubs, alongside her working with theatre companies, collaborating and facilitating community projects.

Robin Maurice Barr's primary interest is taking square format abstract photographs of buildings. He also photographs overlooked aspects of towns and cities in the North of England where he now lives. Robin occasionally takes obscured images of people.
instagram: @NoGreatHurry and @robin_maurice_barr

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

Elizabeth Brown's primary medium is photography. She works digitally but also experiments using alternative methods with cyanotype and chlorophyll and extends the boundaries of photography through printmaking at @runningjump24. Her image in this issue was taken on walks with @urbanlens3.



Mike Cookson is a Scotland-based photographic artist and a trustee of Stills Centre for Photography in Edinburgh. His work explores experiences of the 'man-altered' landscape and how these can be related to real and imagined memories and narratives.
www.mikecookson.com
instagram: @mikejcookson

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

Karolina Maria Dudek is a Polish visual artist based in London, her practice explores mortality, memory, and the human condition. Her work spans photography, video, installation, and site-specific interventions. It often examines decay, loss, and identity, reflecting a deep engagement with life's transient nature.

Mary Lynne Ellis (BA Arts and Design, Camberwell), arts activist and relational psychotherapist, works in photography and collage. Frequently focusing on themes of suffering and resistance, her images as metaphors open up perceptual possibilities for ambiguity, complexity, and new perspectives.
www.inquiringimages.com

Joanna Furniss's practice is led by intrigue and imagination, from exploring what might be hiding behind a battered door on a quiet London street to embarking on a mission to find an alternative solar system. She enjoys writing, and photobook and zine-making.
instagram: @joannafurniss
www.joannafurniss.com

Malcolm Ganderton is a retired Fleet Street photographer who lives on the Kent coast. He spends much of his time documenting everyday life as he sees it. As Mary Ellen Marks once said, 'Photograph the world as it is, nothing is more interesting than reality.'
instagram: @malcolm_ganderton
www.42snaps.com

Debbie Green is a movement artist accompanied by her Olympus OM-2 and a long lens on her walks. Where and how she is, are part of the images' visual equation. Obvious, but affirming each time she looks at a newly scanned roll of film.

Steve Gross is looking for poetic images which reflect, found out and about. He's usually using adverts or shop fronts to get something from the surroundings. He's previously exhibited projects on Kilburn High Road and about people on park benches. He has an engineering background and is a generator of obscure poems.

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



Paul Hill was a newspaper reporter and climbing instructor before he became a photographer in 1960s. A founder member of LIP and professor of photography, he set up Britain's first photographic workshop. His books *Approaching Photography* and *Dialogue with Photography* are still in print, an essential reading on photography. He received an MBE for services to photography in 1994.
www.hillonphotography.co.uk

Maura Jamieson lives in London and works as a photography lecturer and practitioner. Landscape, memory, portraiture and place are dominant themes in Jamieson's work. Her work has been internationally represented, was recently published in RPS WIP Magazine and was exhibited at the Photo|Frome Festival.

Steve Jones, a London-based former accountant, is an urban photographer engaging with the world as he finds it, working in both digital and analogue media.
instagram: @stevejones35

Ted Kinsey shoots only on film, only in black and white, 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 mostly on Ilford HP5 400 ASA film and prints on fibre-based paper in his own darkroom.
instagram @darkroomted
www.tedkinsey.com

Aušra Linkevičiūtė is a freelance photographer and filmmaker based in London. With a background in visual anthropology her main interests are in documentary and portraiture.

Kathryn McGeary is a fine art photographer exploring nature, memory and emotion through analogue and alternative processes. Inspired by historical techniques, her ethereal images invite viewers to reflect on impermanence and resilience in the natural world.
instagram: @kathryn.mcgeary
www.kathrynmcgeary.com

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

Eve Milner is an artist exploring the medium of photography to convey and share emotion.

Arun Misra is a London based photographer using photography as an art form to explore the spectrum of human experiences through abstract, conceptual and conventional methods and draw inspiration from poetry, paintings and sculpture. He is a founder member of the FKA book and zine collective.
instagram: @arunmisraphoto
www.arunmisraphotography.com

Paul Morris has been a fine artist for over thirty years. His first book *A Toby in the Lane, A History of London's East End Markets* was published in 2014. His artistic interest is a fervent love of photography, based mainly in London and coastal England.

Gemma Pepper is a British artist who explores memory and identity through found imagery. Through her work, she creates dialogues between absence and presence, revealing how personal and collective histories become emotionally embedded within the physical remnants of the world.

Sandra Roberts's work primarily focuses on long-term photographic projects that explore how

photography can capture memories and retrieve stories from the past by capturing the present environment.

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
www.chloesastry.com

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 got featured at solo-shows, festivals, book publications and magazines.
www.astridschulz.com

Jayne Selvaggio is a visionary researcher and traveller, in her constant quest to explore the world. Her photographic eye seeks to capture the ephemeral beauty of life's fleeting moments, freezing those snatching seconds otherwise lost in the relentless fury of time.
instagram: @jayneselvaggioart

Jo Stapleton is a Hertfordshire-based film and creative darkroom photographer. Print making and alternative processes are integral components of her creative practice and image construction.
instagram @beatniksoupphotography



Evgeniya Strygina is a London-based contemporary artist who specialises in landscape and architecture photography and explores themes of migration. She captures urban and natural environments, highlighting their relationship with humans while reflecting on what shapes a sense of belonging to a place.
instagram @souleditor
www.soul-editor.com

Dilyana Tankova is a London-based photographer exploring memory, home, and ties to the natural world. Blending digital and analogue through historical printing techniques, she creates a bond between present and past. Her practice centres on heritage, ecology, and enduring bonds formed through place and time.
instagram: @dilyanatankova
www.dilyanatankova.com

Eva Turrell has been taking photographs for many years, using analogue, digital and also smartphone cameras. She walks around looking at her surroundings with wonder and awe. She pays attention to the light and shapes looking for something unusual, often simple, sometimes obvious. Eva loves observing people and the world around us, how we interact with it and how it interacts with us.

Duncan Unsworth was a tv cameraman for over forty years, however, still photography was always a passion. Although he makes images in several genres he increasingly finds himself returning to making photographs in the mountains.
instagram: @duncanunsworthphoto
www.duncanunsworth.com

John Walmsley has been a freelance documentary photographer since leaving art school in 1968. His work has appeared in over 1,000 books and in joint exhibitions worldwide. He's interested in how people do what they do and he follows and photographs long-term projects.
instagram: @johnwalmsleyphotos
website: linktr.ee/johnwalmsleyphotos

Linda Burris Webster's work is driven by curiosity about people's lives and how geopolitical issues impact them. Her project 'Cartographica' explores such issues through reconstructing maps and then photographing them, mirroring how only fragments of global struggles are seen.

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

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.

Membership:
Annual membership subscription: £35 UK/ £39 non-UK

www.londonphotography.org.uk
instagram: london_independent_photography

Current Satellite Groups:

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

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THE ELSEWHERE ISSUE

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Back cover image: Eve Milner

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Deadline: 6th February 2026
Submissions are welcome online:
[www.londonphotography.org.uk/
upcoming/flip-magazine-submission/](http://www.londonphotography.org.uk/upcoming/flip-magazine-submission/)

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Editor: Kasia Kowalska
editors@londonphotography.org.uk

Deputy Editor: Astrid Zweynert
deputyeditor@londonphotography.org.uk

Editor-at-Large: Steve Jones

Guest image selector: Elizabeth Brown

Designer: Jonathan Taylor
flipdesigner@londonphotography.org.uk

Distribution manager: Steve Jones
distribution@londonphotography.org.uk

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