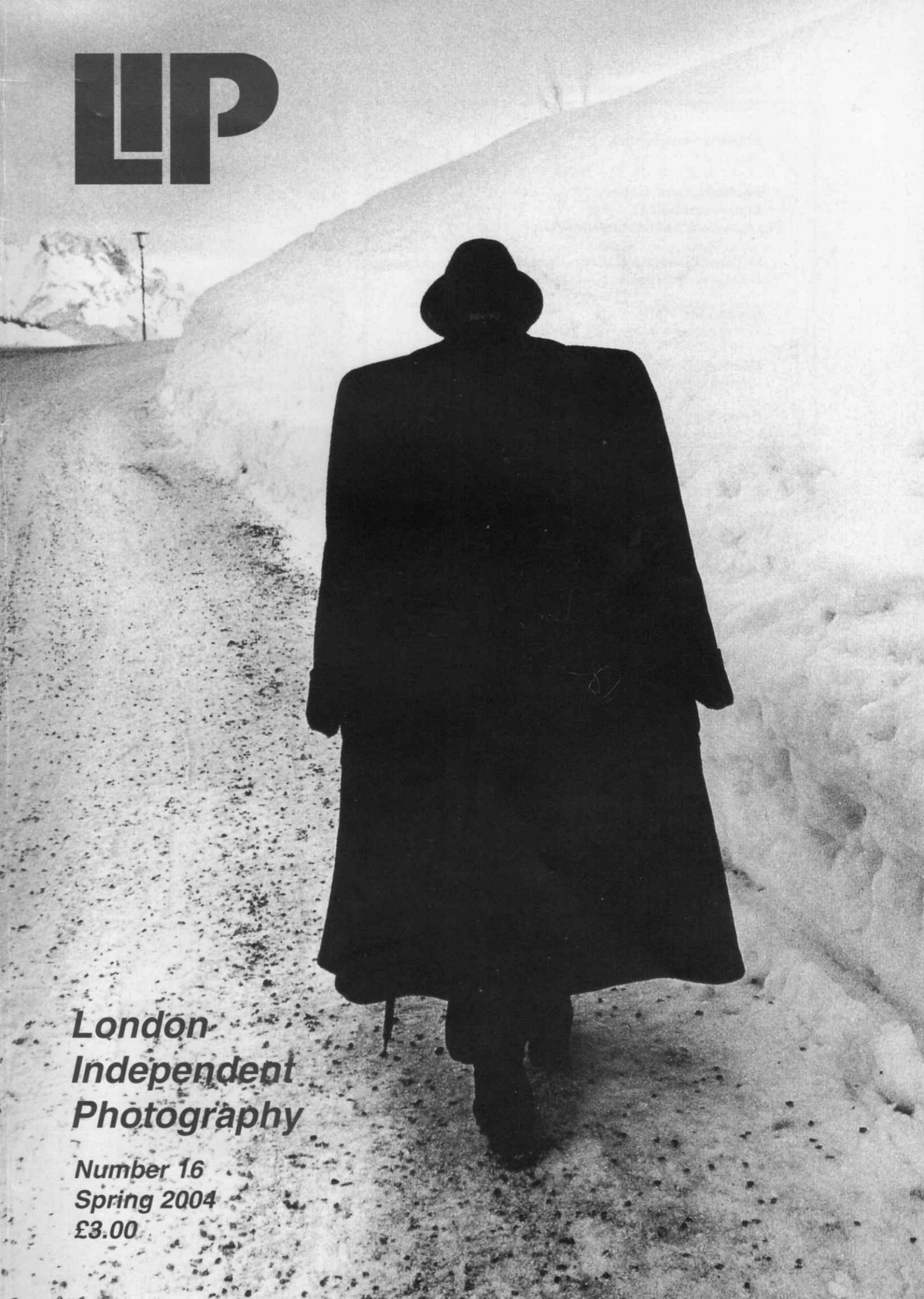


LIP



**London
Independent
Photography**

Number 16
Spring 2004
£3.00

Paul Hill - an Appreciation <i>Virginia Khuri</i>	4
Shifting Sensibilities <i>Paul Hill</i>	5
Photographers' Gallery Bookshop choice <i>Laura Noble and Matthew Barnett</i>	10
William Bishop in Conversation <i>with Carol Hudson and Virginia Khuri</i>	11
Beyond the Walls <i>Karl Blanchet</i>	16
Hearing Hiroshi Sugimoto <i>Virginia Khuri</i>	20
Celtic Visions: the Twilight Hour by Simon Marsden <i>A review by Jennifer Hurstfield</i>	22
Are you serious? <i>Peter Jennings</i>	25
Macchu Picchu - Book of Stone by Virginia Khuri <i>A review by Jennifer Hurstfield</i>	26
QTip and Listings	28
Members Exhibitions	29
LIP and IPSE Events	30
Personal Ads	32

Copy date: Please send copy and photos for inclusion in the next Journal to Jennifer or Virginia AT THE VERY LATEST by 10 May 2004

Co-editors:

Jennifer Hurstfield
Tel: 020 7359 0713
jennifer.hurstfield@btinternet.com
Articles and News items

Tony Wallis
Tel: 020 8960 1549
tonywallisphotos.co.uk
Layout, Design and Listings

Virginia Khuri
Tel: 020 7370 7501
vkhuri@aol.com
Articles and News items

Jeanine Billington
Tel: 020 8995 0455
jeabillington@waitrose.com
Distribution

Cover Photo:

Man against Snow, Austria, 1974 *Paul Hill*

Website:

www.londonphotography.org.uk

Printers:

Leighton Printing Company. Tel: 020 7607 3335



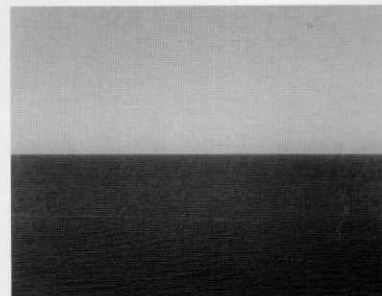
Paul Hill - page 5



William Bishop - page 11



Karl Blanchet - page 16



Hiroshi Sugimoto - page 20



Virginia Khuri - page 26



Simon Marsden - page 22

Log on to the LIP website
www.londonphotography.org.uk

Editorial

Increasing the number of pages of the Journal has given us room to include a bumper crop of excellent articles. The extra space allows us a more even mix between written essays and photographs than we had in the past, and also helps to represent a broader range of photography.

One feature of this issue is an appreciation of Paul Hill and his influence on LIP, and his role as photographer, teacher and mentor. In his essay *Shifting Sensibilities*, he tells us that there is now "... a return to a more humanistic approach to most contemporary cultural activities". The thoughts expressed in his essay, together with Peter Jennings's excellent discussion piece on the Journal's structure and outlook epitomises the Journal's editorial policy and belief.

This issue includes William Bishop discussing his deeply felt personal philosophy. Also included is Karl Blanchet's photo-essay, portraying his work in Togo, which serves as an example of a humanistic approach to photography in respect to a serious social issue. Virginia Khuri's essay on Hiroshi Sugimoto, Jennifer Hurstfield's review of Simon Marsden's *The Twilight Hour*, and Jennifer's review of Virginia's beautiful book *Macchu Picchu*, together exemplify a deeply personal expression of photography which many LIP members will recognise in their own work. It reflects the photographer's "... desire to create an interaction between maker and viewer - a shared human experience." as Paul Hill reminds us.

Tony Wallis
Jennifer Hurstfield
Virginia Khuri

Exhibition Organiser's Report

The exhibition was hung at Smethwick Photographic Society on the 12th January where it remained until the 3rd February. Although we only took half the original exhibition, it looked very impressive and was able to be shown in the most public area - the bar.

Submission forms will go out with the next edition of the Journal and Cottons Atrium has been reserved for us to hang the 2004 exhibition on the 16th October where it will remain until 31st October. PLEASE, PLEASE start thinking about your entries now. This exhibition is your opportunity to show what you can do and depends exclusively on the members to make a success of it by providing us with good quality images with plenty of variety.

The proposed selectors will be approached during February and as soon as confirmation has been made the details will go on the website. I hope the selection will take place in the first week of September. In order that we have a selection of prints for publicity it would be a great help if you could enclose a scan of your prints or a 10 x 8 of your favourite print offered for selection.

If you have not offered prints for selection before and have any queries either before receiving the submission form, or afterwards, please do not hesitate to make contact with me via my email; avril_r_harris@lineone.net

Avril R. Harris

To join LIP

Complete this form and send with a cheque for £16 (£10 for students/OAPs/UB40) to cover a year's subscription to: Janet Hall, 27 Hawkfield Court, Woodlands Grove, Isleworth, TW7 6NU (Tel: 020 8847 5989)

NAME:

ADDRESS: POSTCODE:

TELEPHONE: email:

I wish to join LIP and enclose a cheque for £..... payable to London Independent Photography

Signed: date:

Paul Hill *an appreciation* by Virginia Khuri

Paul Hill is one of the few genuinely independent photographers in Britain to have been acknowledged in his own time as an influence both on other individual visions and the vision of the establishment.

David Kilpatrick

If LIP were ever to have a (non-Royal) Patron, it would have to be Paul Hill MBE, photographic artist and educator. LIP was formed as a direct result of the workshops at The Photographer's Place that for over twenty years he organized and often led at his home in Derbyshire. These influential and invaluable workshops ended in 1997 when he took up his current post as Professor of Photography at De Montfort University and assumed responsibility for developing



Paul Hill (from *Approaching Photography*)

and leading the Master of Arts Degree course in photography.

Following is a 'thought-piece' that he has kindly contributed to this issue. Also following are a selection of his classic photographs from his earliest photo-journalistic work through his work in the 70's and 80's, including his book, *White Peak, Dark Peak*, to his latest exhibition, *Concerning Animals*. This work, "an ironic

look at our relationships with pets", can be seen at the Brewery Art Centre, Kendal from May 15 to June 27, 2004, and some colour images can be seen on our website.

The cover image, Man in the Snow is used on the book jacket of his seminal book, Approaching Photography, to be reissued in a revised second edition this summer. (Publishers: Photographers' Institute Press (UK).



Paul Hill: Hall Dale, Stanshope (from *White Peak Dark Peak*)

Shifting Sensibilities

Paul Hill

In a *Guardian* interview (30 June 2003), Tim Gardam, the retiring Channel Four director of programmes, said:

There was a time on C4 when to be cool and modern meant cold, tough, ironic, sneering and snide. We have (now) recognised that programmes can be adventurous and warm-hearted at the same time.

The TV channel's 'shift in sensibility' is a reflection on late 20th century suspicion, on the part of many artists and commentators, of traditional standards and absolute beliefs and the subsequent return to a more humanistic approach to most contemporary cultural activities.

The semi-detached nature of Postmodernism inevitably failed to offer nourishment to the individual who sought something more than colourful visceral fragments or obscure intellectual constructions. Personal vision and spiritual interests had come to be regarded as spurious angst-ridden self-indulgences that had no place in a world of instantaneous global communications where the only 'truths' are mediated ones.

But New Media practitioners cannot reorganise our senses anymore than Postmodernists can subvert them. Photographers do not see a mediated curtain of influence in front of them when they confront and grapple with reality. The foregrounding of the 'real' does not necessarily lead to untainted or truthful interpretations; it does, however, demand a sense of responsibility on the part of the individual messenger. Pressing the shutter is not an arbitrary act.

The camera records what is in front of it. That technologically truthful record exists as a separate entity; so what do you do with it? What quality assessment criteria can be applied to it? Is it exposed correctly, perhaps? Is it sharp? What does it show? The difficult

question, however, is: what does it say? It is not society, for instance, that makes those sorts of judgements – it is an individual. Individuals make the work and individuals receive it. Of course, individualism in its extreme form can have a downside if it leads to megalomania or the production of idiosyncratically nihilistic work that only shocks for shock's sake.

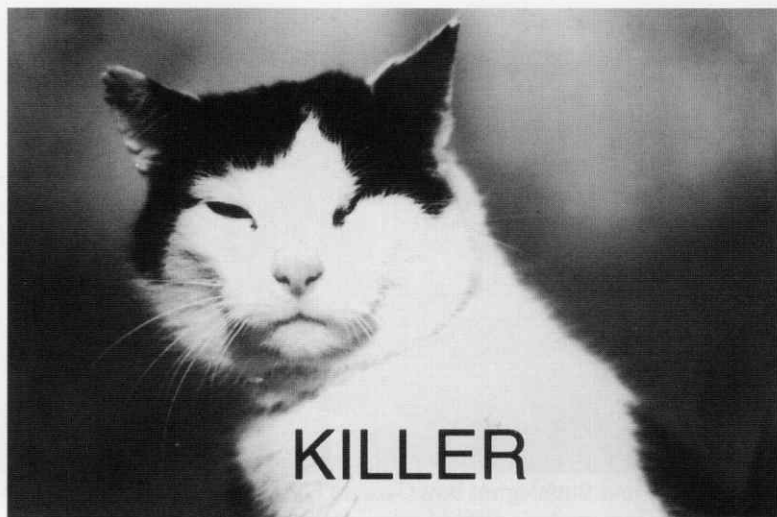
Sociologists correctly assert that opinions and judgements are affected by educational, socio-economic, religious and other factors. The accessibility of photography comes near to making it a form of visual Esperanto, but the makers and receivers usually have to be part of the same culture to ensure reasonable comprehensibility. It is obvious, therefore, that if a pair of eyes and a mind receive the offerings of a similar mechanism and intellect, a successful interaction takes place. If the work reflects a human feeling (for example: wonder, curiosity, disgust, elation, and so on), it is probable that the receiver will understand, even empathise with it. Integrity, as a consequence, becomes as important a factor as it does in any other human interaction. These 'messages' can, of course, be read as codes and signs that may have more than one meaning, but that is the case in everyday life when we deal with each other, or the world 'out there'.

Many practitioners and commentators believe we are now

in a post-Postmodern period with photographic artists seeking – whether they distort or manipulate their images, appropriate work from other sources, use analogue or digital technologies, celebrate or challenge traditional craft skills – to engage in humanistic exchanges with their audience rather than to self consciously shock or bamboozle them.

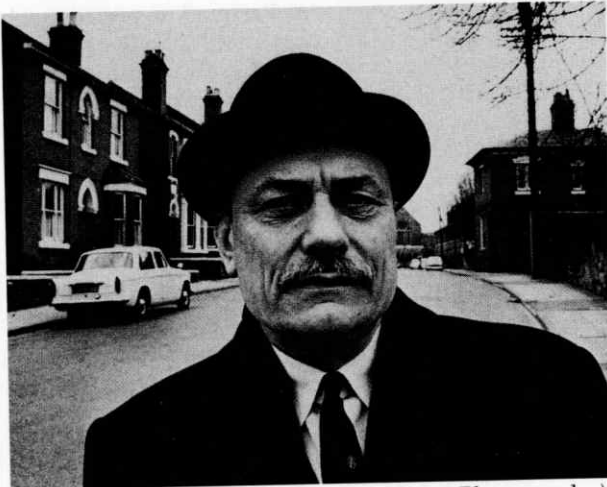
Like me, most photographers do not make images to be viewed as coded signs or theoretical signifiers because they have been created in order to better understand how history, memory, the self, family events and relationships, landscapes and environments, and the activities and personalities of others shape the makers' knowledge of the world around them and their place within it. Very individualistic and, for some tastes, provocative ways and means may have been employed in the production of these works; but underpinning them is a desire to create an interaction between maker and viewer – a shared human experience.

The importance of this 'shared experience' cannot be underestimated, nor should it ever be derided. The more we refine our personal vision the more chances we have to engage with the viewer because their curiosity is aroused by the creative endeavours of a fellow human being.



From the exhibition Paul Hill: *Concerning Animals*.

Original in colour



Enoch Powell Paul Hill (from Approaching Photography)



Enoch Powell Paul Hill (from Approaching Photography)

But how *personal* should that vision be? The overworked, but well executed, clich  will always disappoint a photographically sophisticated audience, but will frequently delight newcomers to 'serious' photography. The medium's 'accessibility' may, on the surface, appear to be its greatest asset, but it can also be its biggest drawback too. As most content (what is in front of the camera) can be 'read' with some certainty, what other interpretations are possible? If the photographic style is an over-familiar one there is not much 'nourishment' there either, except for those who get as much enjoyment from tribute bands as they did from the original performers.

In the end we have to be honest with ourselves, follow our instincts, and never compromise. If the work 'educates' the maker, it will almost certainly teach the curious viewer something he/she did not know before. Normally this will/should transcend the recording of the information in front of the camera. The one over-riding conclusion I am left with after 40 years in photography is that most serious image-makers hope that by creating a unique and/or innovative perspective on the familiar or the obscure they will reflect and reveal something telling, lasting, and insightful about what it is to be human.

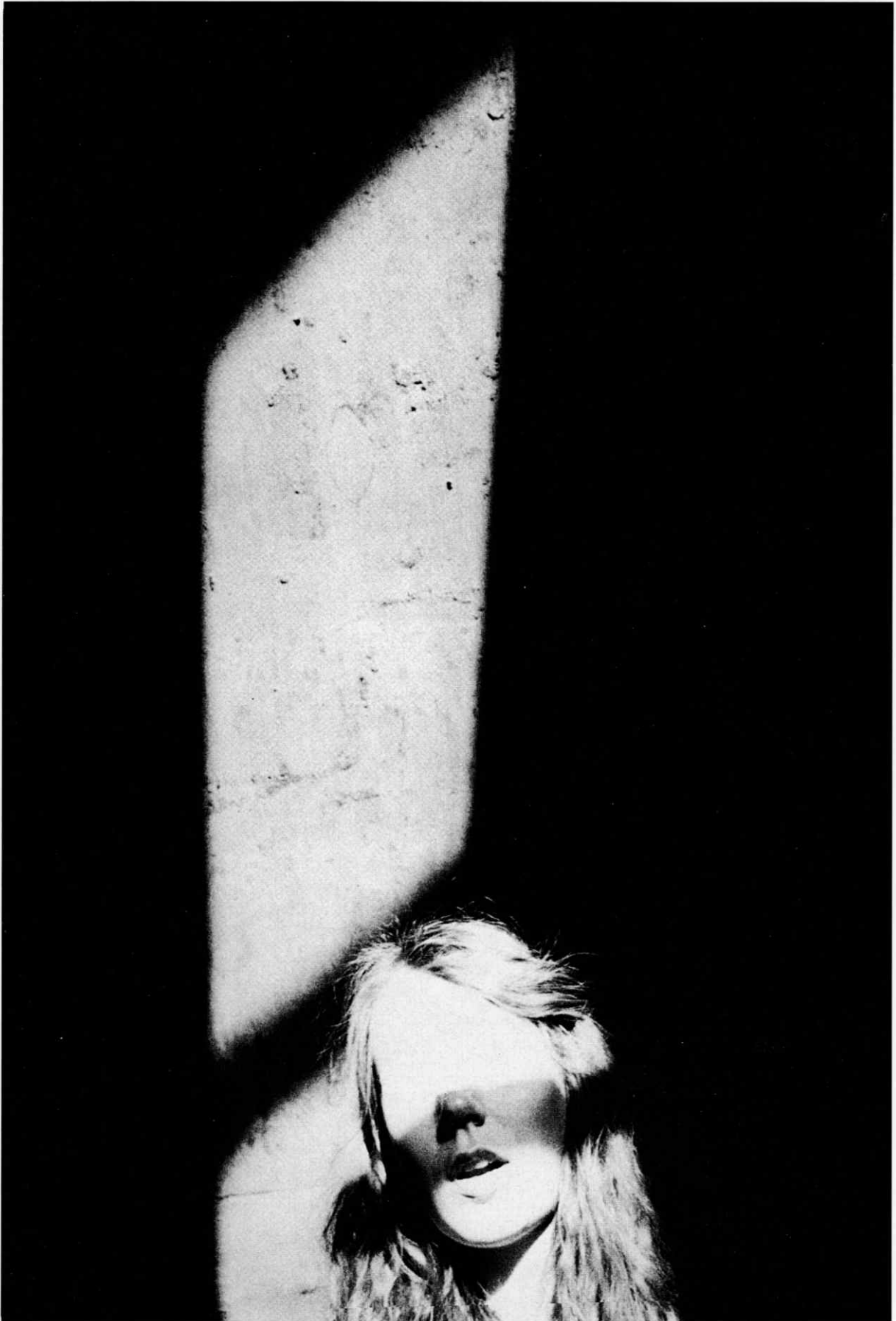
In the preface to a catalogue for an exhibition in a museum, I wrote: 'This exhibition is not for public, it is only for one person - for you who are here'.

Man Ray (April 1974)

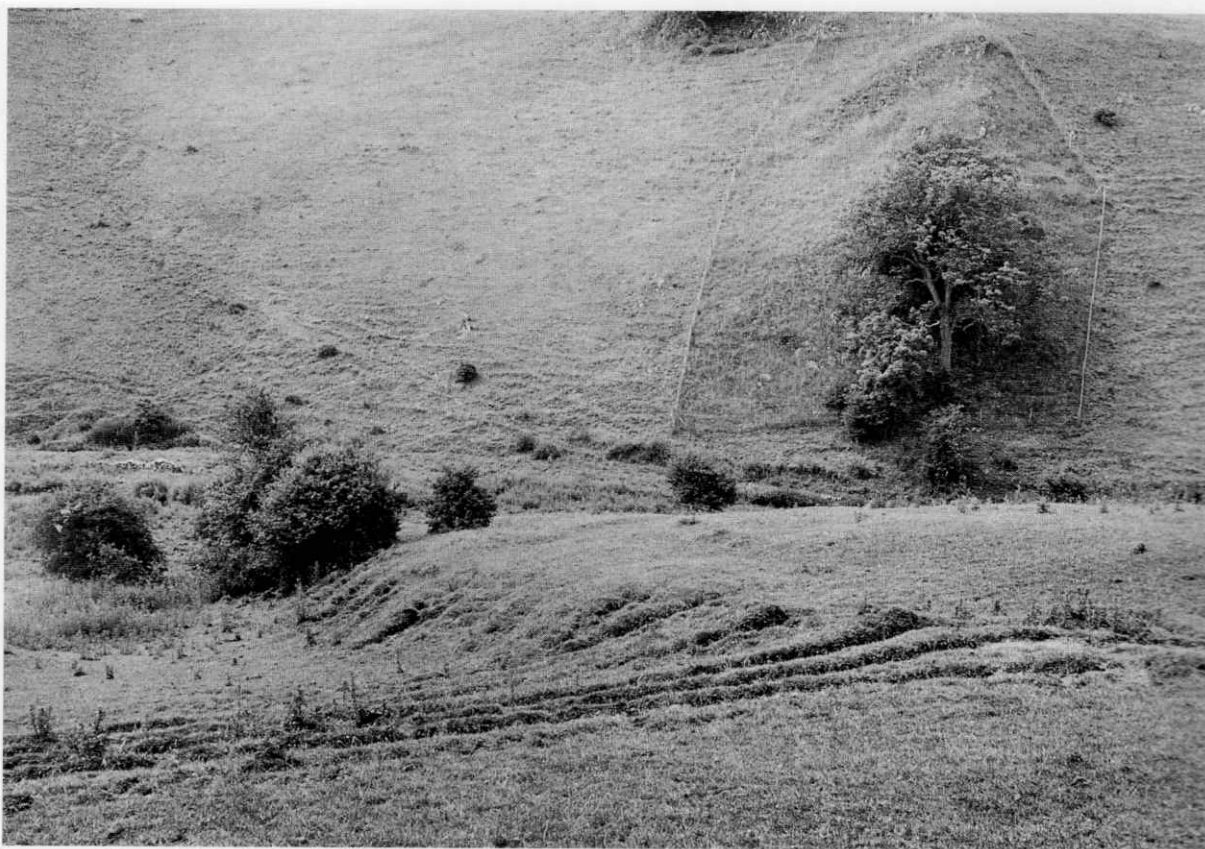
**Dialogue with Photography - P. Hill and Thomas Cooper, 2000*



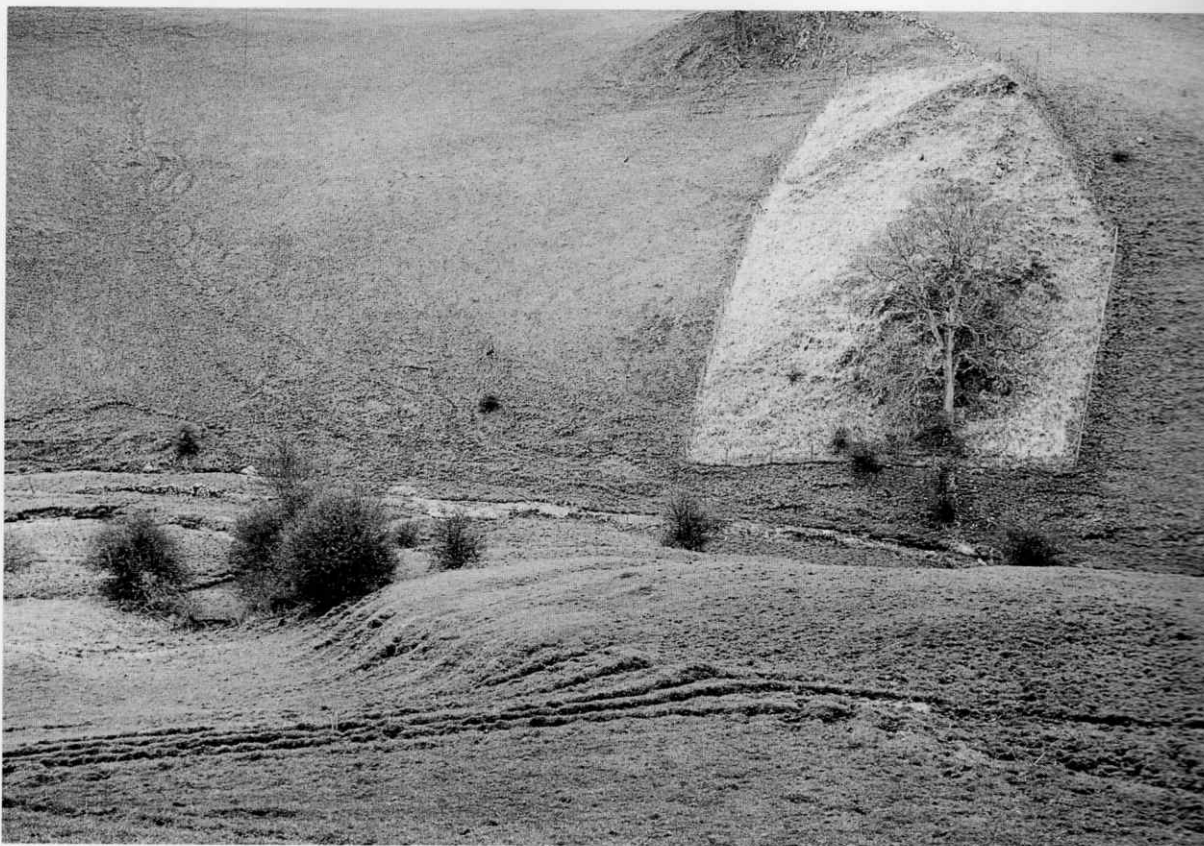
Enoch Powell and Bubblegum Boy, General Election, Wolverhampton, 1970 Paul Hill (from Approaching Photography)



Paul Hill (from Approaching Photography)



Summer, Havenhill Dale. *Paul Hill (from White Peak Dark Peak)*



Winter, Havenhill Dale. *Paul Hill (from White Peak Dark Peak)*



Rifle - Paul Hill (from the exhibition Displacements)



Range - Paul Hill (from the exhibition Displacements)

The Photographers' Gallery Bookshop Choice

Laura Noble and Matthew Barnett present the pick of recently published books.

American Prospects

By Joel Sternfeld

Price: £50 (Members £45)

The long awaited reprint of Joel Sternfeld's classic monograph is finally here and well worth the wait. This large, beautifully printed edition is a must have for any collector of photography books.

His innovative style took landscape photography to new levels. Using an 8x10 view camera, Sternfeld captures every minute detail of each landscape, applying colour theories to often awe inspiring effect at a time where the consequences of the "American Dream" affected both its people and their constantly changing surroundings. Our view of America can be clouded by popular culture's representation of it. However, when travelling across the country, Sternfeld brings the wealth and diversity of American living so close that it is impossible not to be affected by its honesty. The obscurity of chance is manifest in the somewhat disturbing scenes such as "Exhausted Renegade Elephant, Woodland, Washington, June 1979," and the beached sperm whales in Oregon (where 17 out of 41 died). What can be more disturbing than the facts is the fusion of the narrative that sits seamlessly amidst the epically depicted landscape. Here is a photographer who isn't satisfied by taking beautiful pictures; he wants to change perceptions and critique America despite his obvious love for it. (LN)



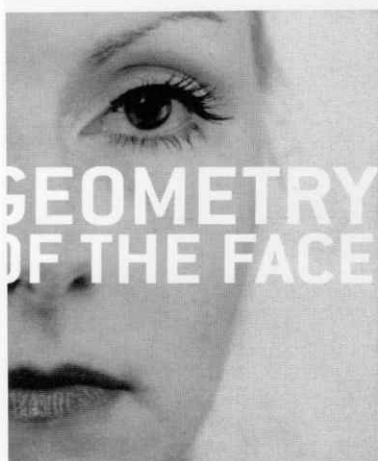
Geometry of the Face

Price: £16.99 (Members £15.29)

In the early years of photography, the scientific community seized photographic portraiture as the primary means by which to capture and categorise the individual. Portraiture was an ideal complement to the then fledgling sciences of criminology and physiognomy, affording the personal image a status of documentary reliability that persists today.

This study seeks to explode the myth that such portraiture can be taken at face value. Diverse work by photographers such as Thomas Ruff and Gary Lee Boas is juxtaposed with rare nineteenth century plates and supported by three informative and insightful essays. By presenting a selection of early ethnographical portrayals alongside examples of later work by contemporary artists, this study displays how compositional influence, social values, set and setting influence the interpretation of the individual.

A brief analysis of such a broad venture can only touch on the many issues raised in an anthology of this kind. However, amongst the many conscious and unconscious decisions made in the production of the portrait over the years, the common theme that binds the work of this fascinating collection is really an attempt to reconcile a common anxiety over identity and the persistent attempts to truly understand *who we are*. (MB)



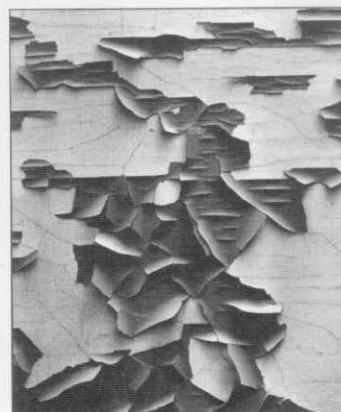
Aaron Siskind 100

Price: £45 (Members £40.50)

Published to mark the 100th Anniversary of Aaron Siskind's birth, *100* celebrates his long career as a key member of the New York Abstract Expressionist movement. The large reproductions (over one hundred) in this publication make it not only a visual treat but also assist the viewer in engaging more fully with the images it presents.

Siskind has the compositional eye reminiscent of the great abstract expressionists and uses the camera to edit by removing his sources completely. Utilising the beauty and simplicity which is created through the random wear and tear of surfaces such as peeling paint, graffiti, and broken window panes, Siskind offers a purity through his black and white photography allowing for the details to shine through without the distraction of colour. This purity of form is complimented by his direct uncomplicated titles, such as, *Lithuanian Store 1957*. The absence of pretension acknowledges the subject without diminishing his sensitive approach.

100 also includes his *Pleasures and Terrors of Levitation* series - where bodies seem to be falling rather than levitating - and lesser known nudes, where his commitment to beauty in small details shines through. This book is a feast of textures and quality, not to be missed. (LN)



LIP members receive a 10% discount on these. You need to show your LIP membership card when purchasing.
Many more reviews can be found on the Photographers' Gallery website, www.photonet.org.uk

William Bishop in conversation with Carol Hudson and Virginia Khuri

William is a founder member of LIP and is editor and publisher of the photographic magazine, Inscape.

Can we start by speaking about your photographs? This photograph (Dartington) taken in woodland with a small figure you said was important to you. Why? I started photography by doing an art history course and I bought a camera from a fellow student. The fact that I could print my own pictures made all the difference. I came to photography with a very strong view of composition.

This was an early picture and I was looking at lining up elements of a composition. Here were a few trees and a few seats. As I pressed the shutter a small girl walked into



William Bishop - Virginia Khuri

the picture and I thought 'blow it', but on looking at the contact sheet afterwards, she made the picture. I entered it in the Haringey competition and won ten pounds for it! So I got into photography without having any subject matter but a sense of power and control over something through which you could express yourself. But I found that it was like a path you are on; it did not just stop there.

Did you actually study photography?
On the History of Art and Design course at Leicester Polytechnic there

was an option to do photographic studies but the instructor was on sabbatical so I studied English watercolours instead. Then I decided to do an MA at Aberystwyth thinking that I could do some practical photography, but there was a slight misunderstanding and I got on the History and Theory of Art instead. I attended some History of Photography lectures by Alastair Crawford though because my interest in photography was still there.

How did your ideas about photography develop?
Reading books about photography, seeing slides, had some influence, but I didn't really get very far – I was so influenced by trying to have a structure to a picture. I worked voluntarily at the library of the Photographer's Gallery for a number of years during the 80's and also as a tutor at Working Men's College. I started going to workshops - first at The Photographer's Place, then in 1987 I went to two workshops: one by Paul Caponigro and one by Raymond Moore. It was a very important year.



Dartington William Bishop



Hampstead William Bishop

In this picture (Hampstead) made during that period, the interplay of background and foreground becomes important. Ray Moore suggested that this could be taken further by using a telephoto lens to reduce the depth of field. But I was not just doing it for visual effect. What I was trying to do was to see the life element behind the physical, the thing that makes the trees grow, the light, the whole living organic environment. I thought how can I indicate that visually? Then it came to me that maybe I can use the effect of light (light and spirit has always been associated in European painting) in a certain way to suggest a kind of a presence within the atmosphere, within the environment in which things are growing. So taking that

lead given in the workshop, I worked on a series of photographs which became a first exhibition (Sun Drawings) at Camden Arts Centre.

In a way it is the mind that sees so that you are interpreting what is visually there. You can't really photograph the invisible, or even know it, but you can hint. For example, you've got blood and the life force flowing through you - you can't really get to grips with it but it's there, and you can suggest it. I am still pursuing these ideas, but in modified form. I don't think you discard your past completely, but you can transform it.

What made you start writing about photography rather than taking

photographs?

While doing the history of art, I was interested in trying to understand the world and one's place in it. I did a dissertation on Fox Talbot as part of my MA at Aberystwyth because I like to track back to the origin of things - where the ideas come from. Fox Talbot was one of the earliest photographers and he also had this very broad approach with many skills and talents. He was a mathematician and translator of Assyrian tablets, and he approached photography not only as an originator of a photographic process but he also applied the process towards picture making. His images were not just pretty pictures. In Fox Talbot I sensed the incredible depth of photography where you've just got light and the mind and the photographic medium - its limit is the mind and in the mind you come back to the individual person, a human quality.

I was in the library at Leicester polytechnic and it suddenly hit me that my vocational role could be similar to that in the past by Herbert Read. So that was in the back of my mind. I tried to get an article out of the Fox Talbot research which I finally took to the *British Journal of Photography*. They published it and that established a connection. I had done writing at home - poetic stuff - for years so I had a long interest in writing. That's where Herbert Read comes in - what I meant was someone who stands between the artist and the public, a kind of popularising. I became a regular contributor to the *BJP*, but, over a period of time, the magazine became more commercial and my writing (coming from the independent personal work point of view) was used less and less. This coincided with the fact that the newsletter *Network*, set up by the 'Box Brownies' to serve independent photographers, after only six issues, was unable to get money from the Arts Council and asked in their final issue if anyone else could take up the cause. So linked to that, I launched *Inscape* with an article in the *BJP*.



Sun Drawing William Bishop

Could you tell us about the book you wrote during this period called Realising Personal Truths?

The title is a quote from Paul Hill. I wanted to document the movement in British photography which came out of the Paul Hill Workshop period. Photographers were doing their own personal work - work which they deliberately chose to do and which reflected themselves in some way. I wanted to document that period because I felt linked to it. I tried to identify its elements and where this trend has led. My researches came to the conclusion that there was this stream in photography right from the beginning. From Fox Talbot onwards there was an element of the individual coming out in the photograph. This led on to a number of individuals who pursued this knowingly or unknowingly. But these people were generally not working for a living with their photography or, if they were, it was difficult to fit this individual element into what editors wanted. I came to the conclusion that LIP was one of the outcomes of this stream which includes certain important characters such as Minor White and Bill Brandt.

Do you see Inscape as having something in common with this?

Yes, there is a slight irony to the publication of this book since it was written before the idea of *Inscape* was born though, in a sense, it led logically to the birth of *Inscape*.

Inscape has a very definite, a very distinct philosophy would you like to say something about that?

Yes, but I would have to say that it took a long while getting to the kind of philosophy it has now. The editor wanted to make himself useful to the public to start with and then found that the public, as usual, didn't really respond very much, so he had to do more himself. I started appealing to the grass roots. As I developed my own interests from the early 80's onward - these interests come out in my photography and my world views. Nowadays there is a little piece in the front of each issue of *Inscape* and that is how I like to see the framework in which the material comes. It is, as far as I know, the only voice for that particular direction. It's a small voice but it can be heard - just.

"The Philosophy of *Inscape* is based on the understanding that the human being is a reflection or microcosm of the wider external world or cosmos and that therefore the inner world and the outer meet in the consciousness of the individual, and into this 'space' each person projects their own uniqueness or unique combination of soul qualities. And since photography is a reflection of the outer but involves selection by an individual, then it follows that the inner world of 'meaning' and the outer world of appearances meet in the photographic image. So the *Inscape* is the outside-inscape as well as the fusion of outer and inner."

It says there that there is this reflection of the macrocosm, the

cosmos inside the human being and this goes way back - you can say to the perennial philosophy where you are related to the ultimate reality. It is not a popular thing within our contemporary culture but it has existed far longer. There are people who have had experience of things beyond the physical, others have a kind of belief but no experience at all and other no belief so it is not part of their conceptual world. If I am being honest, although *Inscape* is coming from a part of the photography world that is reflecting genuine, authentic belief, it is not a popular one. But it is not dogmatic, and tries to be open as well.

You said that the statement and the philosophy of Inscape developed over a period of years. What were the influences on you during this time?

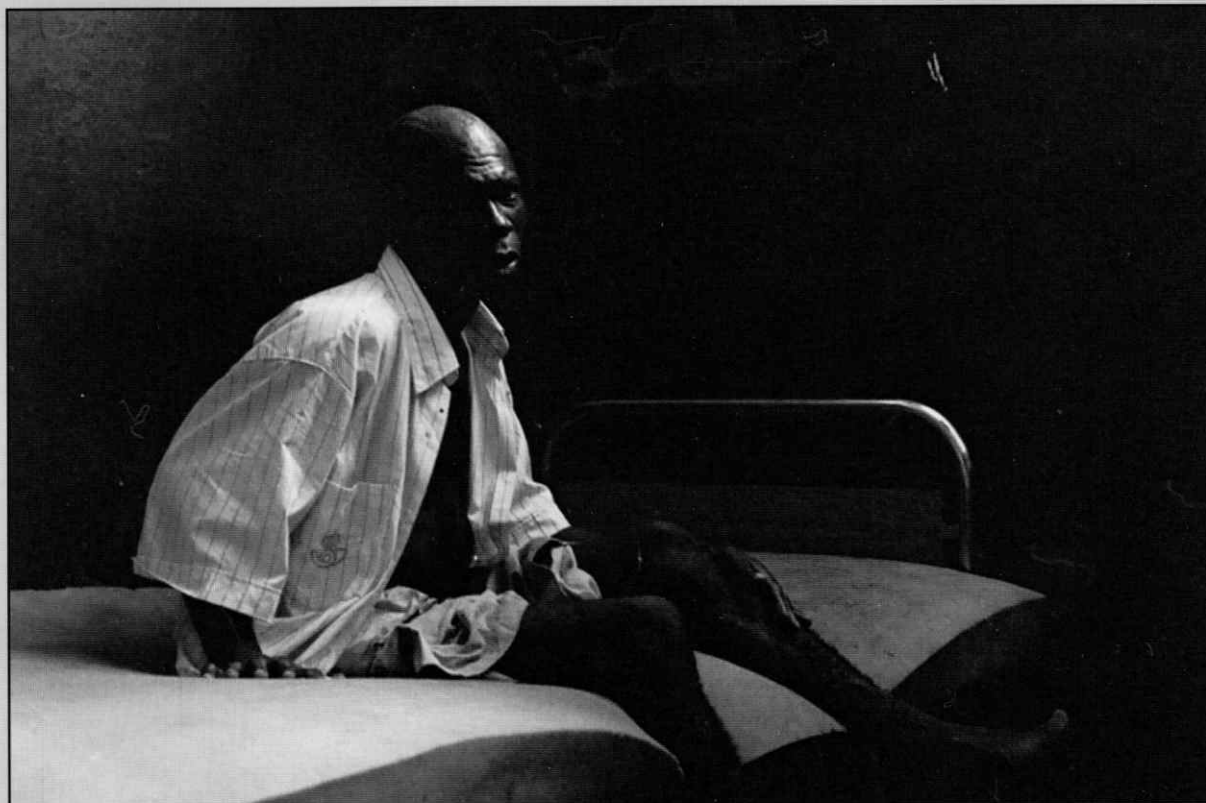
Some years earlier I had lost my Christian faith and been searching for some meaning in life as people sometimes do. I got very keen on Heidegger and his notion of 'Being'. It relates to the perennial philosophy in a way; to the fact that there is something much more real than the merely physical and that you can have a sort of meaningful life by relating somehow. But Heidegger was looking at pre-Socratic Greek philosophers. Then I stumbled across the writings of Rudolph Steiner and they made a lot of sense to me. The ideas are very comprehensive. It is widely



Nature's Womb William Bishop



Karl Blanchet



Karl Blanchet

than control – steering a direction which has freedom and a quality of spontaneity. In reality it has a life of its own – I merely attend to it. It is like directing from the back. It's a small-scale thing but for me it's a little thing that I seem able to do. I see it as my interest in photography extending to an interest in other people's photography and, through that, eventually to an interest in the individuals themselves. I was brought up with this notion of contributing to society, so this is my contribution.

How do you see the future?

Well, there are people who have a concept of grace. . . I try not to see the future. I try to just take it a step

at a time.

One's work reflects you as the individual and you, presumably, evolve as an individual and so your work should change rather than just stay the same. Even if it is the same subject matter there could be a depth coming into it. What's more important, in a sense, in developing your photography is not just techniques, although you've got to have those, but evolving yourself as a person and this is what Inscape is linked to – that's the vitally important thing. The bottom line is that there is a human being. Photography itself is just a medium; the content is part the person and part what they are focusing on. That's what I identify

from Paul Hill workshops where you were searching both for a sense of yourself and a way of expressing it. A very different mood – a little bit of self-exploration but also an exploration of the world and knowledge. This is what education is really all about.

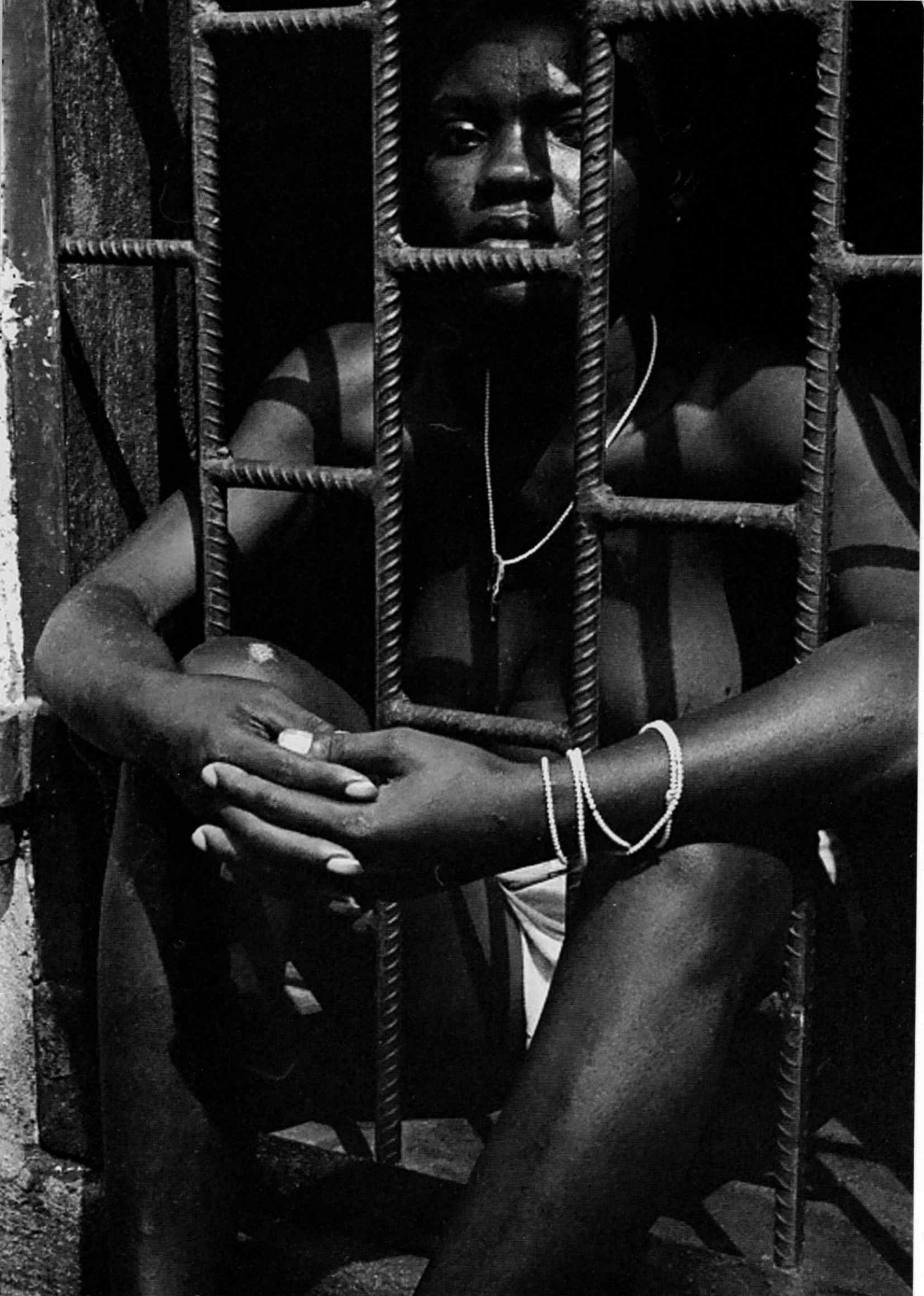
To obtain a copy of Realising Personal Truths please send your name, address and cheque for £7 payable to INSCAPE to William Bishop, 22a Gladwell Road, London N8 9AA. Price includes p&p. A subscription to Inscape magazine can also be had from the same address with a cheque for £12 made payable to Inscape. A sample copy of Inscape can be had for £2 in postage stamps.



Water's Consciousness William Bishop



Way William Bishop



Beyond the Walls

Karl Blanchet

I worked for four years in Togo as the country director of the humanitarian organisation Handicap International and I was particularly interested in the situation at the hospital Aneho-Zébé. Together with a Togolese psychologist, we decided to campaign for this hospital and its patients and to use photography and texts to lobby the government and international institutions. The director agreed with the project and authorised us to come every week to meet with patients. The hospital is located in the former capital of Togo on the Benin border.

The hospital consists of a large square surrounded by rooms, dormitories, administration offices and cells. The entrance gate is never locked but a guard controls it 24 hours a day. 150 patients live there, some of them for years. On arrival patients are seen by a doctor and then given drastic drug doses by male nurses. The rebellious ones are locked up in cells for a month at a time. Patients are so overdosed that they have difficulty in speaking and walking, giving the

hospital a feeling that time has slowed down.

Although the situation was bleak, the relationships I built with some patients over the months was very good. I was working on the project once a week for 18 months, and it was only in the last six months that I was satisfied with the photos I took. With time, patients started trusting me enough to tell me their stories. After eight months patients had forgotten the camera and felt at ease with it and my presence. I consider my best photographs are the ones where participants project their personality to the camera.

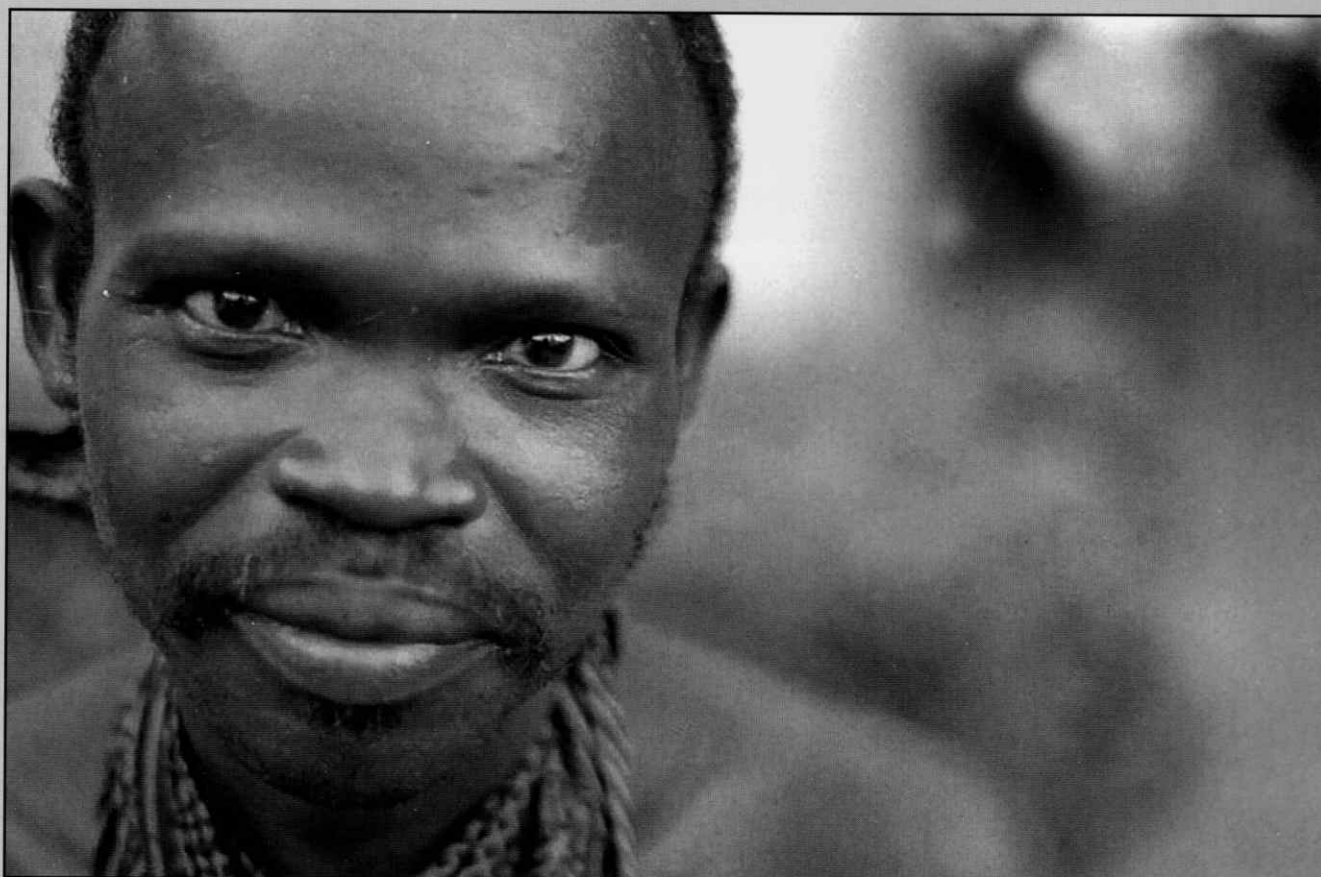
The project has been published by Desclee de Brouwer in a book entitled *Un sommeil de pagné*. The French writer Franck Pavloff has added beautiful texts to accompany the photographs. The book will be publicised in Togo as well as in Paris, to raise awareness of the plight of the patients at the hospital, and try to bring pressure on the authorities. Hopefully this will do some good.



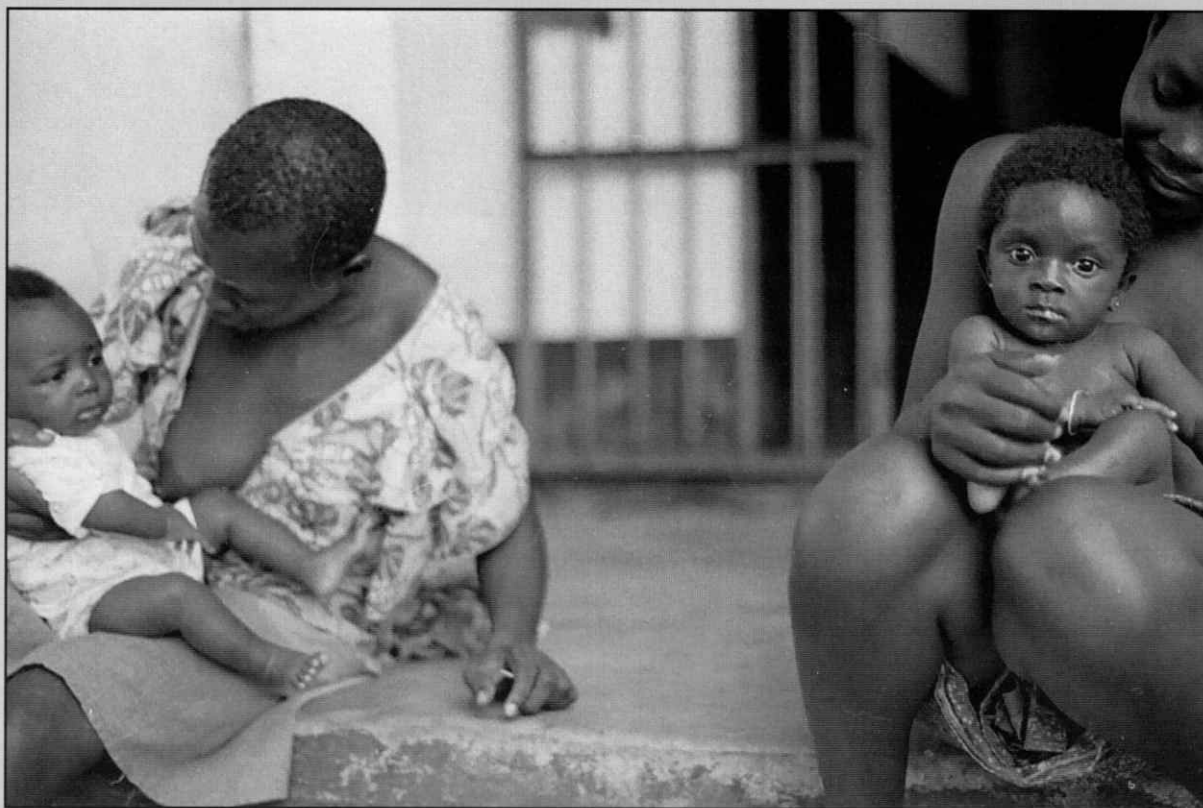
Karl Blanchet is an independent photographer based in London and has published his photographs in various magazines. His main interests are social issues where individuals can express their feelings. Visual depth and time passing are the most important elements of his photographic work.

He is co-founder of the newly created European independent photographers group, Luna. Most of his work can be seen on the website www.lunaphotos.com. He is the husband of Elisabeth Blanchet, who was featured in the Summer 2003 edition of the LIP Journal.. They have two children.

Copies of the book are available at the Photographers' Gallery bookshop or on the Amazon website. Karl is currently looking for an editor to publish a British version of his book and a gallery in the UK to exhibit his work.



Karl Blanchet



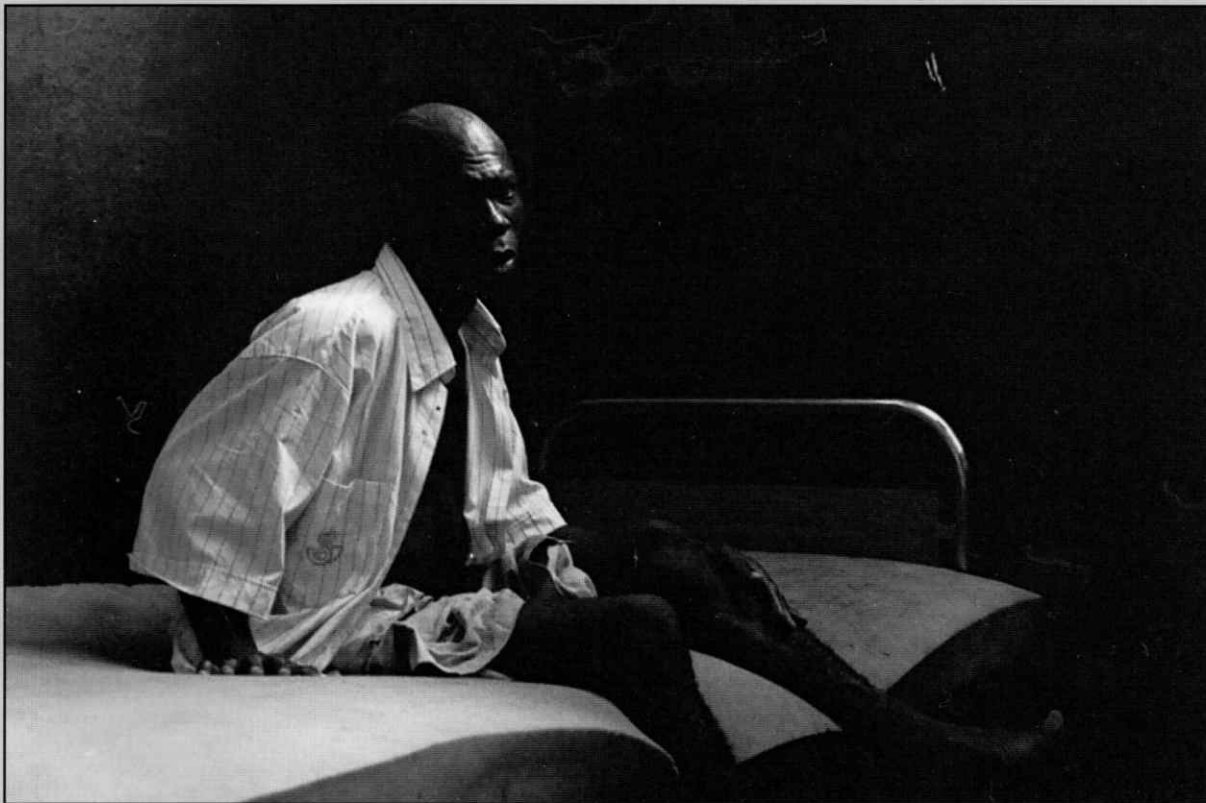
Karl Blanchet



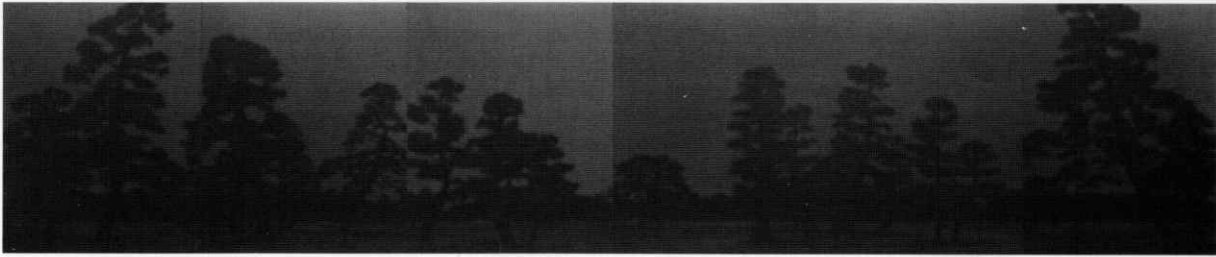
Karl Blanchet



Karl Blanchet



Karl Blanchet



Pine Landscape Hiroshi Sugimoto

Hearing Hiroshi Sugimoto

Virginia Khuri

It is always interesting and sometimes instructive to listen to an artist speak about his work, so on November 18, 2003, full of anticipation I made my way to the Royal College of Art to hear a talk given by Hiroshi Sugimoto sponsored jointly by the RCA and the Serpentine Gallery where his current work was on display. Judging from the radiant calm and deeply contemplative quality of his work, I half-imagined Sugimoto to be a Zen monk. However, his audience was greeted by a middle-aged Japanese man, clad not in robes but in black shirt and jacket over jeans and trainers, and looking very much like the throngs of students overflowing the auditorium, sitting on steps and crowding the aisles. Here was no YBA or Pop Star, but the excitement was equal.

Yet at his first words my heart sank into disappointment as he announced that since he had had so many interviews that week and could no longer think of anything new to say, he would show us two films instead, one of which I had already seen in the exhibition. I am glad that I resisted my initial urge to leave because the second film was most interesting – and then came the questions.

In introducing the second film he said that he had left photography to become an architect. This film concerned his latest project in Japan called *Art House* which

involved rebuilding a Shinto shrine on a remote western island. In homage to photographic practice and Japan's camera industry, he created the flight of steps to the shrine out of optical glass usually used in the manufacture of camera lenses. Each step cost thousands of pounds, and I thought the idea disappointingly extreme and commercial until he explained that the steps descended into an underground space that was lit solely by the light passing through the lens-steps. Called *Light Steps*, is this work perhaps a 21st Century attempt to put spirit into matter?

And then it was question time. In the questions that followed bits of biography and indications of thinking which are not gleaned from exhibition notes, began to emerge. Here his good humor and willingness to try to communicate became evident. Asked about cultural influences, Eastern and Western, he said that at university in Japan he had been a student of Western philosophy, including Karl Marx. But on arrival in the USA he had been expected know about Buddhism, so he studied that in California. In speaking of his work he said that he always starts with a concept, a vision. Vision first, then execution of that vision. "I am not a hunter with a camera around my neck."

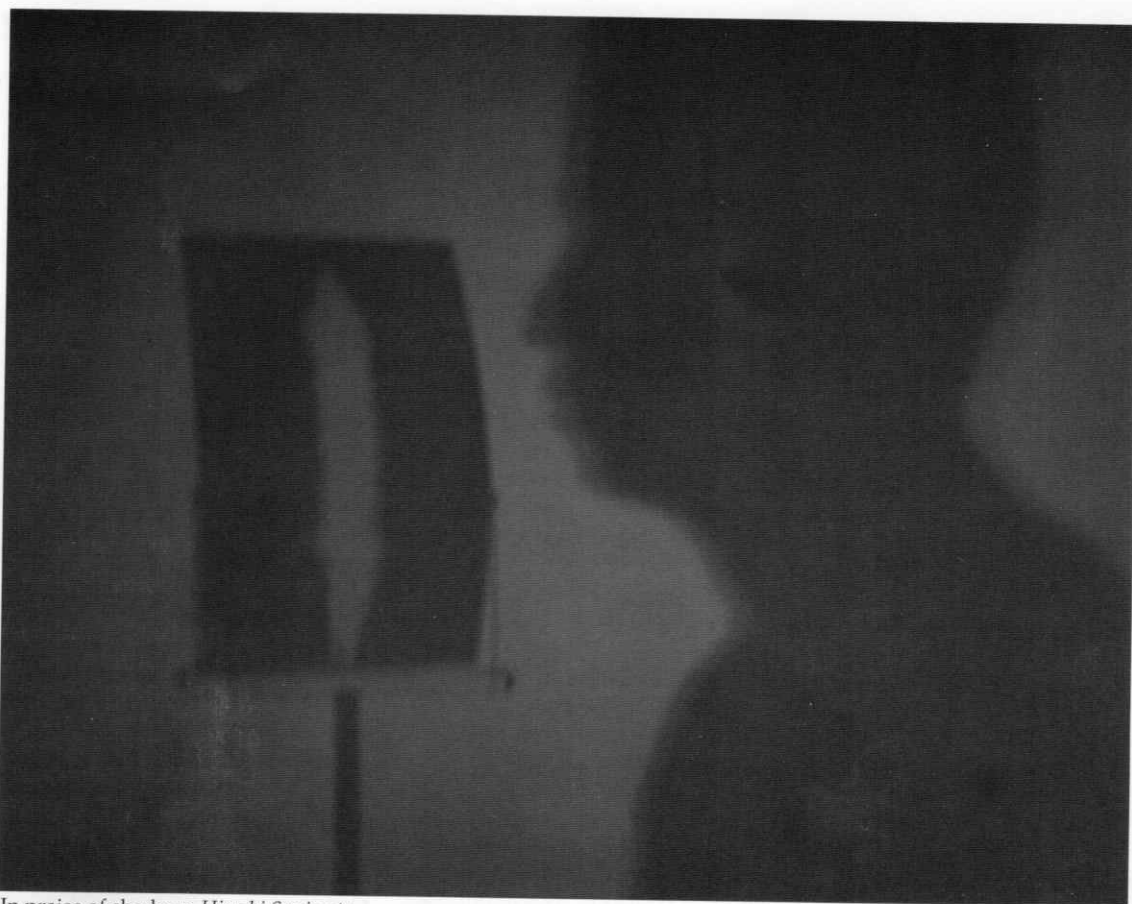
His first project, *10,000 Buddhas*, stemmed from his position as a leading Japanese antiquities dealer. In it he made 48 10x8 negatives to include all the statues of Buddha in the temple, printed the pictures and then made a video of them superimposing

image on image and creating a vibrating movement which when speeded up finally dissolved into white light. From this came the vision of the white light of cinema screens resulting from hours long exposures, his next project. And finally, the centre piece of this exhibition, *In Praise of Shadows*, was created with a photograph made from an exposure for its duration of a burning candle in which its every flicker is turned into white light. This image is then used in an installation where it stands before a single candle flame in an otherwise empty room; it is an inspired meditation on transience and permanence.

When asked about the concepts behind two other works in the exhibition, *Pine Landscape* and *Seascapes*, he said that in *Pine Landscape*, composed of two large pictures of black pines silhouetted on twilight-grey lining two sides of a long room, he was inspired by Japanese ink paintings on screens. The pine is a symbol for longevity and endurance and is always present on the sets of Noh drama. In fact he hoped that a Noh play would take place in the room but it proved too costly.

As for the *Seascapes* large images equally divided between sea and sky, and printed very dark so that each glimmer of light is emphasised he said that the concept behind these was time. The sea pictures refer to the fact that to sense time is also to sense death – the ultimate outcome of time duration.

And in final summary he stated, "my work is all about time." What more can be said?



In praise of shadows *Hiroshi Sugimoto*



Sea of Japan *Hirosho Sugimoto*

Celtic Visions

Jennifer Hurstfield
reviews
The Twilight Hour
by Simon Marsden

Twilight is the period between the ending of daylight and the onset of dark night. As the light fades we lose our clarity of vision and peer into the dusk, not quite confident of what we are seeing. But for the ancient Celts 'the twilight hour' was also considered a time of danger when a person's earthly spirit might cross over into 'the otherworld'.

In the introduction to his latest book, *The Twilight Hour, Celtic visions from the past*, Simon Marsden writes of the ancient Celts that "they made poets their kings and recognised that this world was not the only level of existence: another unseen realm of the ever-living, of spirits, demons and ghosts, was always close to the surface of their reality and was therefore very visible to them."

This book is an exploration of this vision through photographs, poetry, ghost stories and fantasy literature. The photographs were taken on Marsden's travels through landscapes of ruined castles, mansions, and graveyards. Many of these locations are believed to be haunted. Marsden himself grew up in two haunted houses in the Lincolnshire Wolds and is at ease in surroundings where others might feel profoundly uneasy. That empathy enables him to photograph and interview family members in Castle Leslie in County Monaghan, Leap Castle in County Offaly, and Plas Teg in Clwyd and hear their startling ghost stories.



Thirlwall Castle, Northumberland - Simon Marsden

The quality of the printing in this book is superb. The photographs have been shot on fast infrared film and the grain adds to the viewer's sense of half waking in a dream – or a nightmare. There is what you can see on the surface and a sense that there is far more there than is visible. The details of interiors – frescoes, galleries, stairs and statues – are no less atmospheric than the exteriors of decaying mansions and ancient monuments.

Alongside the photographs are extracts from Celtic writers – poets, and other writers of supernatural and fantasy literature. They include famous names such as Edgar Allan Poe, W.B. Yeats, Bram Stoker, Lord Byron and Emily Bronte and others lesser known to those unfamiliar with gothic literature, including Arthur Machen, and Fitz-James O'Brien. I was grateful for the succinct biographies at the end of the book of this diverse group of writers, linked by their quest for an understanding of the supernatural domain.

The extracts have been carefully matched with the landscapes. Sometimes the connection is direct. The photograph of the twelfth century Melrose Abbey is accompanied by an extract from *The Lay of the Last Minstrel* by Sir Walter Scott in which he immortalised the abbey, exhorting

visitors to see it by the "pale moonlight". Elsewhere the text is accompanied by the kind of landscapes that might have inspired the writers. An extract from Emily Bronte's *Wuthering Heights* about her visit to a churchyard is accompanied by a beautiful image of Kilcomin Graveyard in County Tipperary in the snow.

Perhaps it is my own Celtic ancestry which has always made me receptive to accounts of the supernatural. But to appreciate this book you do not need to believe in ghosts or spirits. You can just let yourself be drawn into these powerful images and see where they lead you. If you enjoy the journey, then you may like to know that a documentary film of the shooting of the Irish images has been produced. Directed by Jason Figgis, the film features readings by John Hurt. It is due to be shown on The Discovery Channel, and in selected cinemas during the year.

The Twilight Hour, Celtic visions from the past, published by Little, Brown, 2003: £25.00
More information about Simon Marsden can be found on his website: www.simonmarsden.co.uk/

Quentin Ball's QTip on page 28 is a good introduction to using infrared film.



Gwrych Castle, Abergele, Wales - *Simon Marsden*



Melrose Abbey, Roxburghshire, Scotland - *Simon Marsden*



Gothic Window, Castle Bernard, Ireland
Simon Marsden

Are you serious? Peter Jennings

It seems, at times, that the slide of television into a wasteland of mindlessness was inevitable, and is irreversible. How, I wonder – having decided *not* to watch the telly's marathon 'countdown' on the Nation's favourite work of fiction - would photography fare if it came to finding the most 'loved' photographer? Does the Nation, love or know any: "Bill Brandt? Who? Oh yes, didn't he have something to do with the Berlin Wall?"

Pride and Prejudice - an unlikely choice, for the nation's favourite book - has only become known to a larger readership through designer-period television dramatisation with wallflower-to-wallflower celebs. While the nation knows of modern and acceptable telly-friendly painters - like Picasso - I suspect more to do with his libido than his artistic achievements - serious photographers are not 'accessible.' Now the news on the street is that Jane Austen is being 'sexed up' for the Twenty-first century. Maybe, we should persuade Rolf Harris to sex-up photography and follow his series of *Rolf on Painting*. Give the bearded antipode a vintage Rollei to see gritty black and whites of Halifax or London at night.

I shudder at the thought, but I can't deny the power of the box, and its achievements - even if photography did come first as a medium of expression. Photography, film, television and computers, are part of the evolutionary march of technology.

Oddly this march is retrogressive, though we have got good things out of technology to our greater elevation. On the mobile phone, writer Fay Weldon aimlessly observed in a Guardian interview: "people like to chat." She failed to take on board that the wonderful human need to chat was once free.

Now to many, it costs money. Seeing with the eye was also free, until the invention of the box camera.

Now every body - with every kind of image-making gizmo - images. So LIP floats perilously on this sea of over-exposure. There has never been a greater need for serious image makers to show they are serious.

So why should alarm bells ring, when at the LIP AGM a faction of members were demanding more 'serious' articles in the Journal. I knew they were rejecting, rightly, the evil of 'accessibility,' but feared they were heading towards another - that of 'protectionism.' My take on this word is different from its usual meaning.

In a technological world - with our diminishing practical skills in coping with nature, crime, almost anything - we become vulnerable. 'Protectionism' to me means the desire to be protected against having to cope by either legislation or employing somebody *else* to do the job for us. And to make doubly sure they can do the job, we become obsessed with qualifications; here, bureaucracy steps in with a piece of paper - a qualification - to 'protect' us against incompetence. Now artists - once free spirits - are panicking and seeking the protection of qualifications to raise their profiles. They now wish to be seen as being able to tackle the job of 'Art' and so need to be 'professional,' in a world that seems to reject them as amateurs. So artists become 'suits.' In so doing, they are retreating into a Kafkaesque castle of artspeak and administration. But while entering this crumbling fortress of the middle-classes they also have to support 'popular culture' (commerce) because it is demanded of us all. In consequence, the academic world is being forced to become more accessible, because there is more money to be made from accessibility. The academic world has lost the plot, though it can hardly be their fault. LIP has always steered to a certain extent a path between protectionism and accessibility. But a faction in LIP

seems to be demanding we step right into the 'protection' of artspeak and lose our direction too.

Ironically - due to the necessary lowering of academic standards to allow more 'consumers' in to pay for yet another new university, proudly displaying its charter - a degree has less worth, less clout, now anyway for anyone employing an artist in, or out, of residence. Lower graduate standards mean poor communication skills - including the written word. Perhaps one cannot repeat enough Bill Jay's crucially important remark that: 'what photography needs is good journalism.' Reading some of the artspeak that graces exhibitions and introductions to monographs, leads me to think that academe needs to learn to write plain (but literate) English. Where best to start but with the broadsheets and read some good journalism: Deborah Orr in *The Guardian* - to name but one exemplary journalist. Why waste time with photographic writers who are comprehensible only to themselves?

'You can't deny good criticism' Greg Lucas once said to me, but good criticism needs good writing skills as well - and, a sense of humour - don't forget the early issues of *Lipservice* had a cartoon strip! If LIP Journal becomes serious and dull - with fewer photographs - it could be one way to alienate - and then lose - members. If it becomes populist and 'competitive' we will lose members too. The benefits of not being competitive are fulfilment over achievement. Look at the magazines in W H Smiths to realise that LIP Journal is unique - although *Black and White Photography* comes closest to the LIP Journal. While containing some excellent individual work, *B & WP* concentrates, in the main, on designer-art-photography.

We face forces of 'change' from accessibility and protectionism. Both these lead to the same totalitarianism. We ignore market forces. That is our saving grace.

Macchu Picchu book of stone by Virginia Khuri

*A review by Jennifer
Hurstfield*

The ruins of Macchu Picchu are set on a high ridge in the Peruvian Andes. It is an ancient Inca citadel believed to have been constructed in the middle of the 15th century and abandoned by the Incas shortly after the Spanish conquest in 1532.

Virginia Khuri's beautiful book of photographs conveys both the spirituality and the solidity of the rocks. Macchu Picchu has often been photographed in colour, but here the black and white images seem better able to impart a sense of the sombre and sometimes

forbidding nature of the place. The fine total quality of the printing lets us dwell on the texture of the stone – granite and limestone – and the shape and carving of the stairways, walls, doors and windows.

The book includes extracts from the Chilean poet, Pablo Neruda, whose epic poem, *The Heights of Macchu Picchu*, was inspired by these ruins. Virginia also includes her own spare text which never overwhelms the images but heightens our appreciation of the extraordinary endeavour that created the place.

I have read that there is still some mystery about how these huge blocks of stone were transported into the mountains. But for Virginia the explanation may lie in what she calls the Inca's "endless patience and a profound spiritual reverence for the stone itself". The contrast with our own culture is epitomised in the fate of an Inca

sundial, the only one to survive the Spanish conquest. Virginia calls it a "sculpture of surpassing beauty", borne out by the photographs in this book. But after she made her pictures, the sundial was irreparably damaged by an advertising team's crane which fell on it during a shoot.

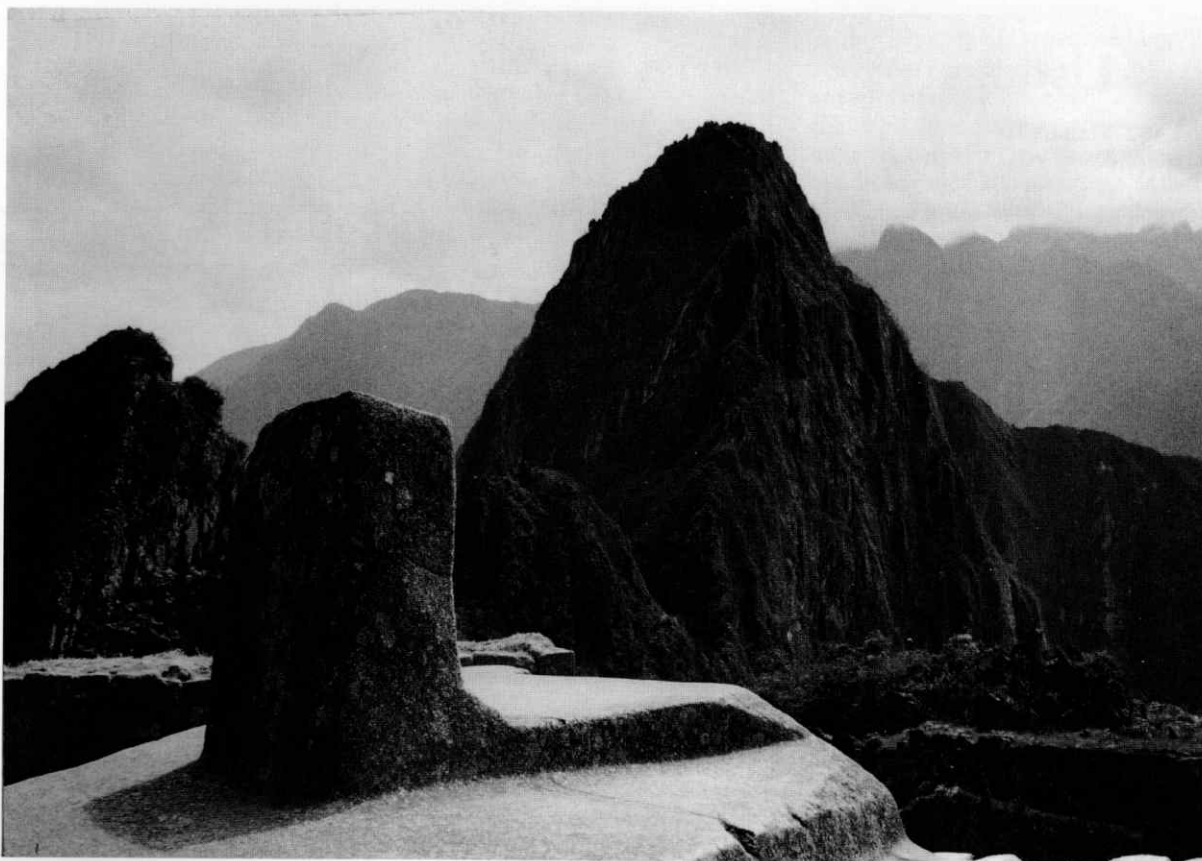
The book is in the series of Inscape Small Books. I loved the way the deceptively small images conveyed the scale and enormity of the ruins and the grey binding echoes the subject matter. Each time I go through this book I experience a sense of calm as in a meditation. That feeling seems entirely appropriate to a work about the sacred and ultimately unfathomable sense of ancient rocks.

Available for £15 (including postage and packing) payable to Inscape from Inscape Small Books, 22a Gladwell Road, London N8 9AA

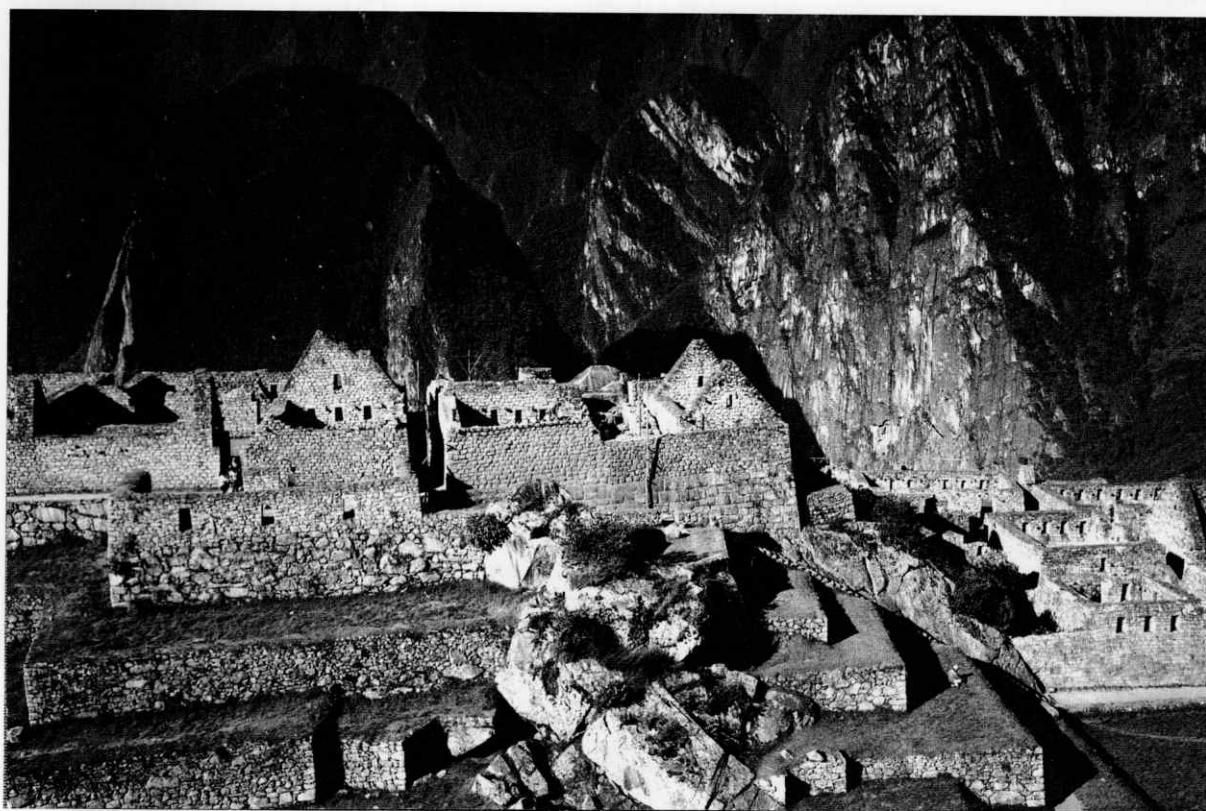


Virginia Khuri: Windows on Three worlds

(The Temple of the Three Windows represents the three worlds: the Hanan Pacha or spiritual world, the Kay Pacha or physical world, and the Uke Pacha or the world of the dead)



*Virginia Khuri: Intihuatana
(a place to observe and understand the sun)*



Virginia Khuri: Macchu Picchu - remains of dwellings

Listings

ATLAS GALLERY

49 Dorset Street, W1U 7NF

Until 30 April

Edward Sheriff Curtis.

Chronicler of the North American Indians

Tu-Fri 9.30-18.00

020 7224 4192

www.atlasgallery.com

BRUNEI GALLERY

School of Oriental and African Studies,

Thornhaugh Street, WC1

Until 19 March

Kanaval - Leah Gordon

Mardi Gras in Jacmel, Haiti.

M - F 10.30-17.00

Sa 13.00-17.00

020 7898 4915

www.soas.ac.uk/gallery

GALLERY 1885

16 Bowden Street, SE11

From 2 April to 1 May

Annabel Bluesky: Scapegoat

The relationship between man and goat,

M - F 11.00-22.00

Sa Su 10.00-18.00

020 7587 1809

the.gallery@oxo

Oxo Tower Wharf,

Bargehouse St., SE1 9PH

From 18 March to 4 April

Click: A Celebration of Sight

Photographers and celebrities (Tracy Emin, Sam Taylor Wood, and others) working in a range of different genres have contributed an image of their favourite sight.

Daily 11.00-18.00

020 7401 3610

www.oxotower.co.uk

Positives

In February an excellent exhibition called *Positives* took place at the Café Gallery in Southwark Park. It consisted of over 100 photographs by survivors of mental distress living locally. The project was coordinated by Beth Elliott who worked with 20 participants from four day centres. LIP co-editors Jennifer and Virginia were very impressed by the quality and variety of the work but did not have room to include it in the Journal. Instead, the images from the exhibition are being put on the LIP website in the Journal section on a new page called *web only articles*.

GOETHE INSTITUT

50 Princes Gate, SW7

To 15 May 2004

Igor and Svetlana Kopystiansky:

Photographic Works

M - Sa 11.00-18.00

020 7596 4000

www.goethe.de/london

MICHAEL HOPPEN GALLERY

Jubilee Place, SW3

To 24 April

Masterworks

A feast of great photographers are represented, including Steiglitz, Man Ray, Weston, Cartier-Bresson, Steichen, Avedon, and so on.

Tu - Sat 12.00-18.00

020 7352 3649

www.michaelhoppen-photo.com

NATIONAL PORTRAIT GALLERY

St Martins Place WC2

Wolfson Gallery

From 5 February - 31 May

Cecil Beaton Portraits

Porter Gallery

To 20 June

We are the People: Postcards from the collection of Tom Phillips

Postcards from the first half of the twentieth century.

Balcony Gallery

Bill Brandt: Portraits

40 portraits including

Hockney, Magritte, Pinter, Picasso,

Glenda Jackson and Bridget Riley.

Complements the major retrospective being held at the V&A.

Sa Su 10.00-18.00

Th Fr 10.00-21.00

020 7306 0055

www.npg.org.uk



From We Are The People

PHOTOFUSION

17a Electric Lane SW9 8LA

To 27 March

The Vanishing: Altered Landscapes and Displaced Lives on the Yangtze River

Documenting the recent transformation to China's Yantze River made by the construction of the giant Three Gorges Dam, displacing upwards of two million people.

QTip

Film choice 1: Infrared

The finished print starts its life (in old money) as an image on a piece of film. Your choice of film directly impacts on what the final image will look like.

If you are seeking ethereal, mystical, dramatic images [for example, Simon Marsden's work illustrated in this issue] then Kodak HIE (Infrared) is the possible answer. You get a glorious negative with full tonal range and a print with glowing whites, intense skies, and sparkling foliage.

For the novice the drawbacks may make it look like hard work, (who said it was to be easy).

You must always use a 25A Wratten filter, have a lot of bright sunshine at the subject (exposure always f11 @ 1/125).

You must always load / unload in total darkness; some cameras do not like the film because of its sensitivity - more on that on the LIP website on links/techniques.

Processing similar to other B and W films in D76 is good, available only as 135-36 priced around £9.00.

Members' Exhibitions

Scene in the Mind

An Exhibition by the
Harrow Group of LIP
May 24 to June 5

Gayton Library, Harrow
(5 minutes from Harrow
on the Hill station)
Tel: 020 8427 6012
or 020 8427 8986
for more information

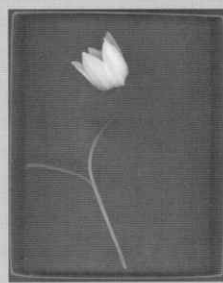


Anne Crabbe

Flowers

Jill Staples is showing
work in a group show.
April 23rd-May 21st.

Hooper's Gallery,
15 Clerkenwell Close,
Tues.-Frid 11.00-4.30pm
Thursday to 7.00pm
(or by appointment.)
Tel: 020 7490 3908



Jill Staples



Angela Inglis

Altered Spaces and Quiet Places

Angela Inglis - Peter Herbert

A photography exhibition about Kings Cross
and the gardens and church of St Pancras.

From 3 June to 6 August,

Opening hours: 9am to 5pm, Monday to Friday.

The Conference Centre

St Pancras Hospital, 4 St Pancras Way, NW1 0PE

Tel: 020 7530 3580



Peter Herbert

From 2 April to 15 May

Marcel Brodsky - Buena Memoria

The first major exhibition of the
Argentinian Photographer, portraying
Argentina's "Dirty War" in which
around 30,000 people disappeared
without trace, presumed murdered by
General Vieda's regime between 1976
and 1978.

Thu - Fr 10.00 - 18.00.

We 10.00 - 20.00. Sa 11.00 - 18.00

020 7738 5774

www.photofusion.org



From The Vanishing Ian Teh (PhotoFusion)

THE PHOTOGRAPHERS' GALLERY

5 & 8 Great Newport Street, WC2
To 28 March

The Citigroup Photography Prize

Robert Adams USA

Peter Frazer UK

David Goldblatt SA

Joel Sternfeld USA

From 9 April to 30 May

Li Zhensheng

Red-Colour News Soldier. A Chinese
Photographer's Odyssey through the
Cultural Revolution

Photographs of a broad section of life
and events in Mao's China between
1966 and 1976. Li preserved
thousands of his photographs in his
furniture and under his floorboards, at
great personal risk. The book of the
exhibition was reviewed by Matthew
Barnet in the Winter 2003/4 Journal.

Also from 9 April to 30 May

**Hou Bo and Xu Xiaobing: Mao's
Photographers**

In contrast to Li Zhengsheng's work,
this exhibition focuses on the official
use of photography by Mao Zedong
for propagandist purposes.

M - Sa 10.00-18.00

Su 12.00-18.00

020 7831 1772

www.photonet.org.uk

SHINE GALLERY

3 Jubilee Place SW3

To 10 April

**Daido Moriyama: Rare Vintage
Works**

One of Japan's most celebrated and
important visual artists.

Tue-Sat 12.00-18.00

020 7352 3649

www.shinegallery.co.uk

VICTORIA & ALBERT MUSEUM

Cromwell Road, SW7

From 24 March to 25 July

Bill Brandt at the V&A

Major retrospective celebrating
Brandt's Centenary of his birth. 150
vintage prints from the Bill Brandt
Archive.

M Tu Th - Su 10.00-17.45

W 10.00-22.00

020 7942 2000

PHOTO FAIR

19 - 23 May 2004

6 Burlington Gardens, W1

(behind the Royal Academy)

Photo - London is London's first major
photography fair taking place this
Spring. A forum for art galleries,
dealers and photographers. Held in
Burlington Gardens, formally Museum
of Mankind.

020 7839 9300

www.photo-london.com

LIP Events

Sunday, 9 May

A Field Trip in Docklands with Peter Marshall

A great deal of Peter Marshall's photography has concentrated on the most characterful areas of London with which he has become very familiar over many years. This is the second time that he will have conducted a photographic trip in Docklands but he is confident of finding yet more interesting places in this area for participants to explore.

Time: 11am

Meeting place: Outside Canary Wharf tube station and have a travel card for the day

Cost: £5 payable to Peter Marshall on the day

To book: contact Janet Hall on 8847 5989. Numbers will be limited. Please bring sandwiches. Please do not bring tripods!

Informal Evening Meetings in West London

Wednesday 14 April

Wednesday 16 June

From 7pm at 29 Lexham Gardens, Kensington, W8 (bottom bell marked Khuri).

Nearest tubes: Earl's Court, Gloucester Road, High St. Kensington.

Members are welcome to bring work for print discussion and/or mingle with other members.

Evening Talks at the Steiner House

Venue: The Rudolf Steiner House, 35 Park Road, NW1. Nearest tube Baker Street

Time: 7pm-9pm.

Cost: £5 (£4 concessions) on the door. No booking needed.

Wednesday 21 April

Uncovering the Past a Photographic Exploration Julia Winckler

Julia Winckler is a German-Canadian artist who works

mainly in photography which she has employed with particular effect in portraying her poignant photo and film stories. Recent projects include *Traces* (reviewed in the *LIP Journal* Autumn 2003), a photographic project based on re-imaging using two family photographs and found objects which are incorporated into photoworks, film and assemblages. *Traces* is part of a body of work exploring the effects of World War 2 upon Julia's past relations. As well as covering the technical angle of her work, Julia will be discussing how, sixty years after WW2, she was inspired by family documents, stories and photographs to visit archives and locations in Berlin and on the Isle of Man, looking for clues and evidence about members of her family that disappeared almost without trace in concentration camps.

Julia invites participants to bring their own family photographs and/or documents from the past, for discussion and to generate ideas for projects.

Julia is currently visiting lecturer on the BA Photography and Digital Media Course at Anglia Polytechnic University, Cambridge and on the BA Editorial Photography Course at the University of Brighton. There is currently a major exhibition of her latest project, *Two Sisters* at the Manx Museum, Douglas, Isle of Man.

Wednesday 12 May

Perception, Apperception and Entropy: photography and the quasi-digital image: a talk by Michael Gray

Michael Gray is the Curator of the Fox Talbot Museum at Lacock and a renowned authority on Talbot's work, which he will show and discuss together with work by Fenton, Ross, Bridges, Hatakeyama, Duges and others. He says 'The most interesting works appearing at any given time always turn out to be, without

exception, not that which is considered to be the most important at any given time. Almost all the most significant conceptual shifts originate from the outer edges of the cultural mainstream. And he adds 'In addition, recognition of the significance of photographs depends to a large extent upon understanding of the historical developments depicted in the images and of photographic technologies, aesthetics and attitudes.'

Workshops

(The following events are organised in conjunction with the RPS Contemporary Group)

Saturday 5 June

A Pinhole Workshop with Alan Mynett

As cameras have become more sophisticated, and digital technology has advanced, some photographers have returned to the more primitive technology of homemade cameras and simple pinholes instead of lenses.

This workshop will review the history of pinhole photography, look at its visual characteristics and explore the practicalities of

Contact your LOCAL GROUP

Your local group meets in the home of one of a member around once a month and provides a friendly atmosphere in which you can discuss your work and meet other local LIP photographers.

South East London

Yoke Matze 020 8693 8107

Harrow

Alison Williams 020 8427 0268

Muswell Hill

Quentin Ball 020 8444 5505

Queens Park

Tony Wallis 020 8960 1549

Croydon

Sam Tanner 020 8689 8688

working with a simple pinhole camera. Participants will create a camera from simple materials and then use the camera to make negatives. All construction materials will be provided. Participants should bring a quantity of 6"x4" resin coated paper (preferably matt or semi-matt finish) to use in the camera and to make contact prints from the negatives. Alan Mynett is Head of Photography at City College, Brighton and Hove. He is a member of LIP and IPSE and has exhibited with both organizations.

Venue: The Camera Club, 16 Bowden Street, London SE11. Nearest tubes Kennington and the Oval.

Time: 10am - 5.30pm

Cost: £38 (£34 concessions). These fees include the extra costs of darkroom hire, chemicals and materials for camera construction. **To book:** contact Janet Hall on 02088475989 (tel & fax). Book early as places are limited.

Date to be arranged

From Both Sides of the Desk A workshop with Eamonn McCabe

As this title implies, this workshop will consider photojournalism from the point of view of both the photographer submitting work for publication and the picture editor who selects and edits the work. As one of this country's most renowned photojournalists working for major British national publications such as *The Observer* and *The Guardian*, and as Picture Editor for *The Guardian* for several years, Eamonn McCabe is ideally qualified to conduct this event. He will talk about his experiences in both these capacities pointing out the expectations and pitfalls involved in each. Eamonn will also show and talk about his own work and will look at participants work without guaranteeing that all work can be seen.



**INVERNSNAID
PHOTOGRAPHY CENTRE**

W o r k s h o p s & T o u r s

18th year in inspirational locations with world-class tutors

John Blakemore s Joe Cornish s Tillman Crane s Adrian Davies s Colin Dixon
Eddie Ephraums s Andre Goulancourt s Ken Huscroft s Sirkka Liisa Konttinen
Duncan McEwan s Andrew Sanderson s Barrie Thomas s David Ward

Luxury country house accommodation in spectacular Scottish National Park Scenery.

Landscape - Documentary - Digital Imaging & Photoshop
35mm & Large Format - Platinum & Palladium - B/W Fine Printing
Large B/W Darkroom - Studio - E6 Processing

The perfect photographic retreat

Full colour brochure :

Inversnaid Lodge, by Aberfoyle, Stirling, FK8 3TU, Scotland
email: info@inversnaidphoto.com
Tel: 01877 386254 www.inversnaidphoto.com

IPSE events

Weekend at Micklepage with Randall Webb

Reinventing Photography is the title of this workshop led by Randall Webb. Students will be able to have hands-on experience of making prints using a variety of early photographic processes including salt prints, Van Dyke prints, cyanotypes, gum bichromate and, if time allows, carbon prints. You will have the opportunity to try one or more of these and perhaps show work you have made in any of these mediums. Randall Webb is a professional photographer and lecturer. He recently published a book on the subject which has now been accepted as the definitive text book.

Date: Sat 22nd May I Sun 23rd May
(Option to arrive Friday evening after 9.00pm)

Time: 9.30 for 10.00 start each day to 5.00pm Sunday

Cost: £90 members, £100 non-members

Deposit: £20 on booking

Weekend at Micklepage with Liz Wells

During the weekend we shall take a critical look at photographs as 'moments' of communication. The

session will commence with a talk, 'Thinking about Photography: some considerations', followed by general discussion of photographic meaning. The second day will focus more specifically on landscape photography, and will include discussion of land, landscape photography and identity relating to Scandinavia and the northern Baltic States with particular reference to Liz Wells' forthcoming exhibition. There will be plenty of time to discuss your own work, so please bring your portfolio. Liz Wells is editor of *Photography: a Critical Introduction* (Routledge, 3rd ed. forthcoming 2004) and *The Photography Reader* (Routledge, 2003). She is Principal Lecturer in Media Arts, Faculty of Arts, University of Plymouth.

Date: Sat 23rd Oct to Sun 24th Oct

(Option to arrive Friday evening after 9.00pm)

Time: 9.30 for 10.00 start each day to 5.00pm Sunday

Cost: £90 members

£100 non-members

Deposit: £20 on booking

For further information on the above, and to book a workshop, contact Jill Staples, telephone 01444 881891, email jill@ipse.org.uk

ATTENTION ALL LIP MEMBERS
Frames from the Countdown Exhibition
are now being offered for sale
16"x20" Satin finish aluminium frames
£5 each in sets of 4 (RRP £12 each)
(Pick up only, from Muswell Hill, N10)
First come, first served, limited quantity.
Contact Quentin on 020 8444 5505
email: quentinball@aol.com

Personal Ads

Advertise your for sale, wanted or other ad, for free. Contact Tony Wallis on 020 8960 1549.
email: twallis1@btinternet.com.

Canon 10D outfit for sale. The kit includes the following items:
Canon 10D camera
L series 17-40 f4 zoom lens with UV filter and hood - Image stabilizer
28-135 f3.5 zoom lens with UV filter - 550 EX flash - Battery grip - 2 Canon batteries - 2 copy-kat batteries - Battery charger - 2 Lexar 512mb 40x memory cards - Lowepro carry-all - All software, booklets, cables, and boxes.
Bought in November 03 and used three times only. The complete kit £2,500.
Lenny Jordan, 020 8960 8995,
email: lenny@lennyjordan.com.

Creative Camera

Fill the gaps in your collection of Creative Camera - 41 issues from 1967 - 1994. All in very good condition - £60 the lot. Will deliver in London area.
Peter.Jennings@defra.gsi.gov.uk - tel: 020 7238 3312

100+ photography books for sale, from early 1900 to present. Mostly cover technical aspects of photography, and of interest to those interested in early processes and darkroom users.
Please contact Harold Berger, 01708 470826 for further details.

Male life model available to pose for photographers, either individually or in groups. Mike Hobbs, 020 7794 1463

De Vere 5x4 Monorail Camera. All the movements, ideal for studio work, with 5 film backs. £300
Bogen t 35 Enlarger for 35mm, personally used for many years,

can print to 8x12. Good cond., boxed. £50.

Quickset studio tripod £30
Quentin Ball 020 8444 5505
email quentinball@aol.com

Focomat Enlarger (35mm Auto Focus) with Leitz Wetsler 50mm lens. In v. good cond. £300. Monica 020 8968 6274

Prof. Horseman SW12 Large Format Panoramic Camera.
Produces fantastic images. Neg./tranny size 6cm x 12cm on 120 film. Included centre filter (worth £300). Boxed - in mint condition. £1500
David 01753 861440.
email: davidrussellshort@hotmail.com.

Darkroom Sink for free. Blue/grey colour in plastic. Size 75cm x 120cm x 35cm depth. To be collected from North London.
Dom, 020 7413 9633 (w)
email: dhough@handsa.co.uk

Heavy cast iron De Vere 75, cold cathode light source, bench top enlarger. Neg. size up to 6x4.5 inches. Waist level hand wheels controls. £395. Buyer collects (Hornchurch, Essex). Harold Berger 01708 470826.

Durst 805 Prof. Enlarger with MultiGraph head, digital keyboard and baseboard. Excellent condition - recently serviced. £750. Steven Bloch 020 8455 6086.
steven.bloch@btopenworld.com

Two Plan Chests for sale - 3 drawer painted wooden, 115cm wide x 87cm deep x 28cm high and 2 drawer metal 114cm wide x 79cm deep x 26cm high. Offers? Buyer collects (Queens Park, NW6). Jill Calvert 020 7625 6577



A. C. COOPER



46a Maddox Street London W1S 1PB
tel: 020 7629 7585 fax: 020 7409 3449
email: info@accooper.com web: www.accooper.com

well established West End studios specialising in

photography
darkroom printing
duplicates & digital services

conventional printing up to 20 x 30"

r-types: direct print from colour transparency

c-types: direct print from colour neg

b/w: direct print from b/w neg

inkjets: direct print from digital file

quote ref. LIP ii

020 76

email: info@



9 789999 008976
ISBN 9999008976
LIP:LONDON INDEPENDENT PHOTOGRAPHY