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THE
SPRING
ISSUE

THE SPRING ISSUE

Issue 63

As the editorial team was looking ahead to **FLIP**'s Spring issue, it occurred to me that a considerable amount of ground work was carried out months before we began working on the content in earnest. Some crucial conversations had already taken place, solid plans had been made, key ideas were bedded in. It is not unusual for a publisher to plan many months in advance. So, we had planted our seeds and prepared the ground for the arrival of spring.

This reminds me of the time required, as artists and photographers, to allow our ideas and projects to germinate. Some projects take months and years to take shape and grow. Sometimes it is us who must grow to meet our projects' demands, and growth, maturity take time.

Incidentally, this year marks the 200th anniversary of the first permanent photograph, taken by the French inventor Nicéphore Niépce using a camera obscura and a bitumen-coated pewter plate which, it is said, required an eight-hour exposure – not only a culmination of many years of experiments, but a milestone in the history of photography that has great significance for us all.

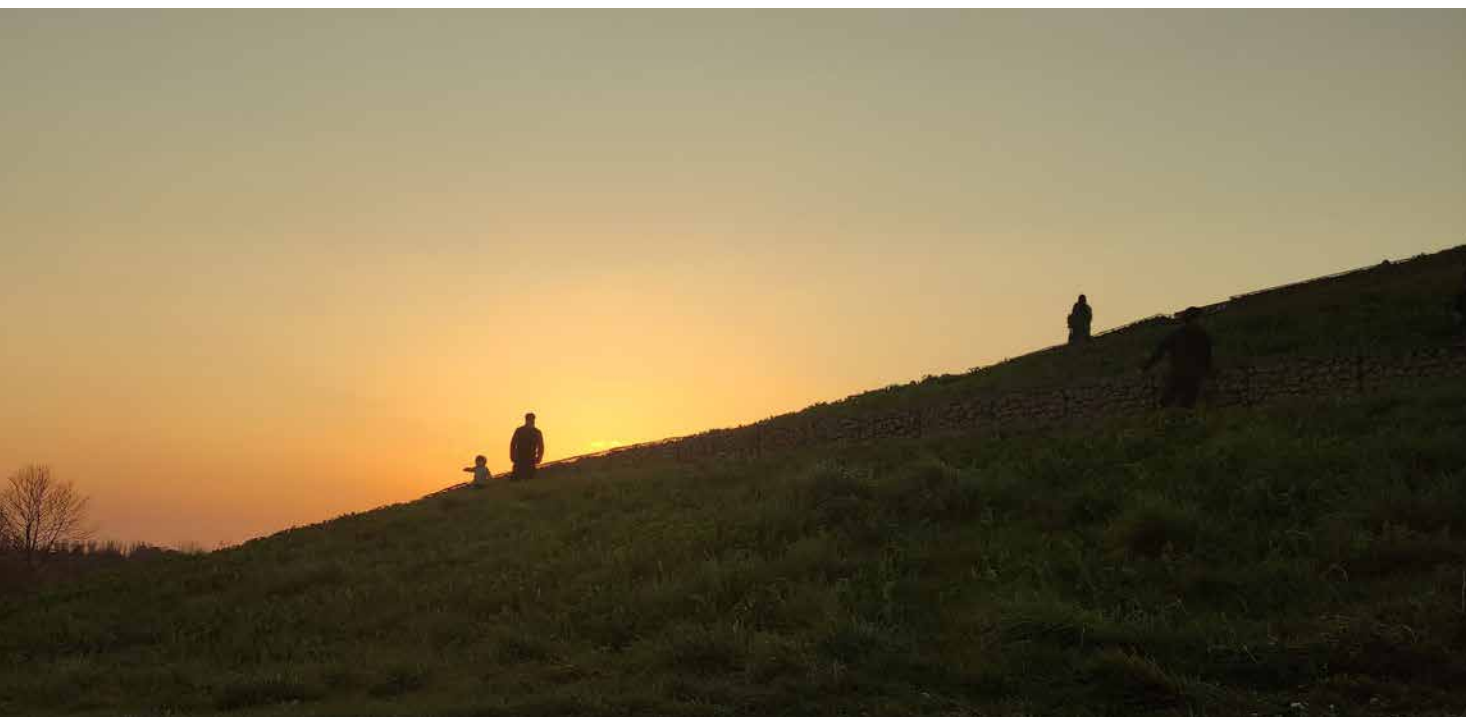
Everything begins with a beginning and – not for the first time – I grasp the extent to which our many beginnings are triggered by our interactions with others and their practice. Within this, I see the potential for reciprocity and emergence. New things spring from the inspiration we take from those around us – and those before us – just as much as we can become the source of motivation to others.

I hope you find your spring.

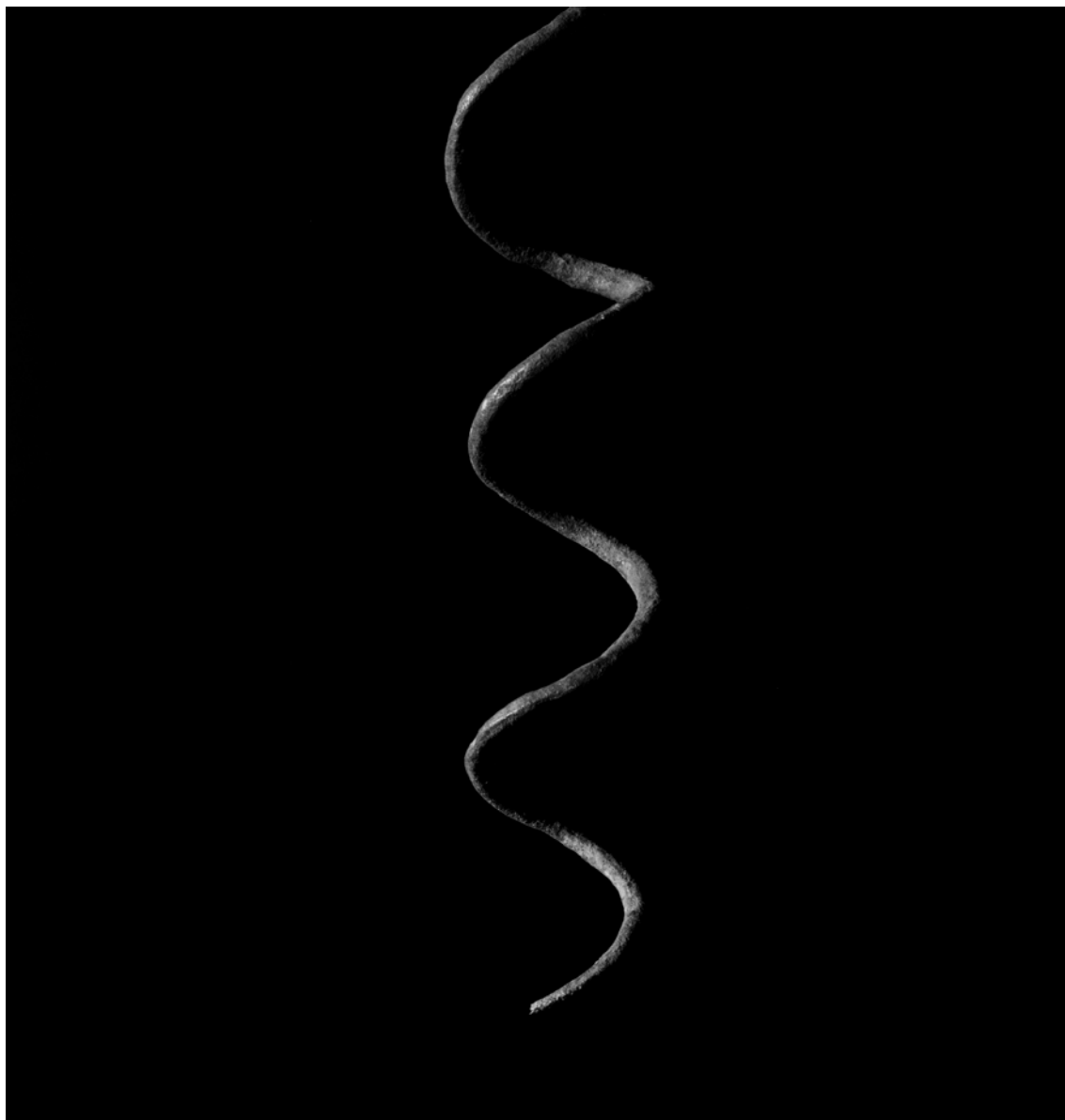
FLIP would like to thank the outgoing Chair, Sabes Sugunasabesan, for his stewardship of London Independent Photography over the last four years. We are thrilled to welcome Chloë Sastry as **FLIP**'s new Distribution Manager.

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

Kasia Kowalska
editor



Camille Gajria



Derek Cottrell

THE SPRING ISSUE

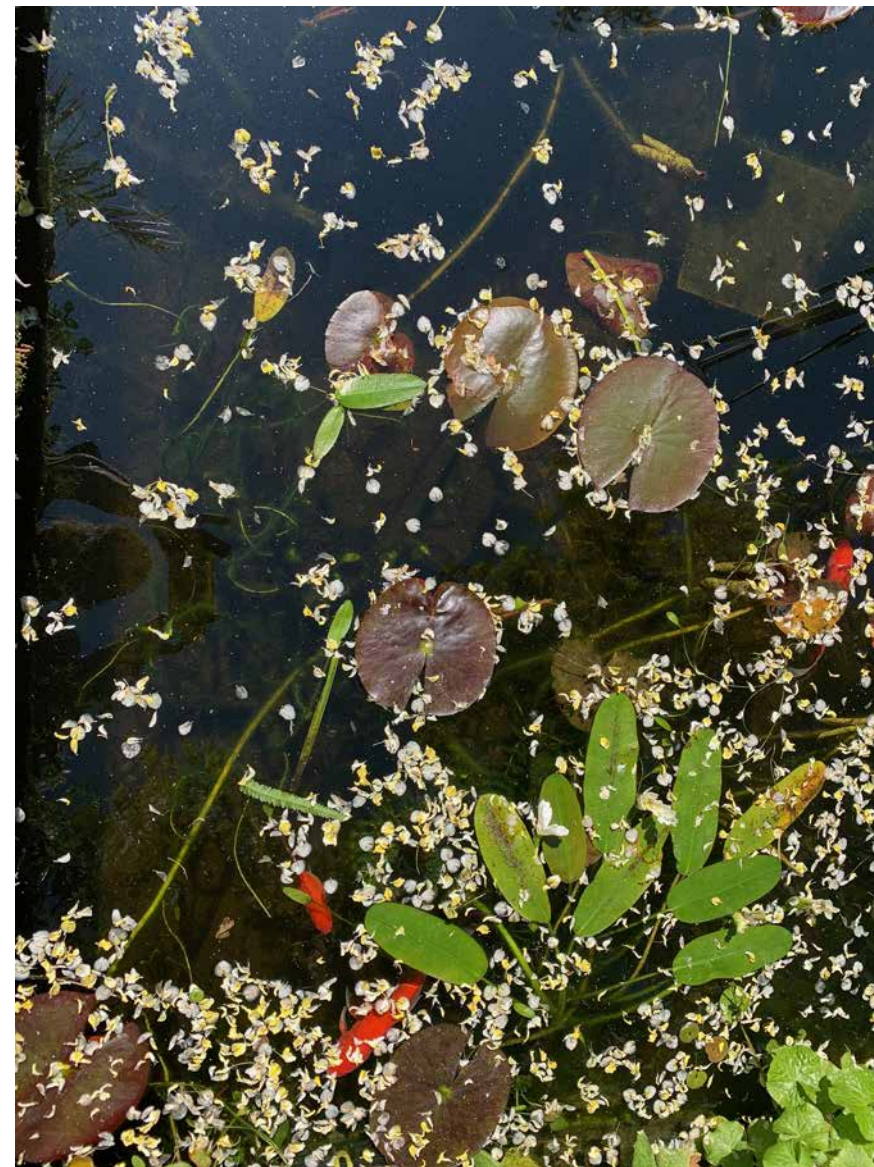
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Paul Wells



Elizabeth Brown

Layers of Presence

by Angela Chalmers with Dilyana Tankova

Creative practice rarely develops in isolation. Like the first signs of spring after a long winter, ideas often begin quietly, through encounters, conversations and shared reflections. Artists rarely exist in a vacuum; practices evolve through dialogue, influence and the relationships that form along the way.

In summer 2025, I led a cyanotype workshop as part of a four-day programme at the Neo-Pictorial School of Photography in Ramsgate, during which I met Dilyana and many other practising photographers. What began between us as a conversation about photographic processes gradually developed into a deeper dialogue about memory, place and the meaning of home.

During the workshop, Dilyana shared her project *Still Home*, a photographic exploration of self-discovery and inheritance, demonstrating a deep sense of connection to a familiar place. Rooted in analogue photography, the work reflects on the relationship between house, human and nature through her recollection and documentation of her grandmother's home in rural Bulgaria. The project considers how spaces carry traces of those who have lived within them and how home can become a vessel for identity and a sense of belonging.

For me, this new encounter became a springboard for a new direction in my own practice.

For the past decade, I have held the position of artist-in-residence at the Church of St Martin-on-the-Hill in Scarborough, where I have explored the building's Victorian history and cultural legacy. A central figure within this research has been the church's principal benefactor, Miss Mary Craven (1814–1889). Until recently, my investigation focused primarily on the church itself, a richly decorated building with Pre-Raphaelite stained-glass windows and elaborate architectural detail. However, following my encounter with Dilyana and her project, my attention began to shift. Instead of looking only at the church that Mary Craven funded, I found myself wondering about Mary's domestic life and the spaces she inhabited beyond the sacred building. This subtle shift in perspective became the threshold of a brand-new project.

Reflecting on Dilyana's work, I began to question my own deep attachment to the house where I have lived for the past thirty years. Mary Craven had also lived under the same roof for three decades during her lifetime. Though separated by more than a century, the two of us shared prolonged habitation of the same architectural space. As I prepare to leave this home following a significant personal transition, I find myself contemplating the continuity between two women who never met, yet



Angela Chalmers



whose lives overlap through walls, staircases and windows. The house becomes more than architecture; it becomes a vessel of lived experience. This reflection forms the foundation of my evolving project called *Indwelling: Layers of Presence*.

The work examines how spaces nurture those who live within them and how buildings quietly absorb the rhythms of daily life across generations. Through repetition and familiarity, domestic spaces accumulate layers of human presence, grief, joy, routine and silence. Shared decades of daily movement create rhythms and patterns. Hands rest on bannisters. Feet pause on worn stone steps. Houses can become sacred through continued dwelling, shaping their inhabitants' identity and memory. Domestic architecture can function both as refuge and constraint, particularly in the lives of women whose presence is often embedded in the care and continuity of the home. Through cameraless photography, cyanotype and textiles, I investigate themes of embodiment and imprint, both deeply connected to memory. Cyanotype, a process rooted in light, trace and preservation, allows exposure to function as both witness and recording medium.

The dialogue between Dilyana and me has continued beyond the Ramsgate workshop. During PhotoMonth in London in 2025, whilst I exhibited my *Adam and*



left: Dilyana Tankova
right: Angela Chalmers



Eve cyanotypes at St Anne's Church in Limehouse, Dilyana presented her exhibition *Home Is?* at The Gallery Café in St Margaret's House in Bethnal Green. We both feel that the dialogue between our projects demonstrates how artistic practices can intersect and evolve through collaboration. One project opens space for another, while the exchange itself becomes a source of growth. Like spring, these creative connections remind us that new beginnings often emerge through the quiet blooming of ideas between artists.

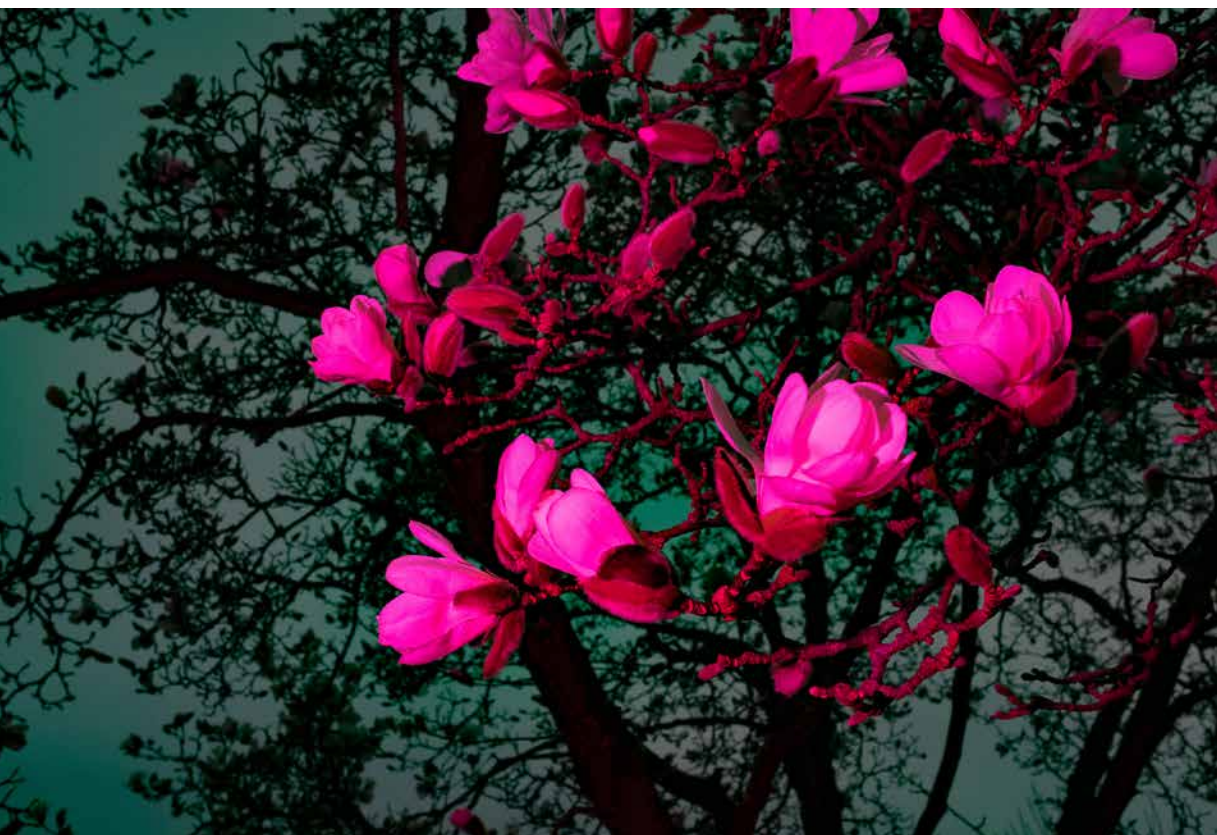
We continue to discuss photography, process and our shared themes, strengthening our growing creative friendship to this day. At times, our discussions turn toward the experience of working with historical photographic processes and the slower rhythms they encourage. We both reflect on how such processes can feel deeply grounding; the careful preparation of paper, the waiting for light and the gradual appearance of an image invite patience and presence.

These qualities inspire the participants of my cyanotype workshops, and for Dilyana, have led her to imagine developing an artistic programme focused on wellbeing, where such practices could become gentle forms of creative therapy. I was delighted when she accepted my invitation to assist at one of my workshops in Scarborough, where I could share my experience of teaching historical photographic processes with her.

We both recognise the importance of support between artists, helping each other grow and develop in our respective practices. In many ways, for us, this exchange reflects the spirit of spring itself. Through dialogue and shared curiosity, through mutual encouragement and generosity of spirit, even small encounters can lead to new projects, renewed perspectives and unexpected creative connections.

left: Angela Chalmers
right: Dilyana Tankova





CJ Crosland



Arun Misra

The Photographers' Place: where it all started

by Paul Hill

You know the bit in the 1980s TV series *Fame* where one of the performing arts students shouts 'Let's go for it! Let's put on a show!?' Well, it was a similar situation in the 1970s when a group of contemporary photographers - we referred to ourselves as *independent photographers* then - called Co-Optic, an informal group formed after *Real Britain* postcard project of early 1970s, kept talking about running regular photography workshops, like those run in the USA.

Their imagined scenario was to invite a 'name' to talk about their photographic practice, working methods, and their professional and personal lives. Primarily, to find out what made them tick. But nothing happened, so I decided to respond and 'do a *Fame*'.

In 1976, my late wife Angela and I opened our home in the Peak District, bought some ex-military bunk beds and chairs, and big pots and pans for the kitchen, and created The Photographers' Place, the UK's first residential photography workshop. I had heard that the American art photographer Ralph Gibson was coming to the UK for a few weeks and my teaching colleague at Trent Polytechnic in Nottingham, Thomas Joshua Cooper, who was also from the US, was free, so we asked them to lead as they both had workshop experience.

The first participants who arrived that Easter weekend in 1976 were an eclectic mixture of photographers, lecturers, students, and curators eager to eat,

sleep and talk photography for three days. I would be the ring master and serve the meals and process films for those who wanted quick feedback. Yes, it was a WORKshop!

This informal, relaxed but concentrated formula emphasised sharing and positivity, as well as candour and commitment from all concerned, both teachers and 'students'. I ran the workshop programme, whilst Angela did the meals and correspondence. It became the formula for the next 20 years. At the time, I was also a full-time course leader on the Creative Photography course at Trent Poly and soon realised I couldn't do both, so I left the polytechnic in 1978. I was now able to build up The Place and extend the workshop movement beyond Derbyshire.

Photographers such as Fay Godwin, Paul Graham, Gina Glover, Mike Ware, Roger Taylor, Sheila Rock, Pat Booth, and other future 'stars' came to The Place to learn from the likes of Charles Harbutt, Lewis Baltz, Paul Caponigro, and Cole Weston.

But it was never a 'them and us' situation and photography greats including John Blakemore, Raymond Moore, David Mellor, Val Williams, Mari Mahr, Aaron Siskind, Jo Spence, and many others were all keen to share their skills and knowledge. Over the years I had some great workshop assistants who were destined to have impressive careers, such as Tom Sandberg, Andy Earl, Debbie Baker, Greg Lucas and Mike Harper.

Amongst the workshop's early attendees were also Janet Hall, Virginia Khuri and Sam Tanner. They, too, wanted to 'do a *Fame*', but in London. Janet went through my mailing list and got names and addresses. Eventually, a meeting was held at The Photographers' Gallery in July 1987 and London Independent Photography was formed, and no one is more pleased - and shocked! - than me that it is still going today.



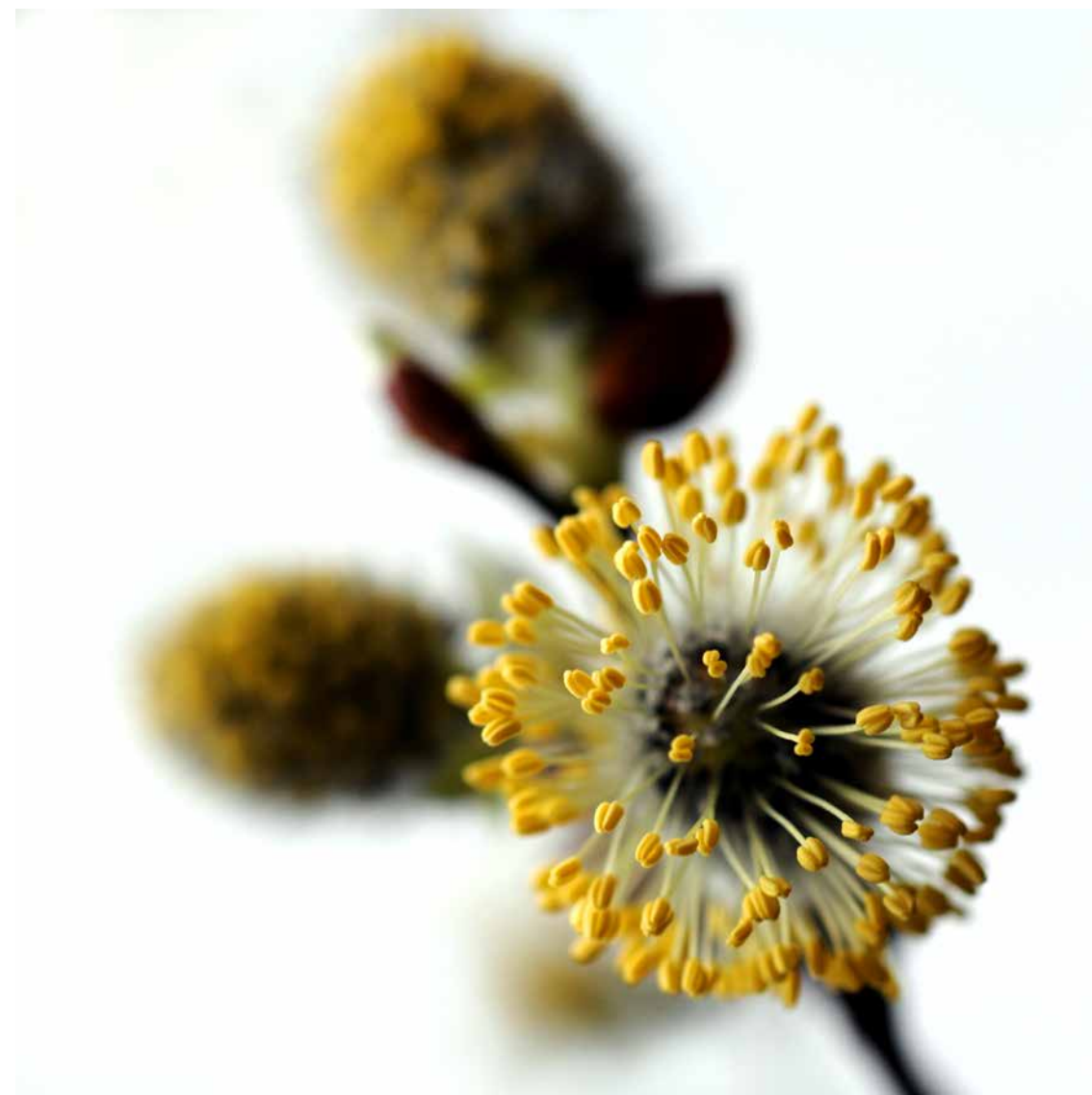
The Photographers' Place (TPP) at Bradbourne in the Peak District, 1976, Paul Hill

left to right: Standing: Terry Morden, Ken Baird, Peter Jennings, Mike Williams, John Dean, Bob Phillips, Valerie Lloyd, Ken Phillip, Richard Sadler, Heather Forbes.

Sitting: Ron McCormick, Ralph Gibson, John Banting, Paul Hill, Angela Hill, Debra Bloomfield.



Juliet Ferguson



Chris Bellinger



Sayuri Ichida
from the series *Kūseki*

Nostalgia and Familiarity, Absence and Loss

Interview with **Sayuri Ichida** by **Astrid Zweynert**

Grayscale images of the ghostly shells of empty school buildings, collaged into a tumbling forest of disjointed structures, paint a solemn picture of altered landscapes and communities. For Japanese photographer Sayuri Ichida, these consequences of a sharp decline in Japan's population were a prompt to tell the story of her country's dying schools.

Almost 9,000 schools closed in Japan between 2002 and 2020 as birth rates tumbled to record lows. Ichida, who now lives in the UK, visited 30 closed schools across the rural Niigata prefecture, where she grew up. Some of them had hundreds of students in their prime but less than 50 when they closed.

Her installation *空席 (Kūseki)*, joint winner of the fifth edition of Jerwood/Photoworks Awards in 2025, is a multidisciplinary installation, including collages, sculptural elements, an audio segment and school children's drawings. While *Kūseki*, meaning 'empty seats', has a documentary subject, Ichida says she did not approach it as a documentarian, focusing instead on creating aesthetic and conceptual layers, backed up by thorough factual research, to create a sense of how landscapes and communities change when people leave. 'I wanted to first engage the audience visually, using photo-collage to mirror the disintegration of spaces, so that viewers would reflect on depopulation,' she tells me in an interview.

The collages were screen-printed onto one side of 10 large chalkboards, framed in dark wood. On the other side, viewers can find information - written in chalk - about each school, including how many pupils attended when they were thriving and how many were left when they closed.

For the project, Ichida embraced a new method of working by collaborating with Japanese composer Satoshi Fukushima. He made field recordings of children's voices, often barely perceivable as such, and other environmental sounds at primary schools. Fukushima layered fragments of these sounds into a 20-minute piece, interspersed with piano music, echoing the sense of rupture and absence that Ichida's collages convey.

The installation, shown earlier this year at the Drawing Room/Tannery Arts in London and now touring around Britain, also includes children's drawings. Produced in black crayon at workshops Ichida did with children in the UK, they seem a nod to the fact that school closures due to population decline are not just an issue in Japan. 'I'm certainly open to more projects that blend art with factual themes, as long as they connect to my personal experience,' she reflects, 'My work always comes from that inner dialogue.'

Nostalgia and familiarity, absence and loss are key elements of her work, combined with a well-honed attention to detail about which materials and methods she uses. 'I rarely begin with rigid plans. Instead, I start photographing whatever resonates. The meaning emerges as I go. It's that spark of familiarity, often rooted in personal memory, that guides me,' she says.

Ichida graduated from Tokyo Visual Arts College in 2006 and initially pursued a career in commercial photography in Tokyo and New York. An introvert, she realised the cut-throat world of commercial photography, and its constant networking, was not for her. She took a break from shooting before returning to it 'for the joy of making images that felt personal', citing American photographer Harry Callahan, known for his experimental, modernist work that focused on themes of his family, nature, and urban environments, as one influence in her transition to art photography.

Ichida created her series *Absentee* during the Covid-19 lockdowns. The isolation she felt and the constant news about illness and death brought on a wave of intense mourning for her mother who died when Ichida was a teenager.

She conveys her mental state by using fragmented monochrome self-portraits of her body, creating a sculptural impression. She also used photographs of natural and industrial landscapes, many of them shot at night in her neighbourhood. Printed on textured Japanese Kozo paper, the images aim to evoke a sense of desolation.

Ichida printed some of them as negatives, reversing light and shade, and night and day. Another negative image shows her head paired with a near-repeat, to look like a couple kissing. These juxtapositions appear to blur the boundary between her inner self and the outer world. 'It was almost meditative for me,' she explains, 'I didn't approach *Absentee* with a rigid strategy. The process was calming, even therapeutic. I simply tuned into my feelings and allowed the work to flow freely. Over time, the repetition of shooting, sequencing, and revisiting images formed a coherent structure.'

From New York, Ichida moved to the UK where she completed an MA in Photography Arts at the University of Westminster in London in 2022.

In another body of work titled *Ctrl Shift+J* that she started in 2023 she reflects on the psychological impact of her frequent relocations, first within Japan, then to New York, London, and now living in Margate. These experiences left her with feelings of dissonance, of being an outsider belonging nowhere. Its title comes from a keyboard shortcut used when typing in Japanese, an indirect representation of her native background.



Sayuri Ichida
from the series *Absentee*



above: Sayuri Ichida, from the series Ctrl Shift + J
right: Kūseki gallery installation



Ichida creates a sculptural effect, a visual rupture, by cutting lines into mount board to extend the thematic, geometric and three-dimensional qualities of her monochrome photographs, which she processed using photogravure process. A discovery about her great-great-grandfather's migration from Japan to Britain prompted her to include found photographs in the project. 'I incorporated vintage photographs to evoke traces of memory - fragments of personal and collective history. The polymer photogravure technique enhanced a sense of timelessness, allowing these different elements - landscape, self-portrait, and archival imagery - to cohere into a reflective whole,' she emphasises.

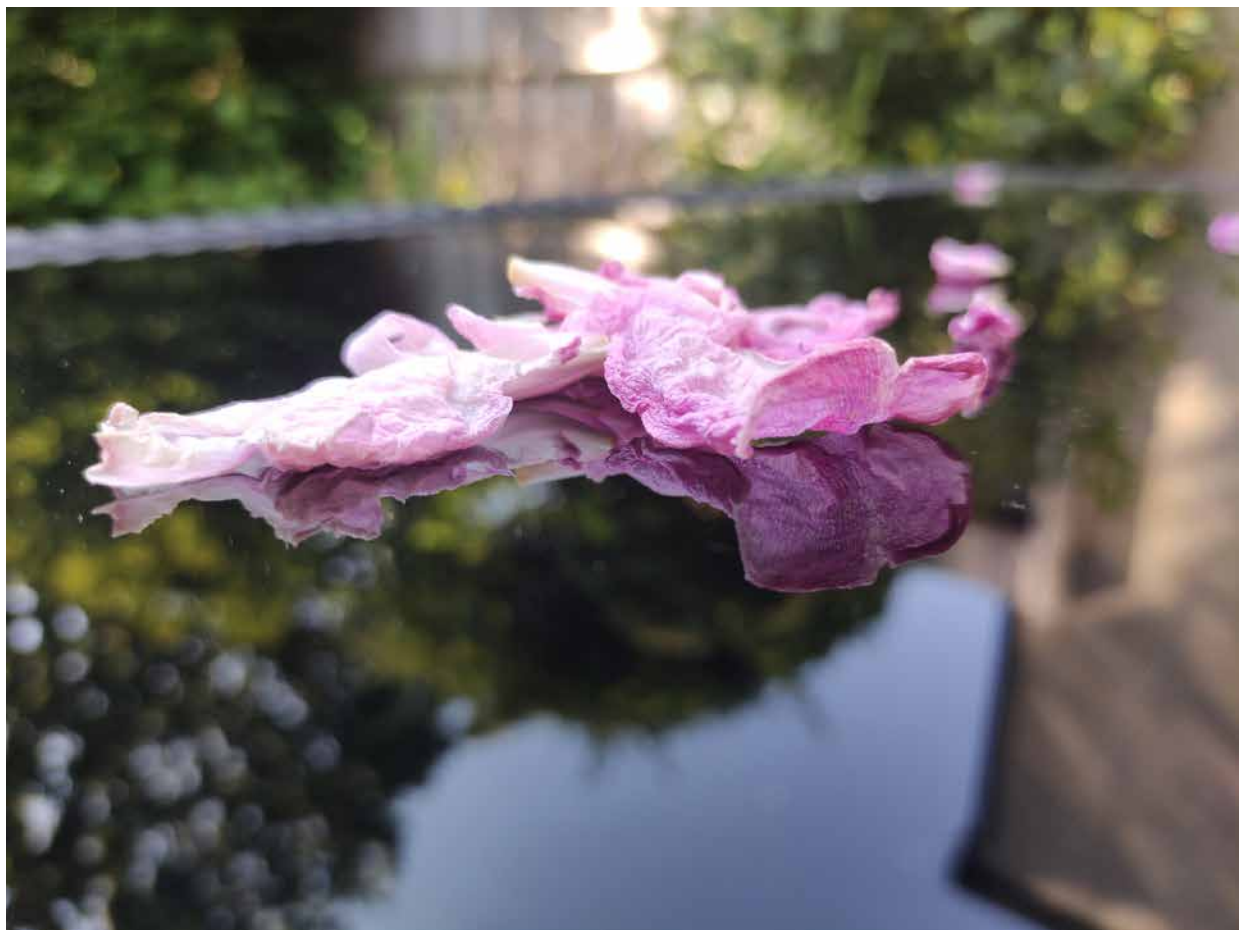
In the age of artificial intelligence (AI), Ichida believes that as AI becomes more prevalent, people will cherish tactile, handmade art even more. 'AI can lighten administrative burdens, allowing me to focus on what's uniquely human in

my art,' she confirms, 'By championing authenticity and craft, we can guide the conversation rather than be exploited.'

She advises students of photography to experience work in person instead of on a screen. 'Pay attention to the materiality - paper, framing, physical presentation. Notice the space between the works, see the empty space as part of the work itself. These elements, which cannot be fully grasped online, are integral to understanding the work as a whole. In short, leave your phone and immerse yourself in galleries.'

Whenever she gets stuck creatively, Ichida visits exhibitions to spark inspiration, or simply wanders through quiet, unfamiliar residential streets to clear her head. 'In my spare time, I've become a bit obsessed with cooking, something I used to dislike!', she says, 'Now, I love it, especially while listening to audiobooks. It's a perfect balance of creative input and personal enjoyment.'

空席 (Kūseki) can be seen until 25th April 2026 at Barnsley Civic (South Yorkshire); from 7th May to 4th July 2026 at Ffotogallery (Cardiff), and from 12th September to 6th December 2026 at Street Level Photoworks (Glasgow).



Camille Gajria



Kyun Ngui



Chris Moxey



Imogen Bloor



Fred Barrington



Chris Bellinger

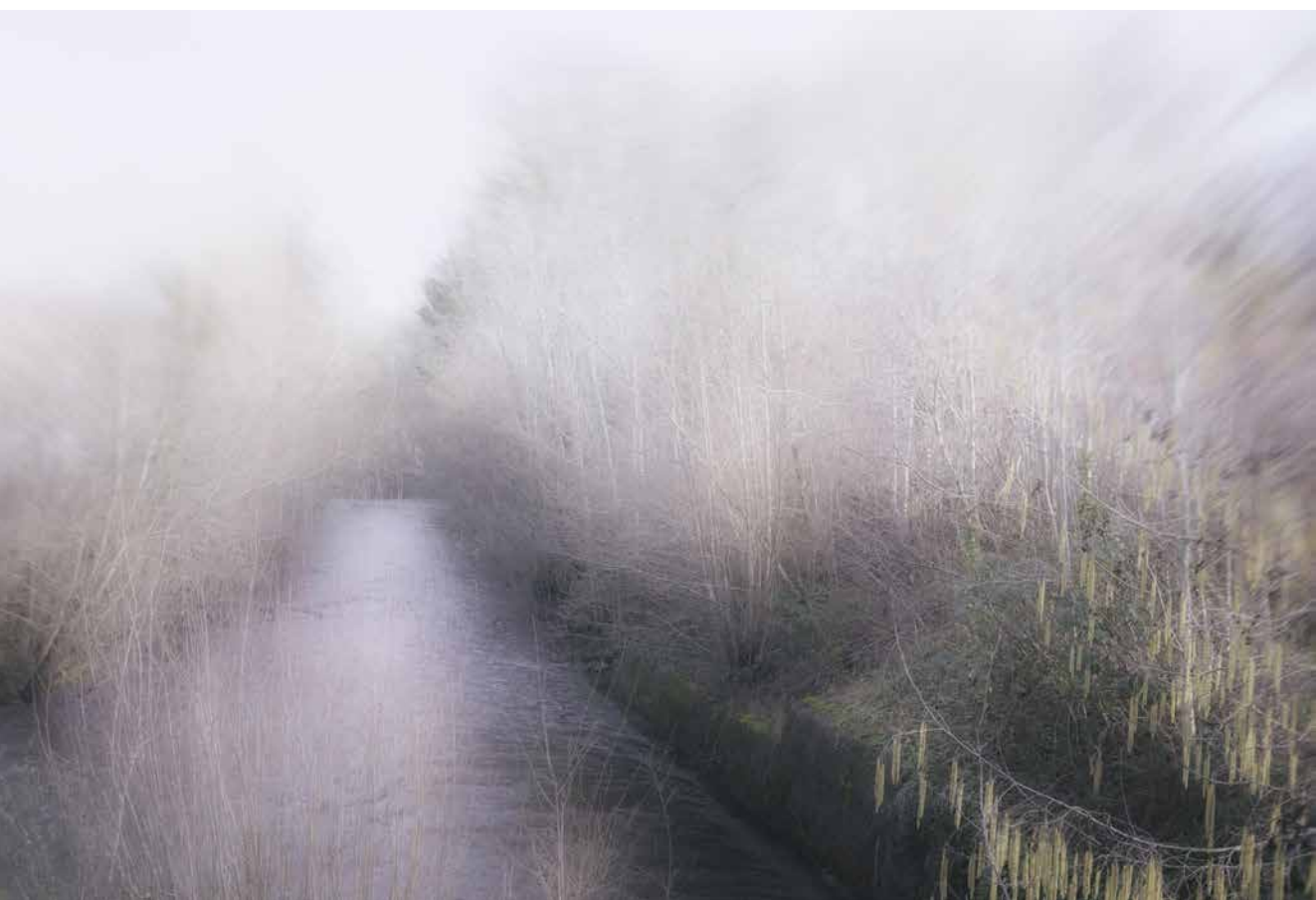


Jane Ross



Steve Ferrier





Frankie McAllister
previous page:
Gordana Johnson



Helen Burn



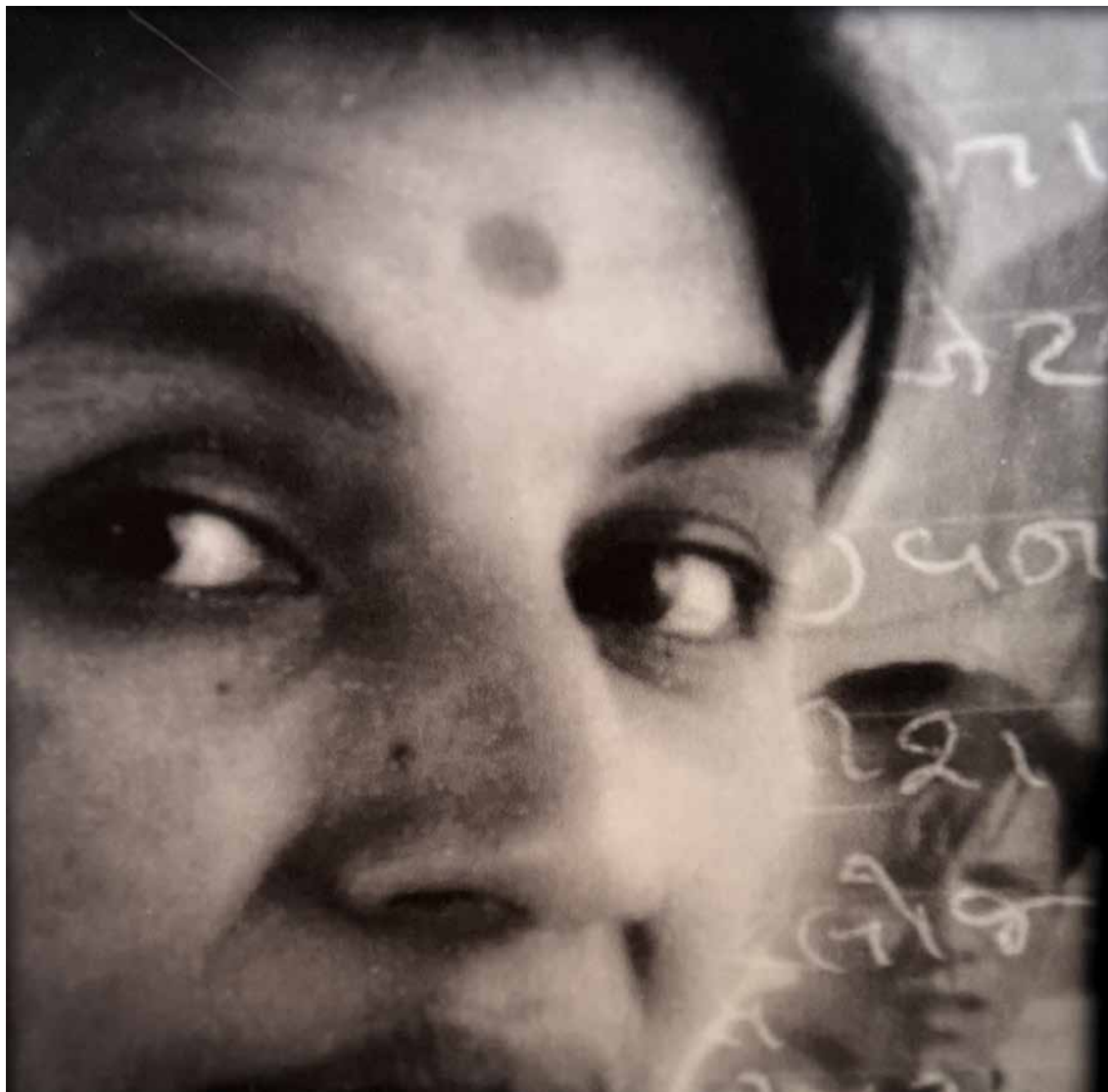
Paul Wells



CJ Crosland

Lalita

by Bunshri Chandaria



This project marks a personal and artistic transformation that began during my photography degree, undertaken at nearly 60. Through the lens of my mother, Lalita, I sought to explore the themes of perception and reality, rediscovering her not only as my subject but as a woman. The process became an act of healing, a journey of re-seeing my mother and, through her, re-understanding myself.

Lalita's ancestors belonged to the Gujarati community that migrated from India to Kenya in the late 19th century following the establishment of the East Africa Protectorate by the British government, seeking economic opportunities. Lalita moved with her family to the UK in 1960s.

The images in my project depict moments from my mother's complex life, unearthed from family archives while I searched for traces of my late father Sky, whose absence had long shadowed our lives. Expecting sadness, I instead found photographs of Lalita radiant, smiling, and beautiful – a revelation that reshaped my understanding of her. Inspired by Shirin Neshat's exploration of identity by layering, I began to question: *How does one narrate a life through images?*

I reworked the photographs by layering them with personal documents: a passport, a birth certificate, fragments of Gujarati writing – including one of Lalita's handwritten letters. This layering mirrored the complexity of memory, identity, and diaspora, merging visual and written languages.

Among the most striking photographs were those from Lalita's wedding where I found a story in gestures. Her long veil, worn lower than tradition required, became a symbol of her defiant agency set within cultural boundaries.

In one of the images taken in our Nairobi bedroom, she appears contemplative and resting - perhaps before an afternoon nap whilst us kids were at school. Strange that I only had memories of her working herself to the bone. She seemed a martyr to me, always serving others, never herself. She worked tirelessly from dawn to dusk, often single-handedly managing a household full of extended family and unending guests. Throughout my childhood, I felt burdened by a need to protect her from what seemed to me as submission and servitude. At the time, I saw oppression and self-neglect, whereas now I recognise immense fortitude. What I mistook for weakness was strength in disguise, the quiet power of endurance and love.

The outcome was a tactile photographic book; stitched, folded, and designed to be handled. The concertina structure

Bunshri Chandaria



presents images and memories in a non-linear sequence, much like recollection itself. Red stitching, both aesthetic and symbolic in Gujarati culture, represents resilience and continuity. The juxtaposition of layered visuals and Gujarati script invites the viewer to look closer and to decode, reflect and engage with the multifaceted nature of memory and womanhood, and with the emotional dialogue between mother and daughter.

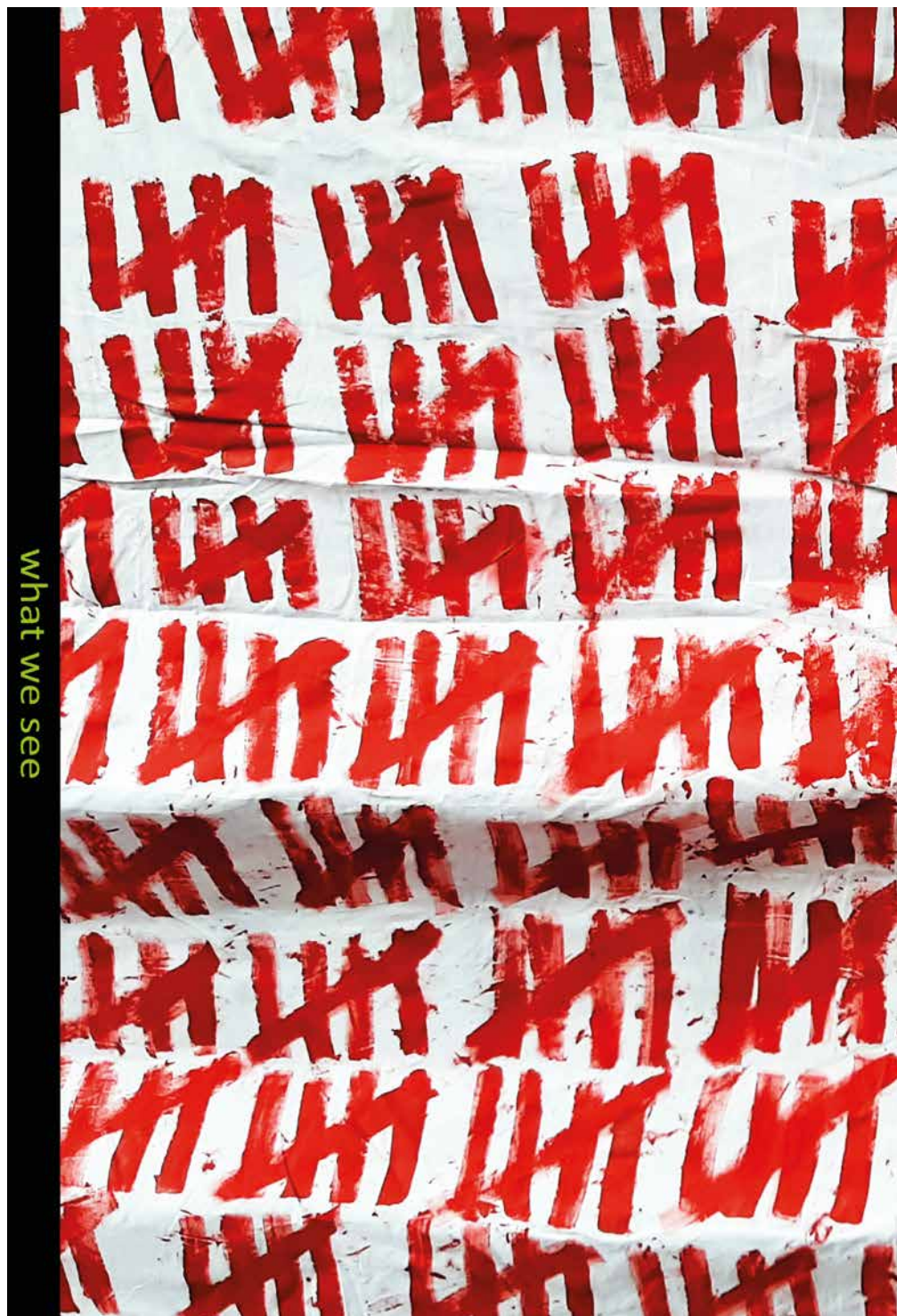
For me, this cathartic project reconciled the distance between perception and reality, between the mother I thought I knew and the woman she truly is. It took

me decades to see her inner beauty. Through my lens, I finally saw her: resilient, graceful, full of humour, and profoundly human. At its core it is my love letter to her, to women like her, and to the resilience that binds us.

Working on *Lalita* transformed not only my artistic practice but my relationship with memory itself. The act of revisiting family archives turned into a dialogue across generations, a merging of image, text, and emotion. Through my mother's story, I learned that photography is not merely about seeing, it is about *re-seeing* - reframing what has always been there.



all images:
Bunshri Chandaria



What We See

by Imogen Bloor

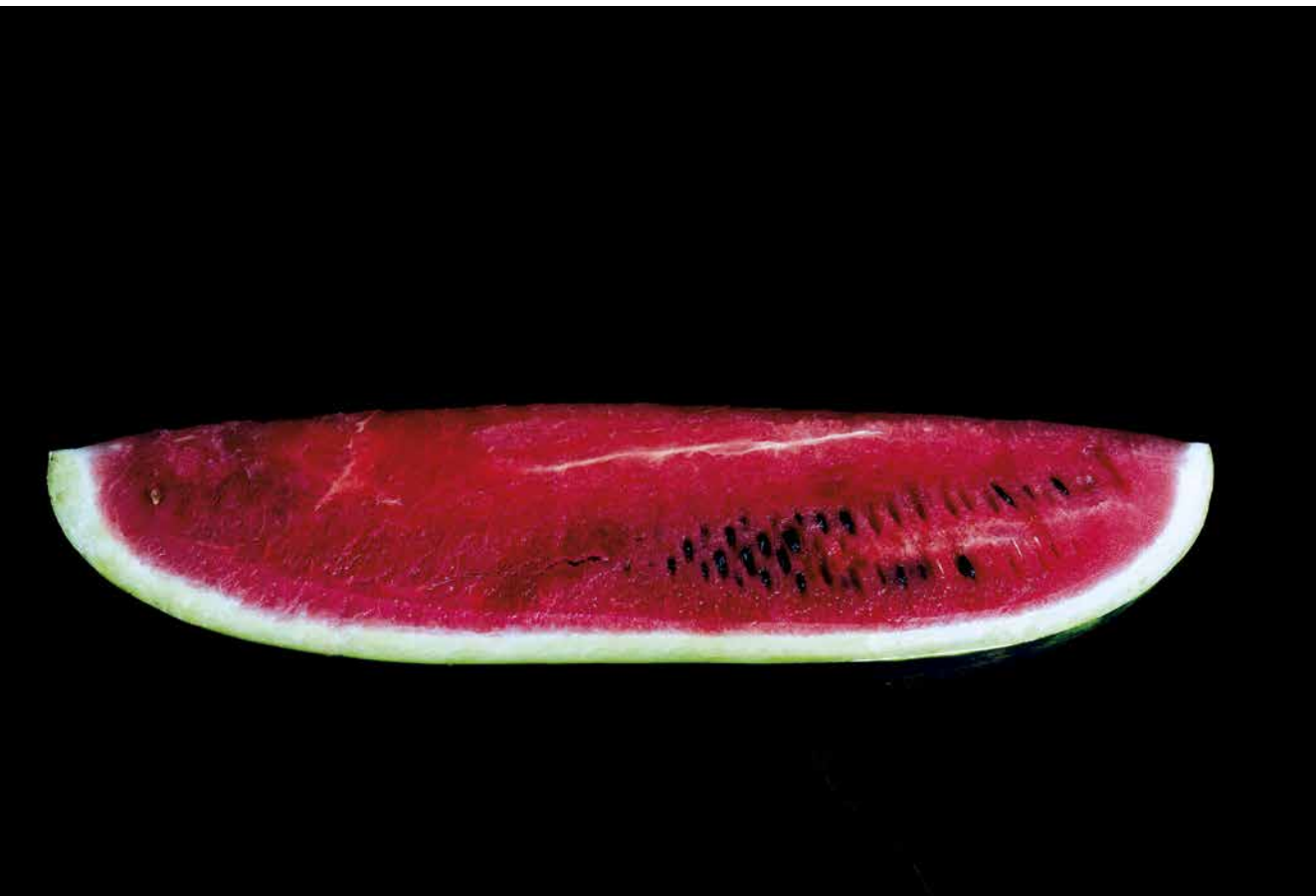
what we see is the result of a collaborative project between three artists: Arun Misra, Poonam Jain and me. It touches on the situation in Palestine, what we have observed on our screens, how we perceive and re-present/represent this, and the lens through which we interpret it.

In summer 2025 Arun reached out to me to discuss a potential project, having seen photographs I had taken of placards at Palestinian solidarity marches. Unbeknownst to me, both Arun and his wife Poonam Jain had been at those demonstrations too, and they had each been creating work responding to events in Gaza; Arun through abstract and conceptual imagery, Poonam through poetry. We found that we shared similar values, and our emotions, ranging from vicarious grief to anger and shame at the continued injustices, echoed each other - compounded by what we see as government complicity. Arun felt our individual approaches would work together in a dialogue as a publication. Despite our activism in writing to MPs, protesting and boycotting, we still had a sense of powerlessness, and this new approach felt like a constructive way of channelling this feeling.

The project developed iteratively, with our ideas evolving over time. On our first day, over several cups of tea, we laid all the photos out on the floor, exploring and identifying threads and synergistic connections, grouping the images into clusters around themes of complicity, destruction, loss, grief, and solidarity. We tussled over concepts and debated questions of our perspective or voice, or indeed the lens through which we were seeing. Through sequencing, we aimed to shape a narrative that culminates in hope.

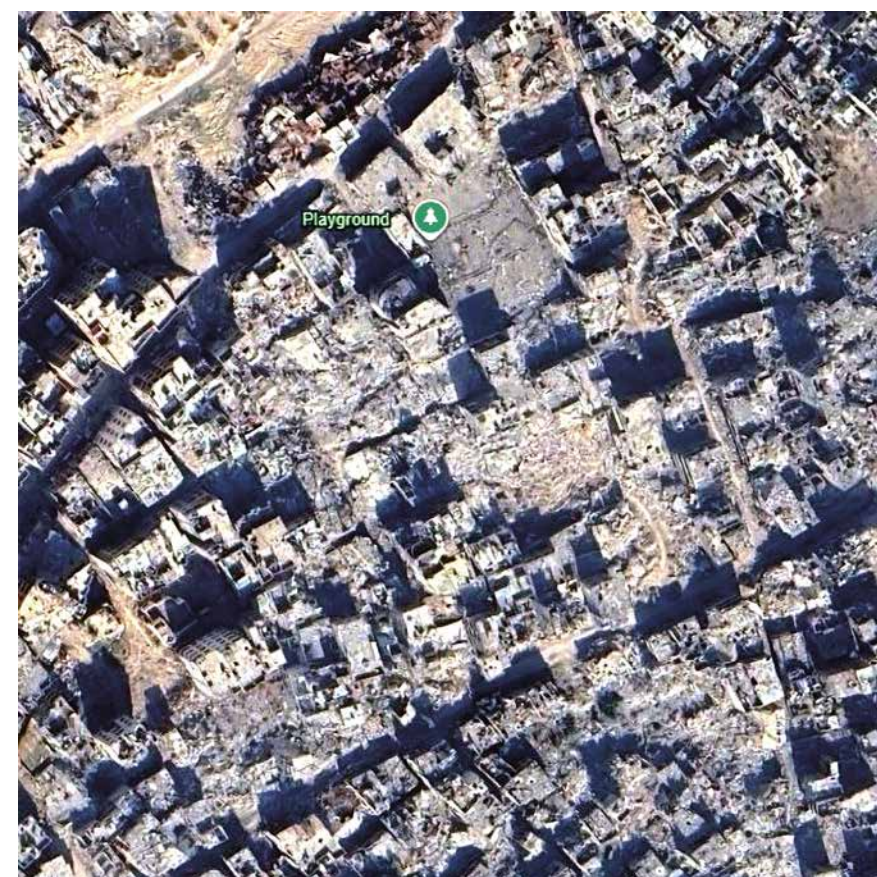
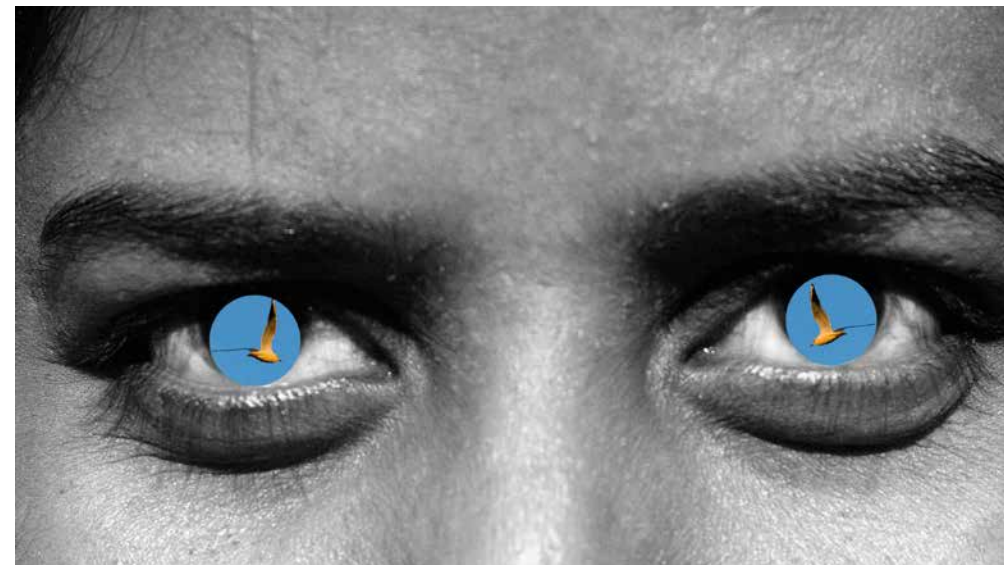
In parallel, we considered which poems to include and their placement in the publication. To us, the role of text was a crucial conversation to be had. Alongside the poems, text is often embedded in the images, such as messages found on placards; we also took our time to hone our endnotes, conscious of not wanting to proselytise.

all images:
Arun Misra &
Imogen Bloor



Both the process and our understanding were enriched by conversations with others and shared critical feedback with one another. The initial design of the book was 80-pages long and we quickly realised that it was too long. It was challenging for us to lose some images, but we agreed to 'shed our egos' and personal attachment to some of the work for the sake of overall coherence. Acknowledging this was key to the open, mutually supportive collaborative process that we went through; we found the journey to be constructive and formative for all of us. The project became a way of exploring our experience of bearing witness from a distance. For us, it became a call for accountability, holding hope for justice and standing in solidarity with Palestinians.

'what we see' is a self-funded, not-for-profit publication available for purchase from The Photographers' Gallery bookshop. All proceeds will be donated to humanitarian relief organisations, Medical Aid for Palestinians, The Sameer Project and Al-Jawad Educational Camp.



all images:
Arun Misra &
Imogen Bloor

Five Rainy Days in February LIGHT:DARK LIP 37th Annual Exhibition

by Anusha Sugunasabesan

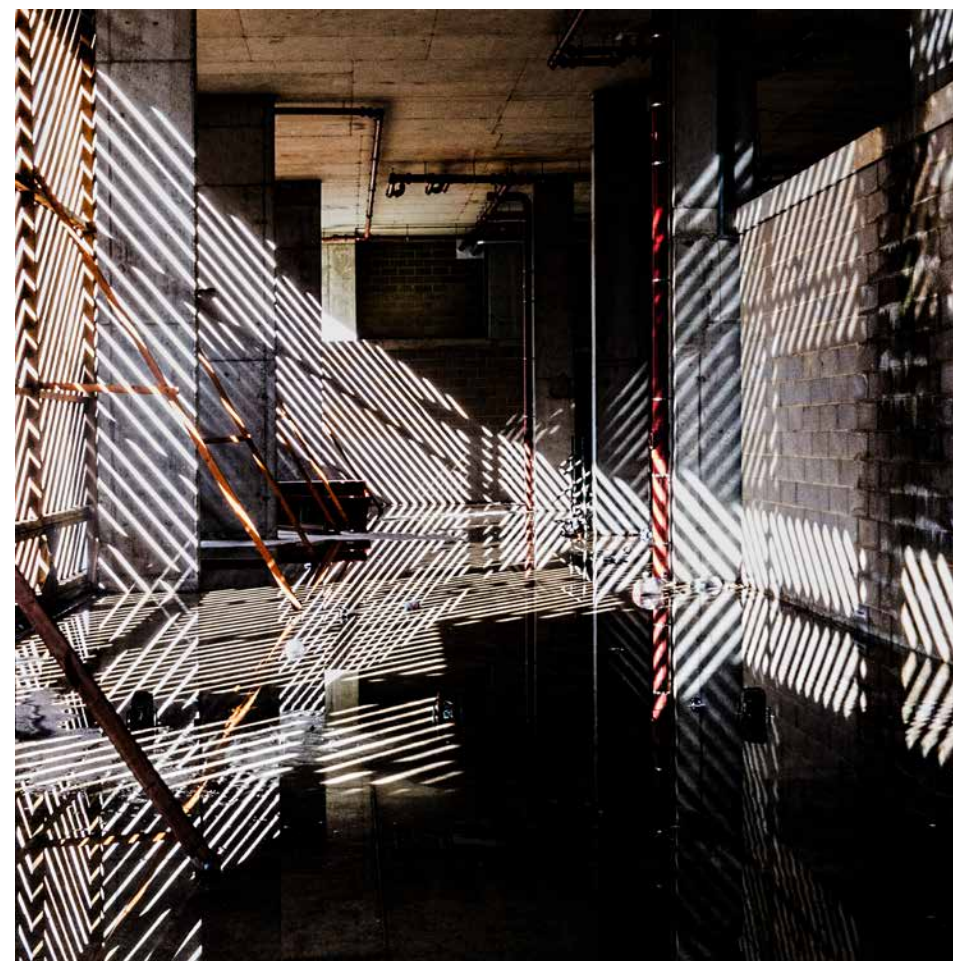
Think of 66 wandering lines from disparate directions. Collectively, they share hundreds of years; meandering, looping, circling in different areas, honing their skill, finding interest in this technique, expressing themselves like that.

Then, for five dark rainy days in February of 2026, the lines converge and 80 images from 66 photographers hang side by side, brightly lit on the white walls of a gallery in Shoreditch.

I will never be able to fully capture the intentions of 66 photographers' response to a theme that brought their work to sit together during this brief moment. But I can attempt to speak on the conversations their pieces had with one another and the fragments of reflections I heard from their creators and viewers when I stood within those gallery walls during my visits.



left: Jane Ross
right: Fred Barrington



To shape the experience, exhibition designer Jonathan Taylor wove us a story through sequencing the work. Moments in that story captured fragments of isosceles splices of light, rugged landscapes of horizontal greys, lonely chairs, tender hands, and bolts of light in the midst of darkness.

Some play down their intentions. I smile as I read Fred Barrington's excerpt in the exhibition catalogue: 'I take what I see and that's about as deep as I go!' His image captures a glaring sun flooding through the horizontal bars of a gated warehouse space. What a moment to capture: compelling lines of light illuminate forgotten spaces on the peripheries. Virtue.

I think about the darkness in the moment we live in; images like Jane Ross's *Midday at Arles* remind us of our fleeting sun as we act in haste to capture it. All is not always dark. Hope.

We are reminded by Sabrina Merolla that elsewhere, others live in darkness through her photograph entitled *From the River...*, captured on a sunny day along the Lee River.

Between light and dark, in shadows, we pause. In *A Moment from Notting Hill Carnival*, too bright to go unnoticed, Prodeepta Das captures a woman waiting,



clockwise from left:
Prodeepta Das
Pia Jaime
Steve Jones
Sabrina Merolla



adorned in the colours of the Jamaican flag from head to toe. The dark provides time for pause in the light of the carnival.

With pause comes play, and with these opposing elements of light and dark I saw play at work. Whether through techniques that illuminate – see *City People* by Steve Jones – or sitting with time to capture the unseen, like in *The Crypt Series* by Pia Jaime, the exhibitors shared processes and techniques that engendered new meanings.

When I think about the many wandering lines converging at this exhibition, I see an intertwining of intention. From innumerable perspectives, the LIP collective took time to pause, to play, to experiment. This exhibition showed perseverance despite the noise and the uncertainty of the times.

The light in the dark.

LIGHT:DARK 37th Annual LIP Exhibition was exhibited at Espacio Gallery 5th-10th Feb 2026



Daisy Groves
BA (Hons)
Photography and
Print, Boomsatsuma,
Winner - Portrait

FLIP Student Competition 2026

by **Kasia Kowalska**

FLIP competition, in its inaugural year, was open to students of photography and visual arts subjects at Further Education level or higher studying in the UK. We invited students to send in portrait, landscape and still life photographs.

Inspired by London Independent Photography's ethos of creating opportunities for others to emerge as artists and photographers, we launched a new platform to showcase the talent of those who may be at the beginning of their creative journeys. We were also keen to raise awareness about the crucial role played by photographic communities such as LIP, in supporting photographers and helping them sustain their art practices.

The response was much greater than we had anticipated, so much so that we decided to extend the competition deadline by two weeks, and by midnight on 15th February 2026 we received nearly 340 entries.

We would like to thank all the students who submitted their work from across the UK. The entries received were as varied as one could imagine, from analogue to digital, from alternative process to expanded photography, but above all, we were stunned and delighted to see such creativity at play, and a deep love for the medium of photography. The competition was judged by six artists and photographers including Jo Stapleton, Sabes Sugunasabesan and FLIP editorial team Astrid Zweynert, Jonathan Taylor and Kasia Kowalska, and our guest judge Ian Phillips-McLaren.

'It was a pleasure to have the opportunity to view and consider all of the competition entries,' said the Hertfordshire-based alternative process film and darkroom photographer Jo Stapleton, 'I was particularly impressed by the range of photographic approaches and techniques behind the images. The standard of entries was excellent.'

All the judges commented on the high quality of images and how hard it was to make selections. Our guest judge, the artist and educator Ian Phillips-McLaren, said the photographs that stood out for him were those with 'a clear sense of intention behind them', adding that 'they weren't necessarily the most complicated images, but they felt considered, as though the photographer understood *why* they were making the picture, not just *how* to make it.'

Congratulations to all the winners and runners up, whose winning images are published in this issue of **FLIP**, as well as to the 62 shortlisted students whose work is displayed in the online **FLIP** Gallery on London Independent Photography website.

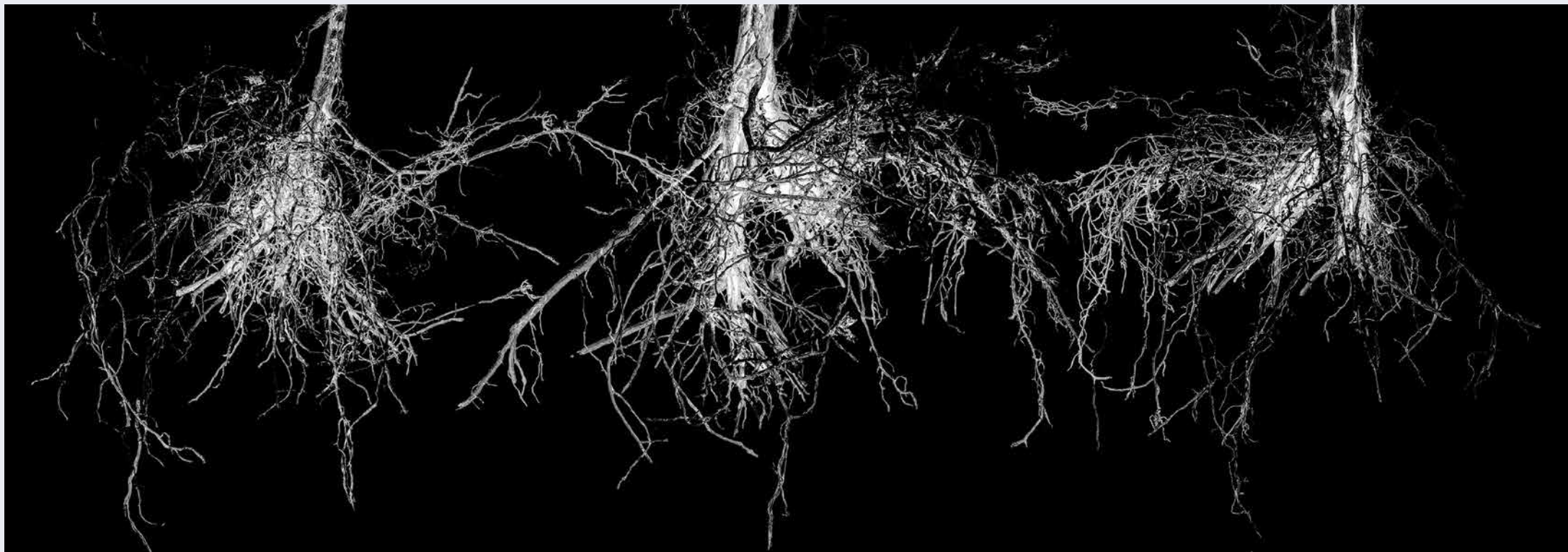


left:
Oliver Evans
 BA (Hons) Photography,
 Falmouth University
 Runner Up – Portrait

right:
Ellie-May Boreham
 BA (Hons) Photography,
 Anglia Ruskin University
 Runner Up – Portrait

below:
Liv Harris
 BA (Hons) Photography,
 Kingston University
 Winner – Landscape





above:
Gayle Hallowell
 MA Photography (Online),
 Falmouth University
**Winner - Still Life
 & Overall Winner**

left:
Gareth Williams
 BA (Hons) Photography,
 Hereford College of Arts
Runner Up – Landscape

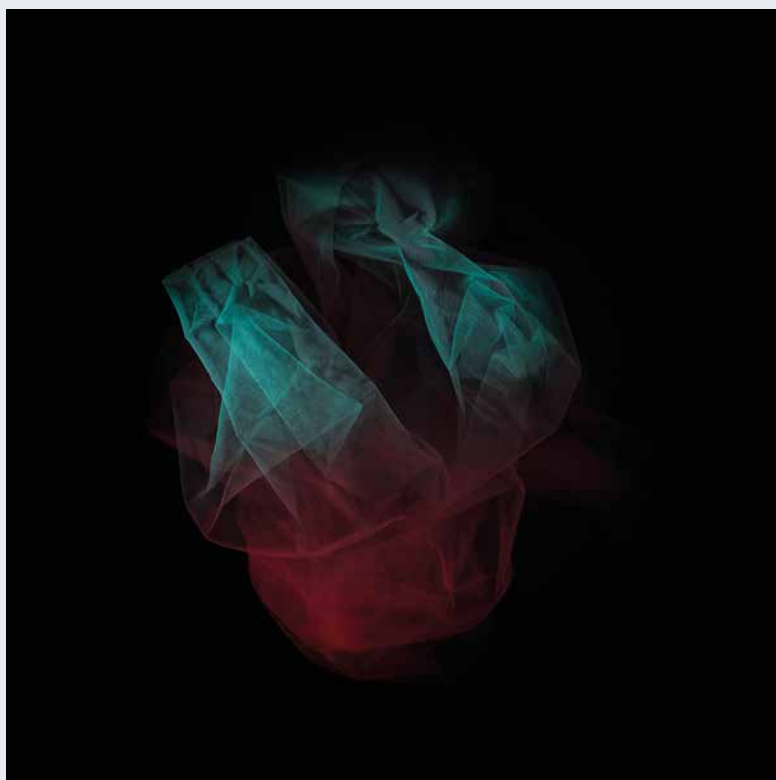
right:
James Shaddick
 BA (Hons) Photography,
 London Metropolitan University
Runner Up – Landscape





above:
Joshua Thomas
BA (Hons) Photography,
Birmingham City University
Runner Up – Still Life

left:
Charlie Ribeiro
BA (Hons) Photography,
Falmouth University
Runner Up – Still Life



Dialogue with Photography by Paul Hill and Thomas Cooper

review by **Eve Milner**

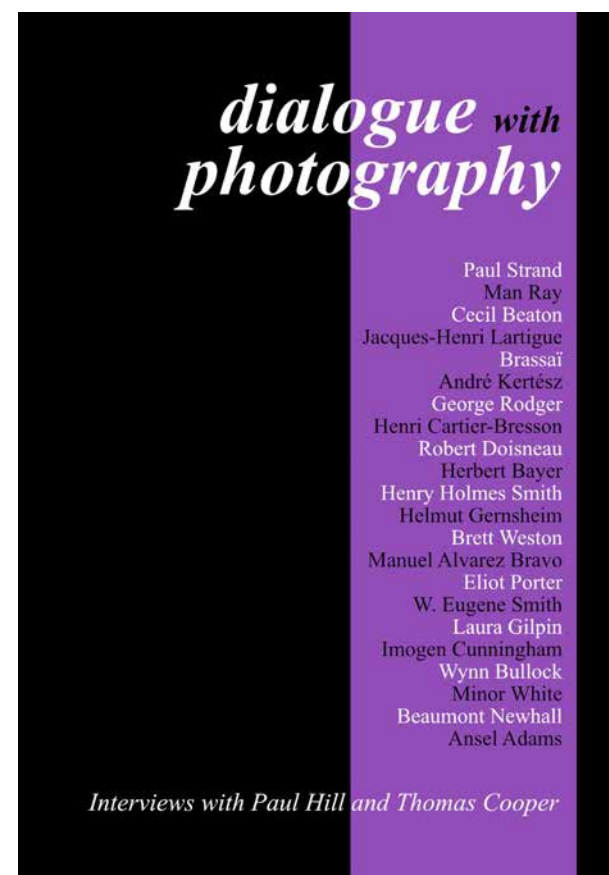
I came to *Dialogue with Photography* as a journeyman photographer with little formal training and absolutely no academic study of the history of photography. Twenty two photographers and photography historians are interviewed in this compilation – I had only heard of six of them.

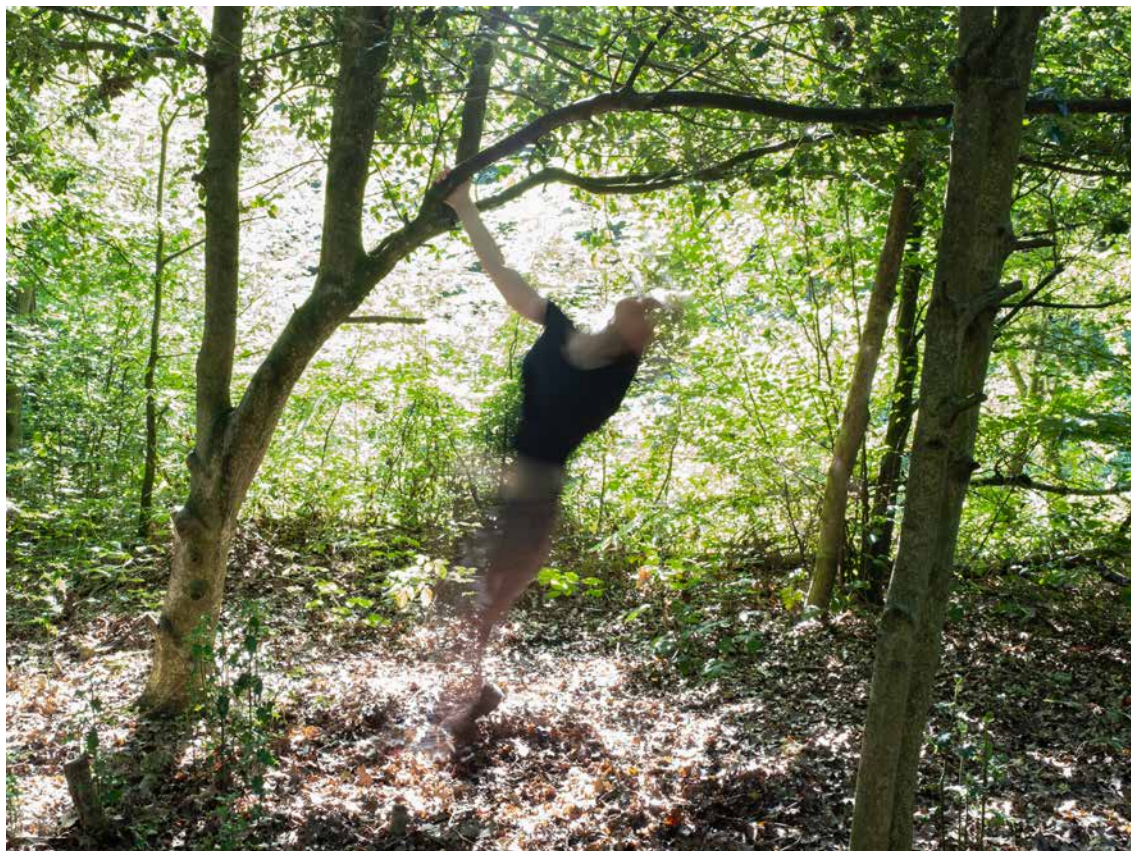
The interviews, which took place between 1974 and 1979 were originally published in the Swiss photography magazine *Camera*, and the first book edition came out in 1979. The interviews were conducted by Professor Paul Hill and Professor Thomas Joshua Cooper,

at that time both youthful lecturers on the then ground-breaking photography course at Trent Polytechnic, now Nottingham Trent University, Hill aged 35 and Cooper aged 30. The latest edition was published in 2025, and I recently had the opportunity to chat with Paul about my impressions of the book and his own thoughts about, as he puts it, 'grabbing this particular tiger by the tail'.

One online review I came across simply said 'Some interviews are very short, others very long. Some are very interesting, others a bit boring,' which I found to be true. I also found it to be visually arid for a book about photography and photographers, with sparse headshots of few of the subjects. Paul explains that the lack of images was down to cost and the interviews 'had a skeleton format because we wanted to cover the key world events or movements which had occurred during the interviewees' lifetimes: the two World Wars, McCarthyism, the Great Depression, the civil rights movement, Surrealism, Bauhaus, the formation of Magnum, and so on.'

Considering the advanced age of many of the interviewees – several passed away within two years of the interviews – I ask Paul if he and Tom Cooper were





left: Barbara Luckhurst
right: Kathryn Alkins



conscious of the valedictory nature of the interviews. 'Certainly we knew we had to get to them before they died, as they hadn't really been interviewed properly before,' he reflects, 'and no one had done a compilation of interviews like this before. Many said it couldn't be done, but I'm a firm believer in rolling your sleeves up and doing the thing.'

Aware of its historical importance – the book has been continuously in print since 1970s – he says that 'often, once the work has been done, it becomes what you hoped for; it takes on its own momentum and this became the success it remains.' Notwithstanding, he is keen to point out that 'There are errors and omissions, clearly there was a lack of women. We weren't aware of it at the time - that's a reflection of the time itself!'

These interviews are now mostly half a century old, which is a long time in the arc of a relatively young art form, and I wondered how relevant the content was to my own practice and ethos today. Several of the photographers were asked how photography should be taught and it was reassuring to learn that no one really felt it could be, an opinion echoed by Paul, 'You cannot teach people photography. You can *learn* by watching. I learnt a lot from watching, and one of the things I learnt was that some people *take* photos and some *make* them, and I'm drawn to those who make.'

I observe that the interviews were made by two academics, albeit photographers themselves, and published in quite a niche publication, so it is understandable why the questions and much of the

dialogue in the book use language and concepts created by the very academia which had made the art of photography into a subject to be taught.

'The academisation of photography was necessary to get photography the status – it's spawned so many things from film to computer chips, and there was a feeling of injustice that it wasn't regarded as highly as it should have been,' says Paul. He further adds that 'as a photographer, I welcomed the formalisation of photography into a discipline because that gave legitimacy to what we were doing and enabled us to educate, and to bring more people into the fold.'

On a personal note, I felt reassured to find words of encouragement from the interviewed photographers. Firstly, they encouraged you to work where you are. Robert Doisneau, reflecting on the inspiration he himself found in other photographers, said that Brassai's pictures 'showed me that my need to be filled with wonder could find stimulation in the photographing

of everyday life.' Secondly, they emphasized the importance of play in the creative process, like Imogen Cunningham who said that 'a lot of my work was done without any motivation other than just what I call having a good time and fooling around.' Lastly, their encouragement to make pictures which are personally meaningful rather than pleasing anyone else, summed up by André Kertész saying, 'I began shooting what I saw and what I liked and that is what I am still doing today.'

I wonder if Paul were to re-launch the project today, who would make his top ten interviewees, but he is adamant that he would not do a sequel to the book considering it 'an invidious exercise'. 'I think you have to look at the whole arc of someone's life, and how that life sits within the very short history of photography,' he observes, 'but Diane Arbus – without a shadow of a doubt – should be on that list.'

'Dialogue with Photography' by Paul Hill and Thomas Cooper (2025) is available for purchase from online outlets

LOVE AND HOPE: Hertford Photo Festival

by Paul Morris

This festival originates from a simple but expansive idea that love and hope are not abstract ideals, but practices. They are ways of paying attention, of choosing care over indifference, and of imagining a future shaped by connection rather than division.

The project itself emerged through friendship. Conceived by the Reverend Simon Cutmore, the vicar at All Saints' Church in Hertford, and me, it grew from a shared desire to create something accessible that could genuinely bring the community together. Photography, which shapes my own way of seeing and creating, felt like the most universal language and art form. With its capacity to slow us down and focus our gaze, it became a powerful instrument for the project.

Hope appears in the festival's commitment to inclusion and emergence. The programme brings together photographers of all ages, backgrounds, and levels of experience, from established practitioners and to, perhaps, those exhibiting for the first time. By removing hierarchy, the festival aims to create conditions where confidence can grow and new voices can be heard. As organisers, both Simon and I felt that to make space for possibility is, in itself, an act of hope.

Planned across four venues in Hertford, the festival site is intentionally dispersed. Photography will be displayed throughout the town, including Courtyard Arts Centre, All Saints' Church, the creative arts and culture venue BEAM, and Hertford Tourist Information Centre. By stepping beyond a single gallery, the festival positions culture as something shared and accessible, part of everyday life rather than set apart from it.

The festival's central strand is its engagement with local schools, working with young people using Polaroid cameras. Instant photography introduces a material relationship to image-making, something that is increasingly rare in the digital age. Each photograph is seen as singular and unrepeatable, asking for intention, patience, and trust. In the hands of young people, these small images become hopeful gestures - evidence that attention matters, that choices have weight, and that creativity can be shared.



The festival imagines photography as a social practice rather than a solitary one. It seeks to create spaces where people gather, talk, and recognise themselves and each other. Love emerges through care for place and community; hope through the belief that shared creative experiences can still foster generosity, curiosity, and belonging.

LOVE AND HOPE Hertford Photo Festival is supported by Courtyard Arts Centre, All Saints' Church, BEAM and Go Hertford, and runs between 5th and 30th May 2026. Visit www.courtyardarts.org.uk to take part, submissions by 2nd May 2026.

Contributors

Kathryn Alkins enjoys exploring with her photography and aims to be expressive, capturing the feel of the moment by combining several images including ICM. Having lived in London for 40 years, Kathryn has now returned to North Wales.

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.
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Chris Bellinger is based in West London and Cheltenham. The capital provides opportunities for street photography and the Cotswolds its scenery. Chris is drawn to various styles and techniques including macro, abstract and monochrome.
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Imogen Bloor opportunistically gathers images of the often-overlooked everyday details of our surroundings. These encompass the interfaces between the urban and nature, incidental interventions and boundaries. Whether through abstraction or documentation, her images may reflect or be influenced by emotional, political, or environmental concerns.

Elizabeth Brown is a north London based artist who experiments with photography, stretching its boundaries into printmaking and other creative disciplines to suit the context in which she is working.
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Helen Burn is a London-based GP and photographer who spends as much time as possible by the coast. She draws her inspiration largely from the natural world.



Angela Chalmers is based in North Yorkshire. Working with cyanotype, textiles and photography, her practice explores women's histories, memory, and place, creating sculptural garments and botanical blueprints inspired by Victorian narratives.
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Bunshri Chandaria FRPS is an interdisciplinary British artist of Kenyan-Indian heritage. Her work explores loss, love, resilience, memory, and lived experience. Her project *Lalita* is a deeply personal project re-examining her mother's life through archives, photography and reflection.
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Derek Cottrell became interested in photography in his late teens. His interest then somewhat waned and for forty-odd years photography was just a means to record high days and holidays. In the last ten years, he has reconnected with photography. He is drawn to images that evoke a feeling.

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*.
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Nell Darby is a historian and photographer. She has a particular interest in exploring issues surrounding family and domesticity, which includes photographing lost or discarded items and assembling these into pictures of ordinary life.
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Juliet Ferguson is a London-based journalist and photographer. She has a PgCert in Photography from Central Saint Martin's. Her days are shared between the journalism co-operative Investigate Europe, where she works as a reporter, and the Centre for Investigative Journalism.

Steve Ferrier is a London-based documentary photographer. His work examines the British landscape through geography, vernacular architecture and social housing with a bias towards the suburban. His work has been exhibited across the UK including the Turner Contemporary in Margate.



Camille Gajria, compelled by the play of light, visual metaphors, and the open secrets of urban life, invites viewers to enjoy the gifts of the everyday.

Paul Hill was a newspaper reporter and climbing instructor before becoming a photographer in the 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* have become essential readings. He received an MBE for services to photography in 1994.
www.hillonphotography.co.uk

Gordana Johnson is an accomplished amateur photographer whose interest in photography began in her teenage years. Photography is an intuitive and creative expression of her inner world as triggered by the outside world. She does not favour any genre.

Barbara Luckhurst is interested in local people and the local environment, particularly the interactions between them and how to represent that visually.



Frankie McAllister is a London-based Irish photographer whose practice sits on the crossover of representational and abstract photography, blurring the lines between the two. She has a particular preoccupation with altered landscapes bearing the visible influences of human activity.

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 FIKA book and zine collective.
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Eve Milner's work has been exhibited in London, Glasgow, Barcelona and Croatia. Crossing genres, and sometimes mixing media, her hope is always that her images will spark a conversation.
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Chris Moxey lived in London for many years before returning to the Sussex coast where she was born. Her focus has been largely on re-acquainting herself with old haunts and seeking out whimsy in the landscape.
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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.

Kyun Ngui is a London-based photographer originally from Malaysia. Working primarily in analogue black and white, his work explores atmosphere and ambiguity through slow observation and the photobook form. His first book, *A Nervous Symmetry*, was published by Nearest Truth Editions in 2025.
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Jane Ross is a photographer, editor and trainee London heritage tour guide. She holds an MA in Photojournalism and Documentary Photography from London College of Communications (UAL). Her photography practice focuses on long-form documentary projects that explore family history and the memories held by place.

Chloë Sastry is a London-based photographer. She is particularly interested in how photography allows us to express our feelings and, in turn, relate more authentically to others. Her current projects explore themes of family origin, loss and memorialisation.
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Anusha Sugunasabesan is a London-based Design Researcher whose practice spans art, writing and photography. Her creative work explores duality, identity and belonging. Alongside this, she writes personal essays and musings -reflecting on exhibitions, found objects and the textures of everyday life.
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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.
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Paul Wells is a self-taught photographer drawn to various styles and interests including abstract, macro, monochrome and, more recently, street work.
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Community
for the
visually curious



THE LAST LOOK



Steve Ferrier

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 SPRING ISSUE

Issue 63 Spring 2026

Front cover image: Chloë Sastry
Back cover image: Nell Darby

Submissions:
The theme for the next edition is: QUEER
Deadline: 5th June 2026
Submissions are welcome online:
[www.londonphotography.org.uk/
upcoming/flip-magazine-submission/](http://www.londonphotography.org.uk/upcoming/flip-magazine-submission/)

Email:
editors@londonphotography.org.uk

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