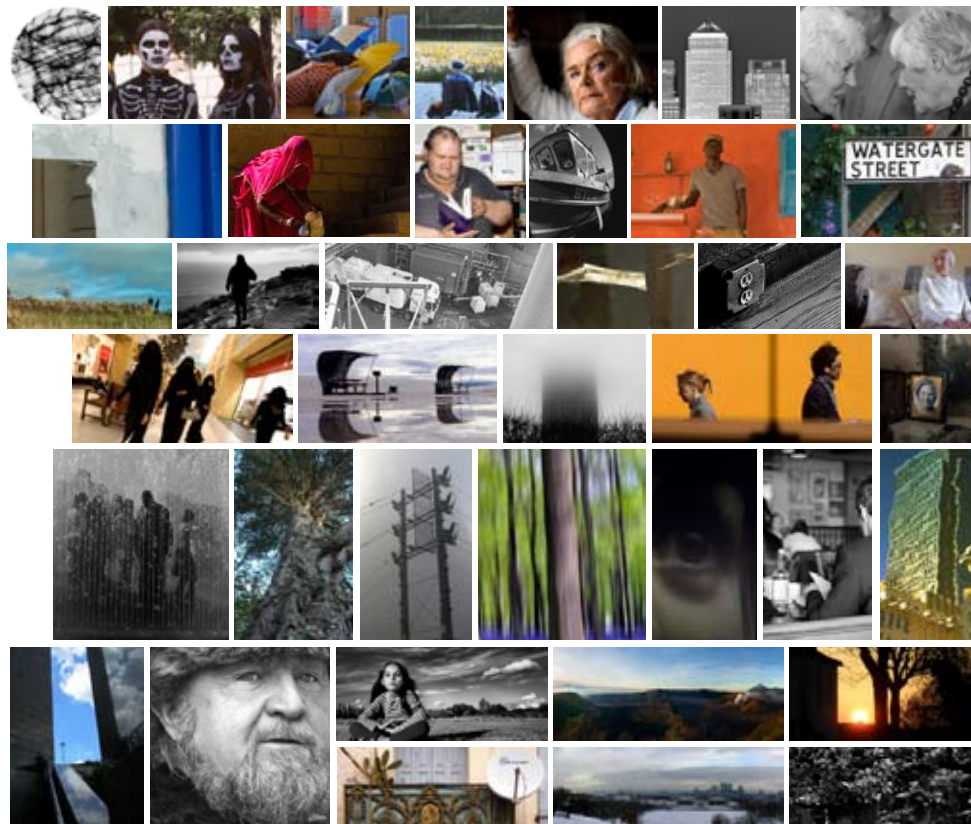


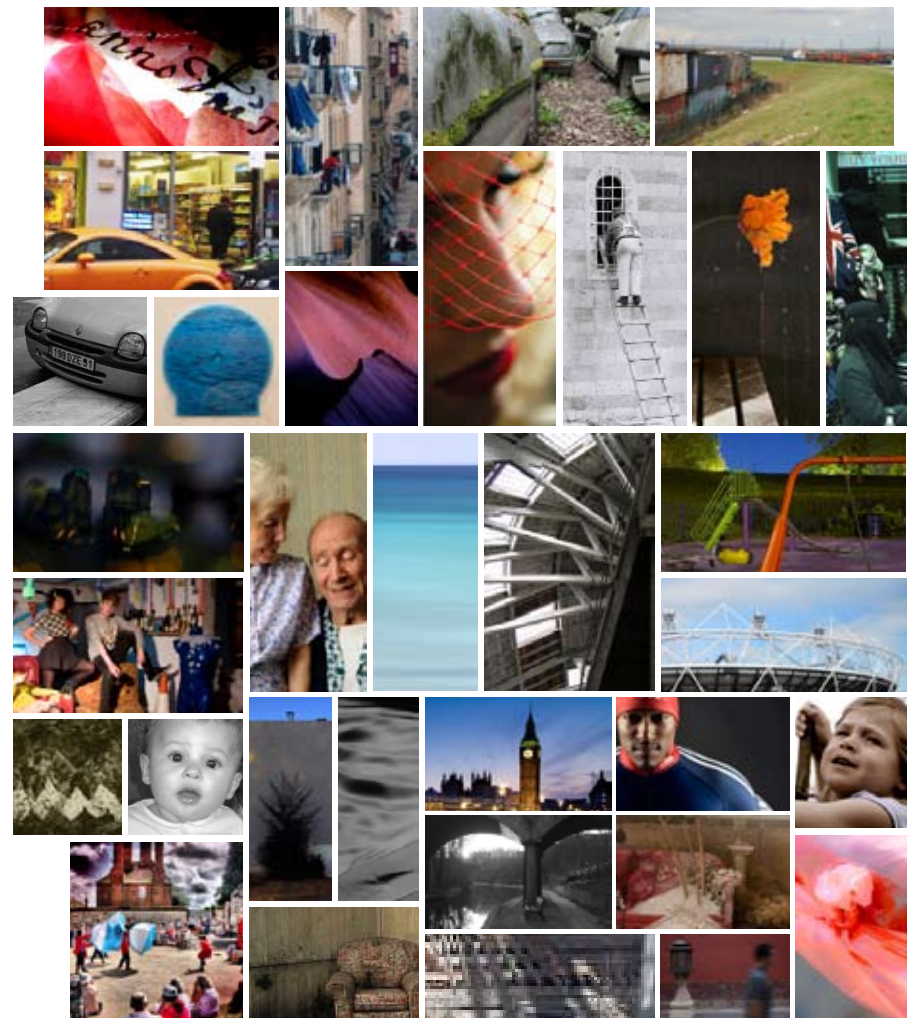
**VIEWFINDER
PHOTOGRAPHY
GALLERY**



Viewfinder Photography Gallery
46 Greenwich Church Street,
Greenwich, London SE10 9BL

www.viewfinder.org.uk

THIRD GREENWICH
ANNUALE



£1

Barry White

Without my camera at the ready, I am probably more prone to solitude as I go from A to B, letting the world go by. With my camera at the ready, I am very much aware of what is going on around me as my interest grows in my endeavours to capture images of memories that I will be able to recall much easier in the future when that 'blink' of the shutter will open up an eternity of thoughts.



John Whitfield

Flow and John Robins are both 92 and have been married for 55 years.

For the last 45 years they have been living in a flat off Kennington Park Rd. Flow lived in London during the Blitz and John served in the BEF and was evacuated from Dunkirk twice.

He finished the war in Belgium in 1945. He came through without a scratch.



VIEWFINDER
PHOTOGRAPHY
GALLERY

Greenwich Peninsula

A place where you can

Exhibition sponsored by:
Greenwich Peninsula
Regeneration Limited is
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Greenwich Peninsula is
a new community being
created for London over the
next 15 years. It will provide
everything to live life to the
full; well-designed homes
on landscaped streets and
elegant squares.
New offices, schools and a
university sector college,
stylish shops, bars and
restaurants and world-class
entertainment at The O2. The
Peninsula has acres of
green space and enjoys a
spectacular riverside
location.

www.greenwichpeninsula.co.uk

Photographs by:

Neville Austin
Dan Bachmann
Quentin Ball
Astrid Barndal
Nicky Boyd
Lesley Brew
Stephen Brockerton
Corin Ashleigh Brown
Anita Chandra
Lisa Chillingworth
Alicia Clarke
Nicholas Cobb
Peter Coles
Anne Crabbe
Melany Darke
Brian Daubney
Jenny Dawes
Nicola Denley
Tom Dingley
Siobhán Doran
Linda Duffy
Orde Levett
Keith Ellis
Susan Folkes
Caroline Fraser
Anne-Marie Glasheen
Yuri Gupta
Tony Hale
Laura Harding
Claire Haslam
Chris Hudson
Judith Jones
Martin Jordan
Carol Kenna
Bardia Khorshidian
Dee King
Marysia Lachowicz
Caroline Lamburd
Ellie Laycock
Frederique Lecoq
John Levett
Stefan Lubomirski de Vaux
Peter Luck
Rashida Mangera
Dave Mason
Jon May
Alex McIlhiney
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Richard Molyneux
Katrin Nodop
Catherine O'Shea
Tony Othen
Alan Phinbow

Kamal Prashar
Alex Rankin
Jennifer Roberts
Michael Rodgers
Nigel Rumsey
Paula Salischiker
Surinder Singh
Timothy Soar
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editor.

Graeme Webb

Graeme Webb works in post-production. He creates 2D narrative images from intricately modeled 3D dioramas and installations. He has exhibited at the Barbican, Swiss Cottage Library, The Cottons Center and the Holborn Studios in Islington. His work is also held in private collections.

Influences: Steven and Timothy Quay, Jiri Barta, Giuseppe Arcimboldo, Joel-Peter Witkin, J G Ballard and Mervyn Peake.



Kate Wentworth

MERYL AND BETTINA

This picture of two old friends was taken at Bettina's 90th birthday party. Meryl (on the left) had travelled some distance to attend this important occasion. Who knows when they might be able to meet again?

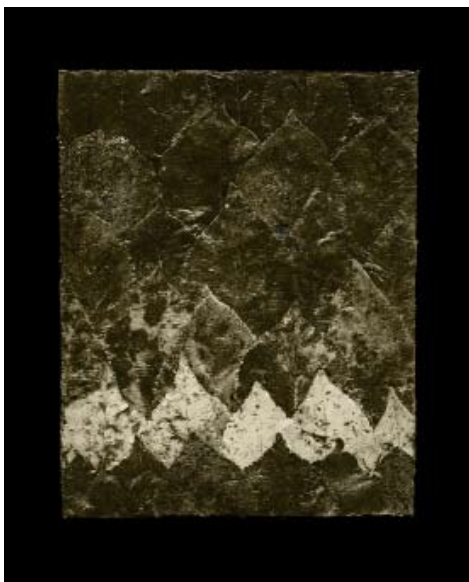


.....

Duncan Unsworth

www.duncanunsworth.com

40



.....

Joanne Wallace

joanne.email@btinternet.com

The Forbidden City in Beijing has an intriguing 600 year history, even the walls seem to seep their blood-red paint. After centuries of emperors, eunuchs and concubines, ordinary people now hurry through the same alleyways with their own stories and secrets that we will never know.



.....

Introduction by

John Levett

The Greenwich Group of London Independent Photography returns again to Viewfinder Photography Gallery this August to showcase its exuberant collection of photographic talent and enthusiasm.

Greenwich has always looked outward and beyond the estuary and so do its photographers. The work created by the group reflects that outreach: the impact of tourism in Macedonia, the subtle shifts of landscape and ecology of a Texan desert, longshore drift in New Zealand, left-luggage in a Spanish airport, an Albanian corner shop, sheep birthing in the Hebrides.

The photographers encompass the widest constituency: those from round the corner and those from the edge of the capital; those who have lived in Greenwich all their lives and those just discovering it; folks who live on the hill to those who travel to the meetings from Dorset.

The Greenwich Satellite Group is rooted within the local community and many within the group are intimately involved in documenting the extensive evolution and regeneration of the peninsula alongside the perennial historic centre of the Borough.

From its gathering of eleven photographers in May 2007 to a membership of over 150, Greenwich LIP Group reflects the diversity of Borough, Capital and Continent.

Curator Louise Forrester comments: "This annual exhibition never fails to delight - the open nature of the show means there's bound to be a photograph to appeal to each and every visitor!"

Greenwich Peninsula is, for the second year running, generously sponsoring this exciting exhibition. Lynda Catt, Head of Marketing for Greenwich Peninsula comments: "We are keen to once again support this exhibition and see the creative work of talented photographers shared with the community as they capture a moment in time."

Greenwich Hospital, which is hosting the exhibition, comments: "We are delighted to host the Third Greenwich Annuale at 46 Greenwich Church Street. This will be a fantastic attraction within the town centre that visitors can pop into whilst browsing the shops and market stalls in Greenwich. Greenwich Hospital is always keen to support new talent in a variety of creative fields and we are pleased to support the Viewfinder in exhibiting emerging photographers. We wish the exhibition every success."

5

Nigel Tradewell

<http://www.flickr.com/photos/nigeltradewell/>
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INDIA STREET

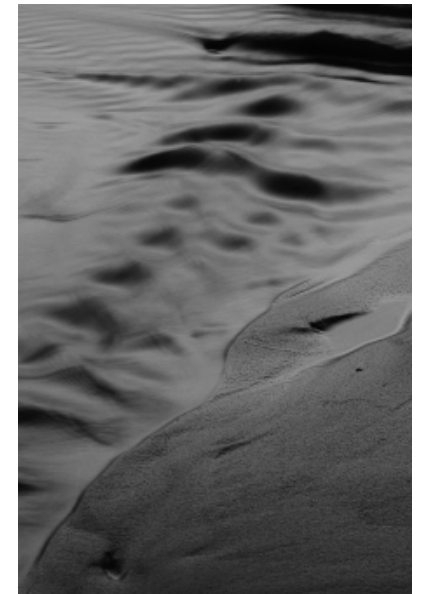
As anyone who has been there knows, from the moment you step off the plane India gets in your face and up your nose and under your skin. The colour and the clamour and the smell of the place, the camel crap and the incense leave a lasting impression but eventually the wonderful faces merge and fade. This series was an attempt to capture some of those faces.



David Thorpe

RIPPLES AND THE TIDE

I've tried to capture the ripples as a stream spreads out to meet the sea at low tide. Twice a day these patterns form, but each time they are different.



.....

Krystina Stimakovits

www.stima-images.com

WITHOUT FRAME

Space dividers such as glass have come to act like magnets to my eyes. The layers found on its surfaces make it a unique source of imagery, one which seems emblematic of the complexities of contemporary life itself

By honing in on windows of empty shops or businesses my intention is not to document, but rather to explore the expressive potential in 'the body language of spaces and materials'.



.....

Anita Strasser

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anitastrasser@gmail.com

'Montenegro in March' is a series about this small ex-Yugoslavia country preparing itself for the tourist season. Snow-capped barren mountains, empty beaches, quiet towns, people quietly working away seemingly dreading the time when their villages turn into tourist havens again.

They point out the building sites that will turn into concrete 5-star hotels for the very rich, which have been dropped into rural communities and create a stark visual contrast between luxury and simple village



life. This photo series aims to depict this contrast, and how I encountered people preparing for the season.

.....

Neville Austin

The same image seen in different contexts can create different 'meanings'.

My key image was originally made in pursuit of a continuing project about work; exploring the who, what, how, where and why. But it is also simply a portrait; a portrait of a man deep in thought, attentive in pursuit of some personal goal, focussed. That is what the series emphasises. People portrayed when focussed on some wholly engaging personal activity that is significant for and about them.



.....

Dan Bachmann

photo@danbachmann.com

Travel has been a passion of mine, and it was this passion that brought me to London ten years ago. By keeping the mental approach that I am visiting a new place, even if it is just around the corner from where I live, I am led to uncover details that I would normally overlook. There is a history and there are stories to be told about every place -- some factual, some fictional.

These photographs come from a few short trips in England during the past few months.



.....

Quentin Ball

8 Is this another sign of 'climate change' – a flood in the desert?

While on a visit to New Mexico in September 2009 a storm passed over White Sands National Monument. Luckily I was in the area and was able to visit in the mid afternoon.

There is an area of the park that is designated for 'picnics' and parking, with shelters, or 'ramadas' for shade. After the storm, the ramadas seemed to be floating like ghostly ships.

Here we have three sailing ships in their white-sand ocean, passing in an eternity.



.....

Astrid Bärndal

Water is the source of all life.

An element of my artwork always reflects on water, in one way or the other. London lies in a part of the world where we do not have to worry too much about the way we use and treat water... yet; but we all live on one earth, and what we do here has an impact on the rest of the world.

During the last four years I have documented water in London, a selection of nine water surfaces are shown in this work.

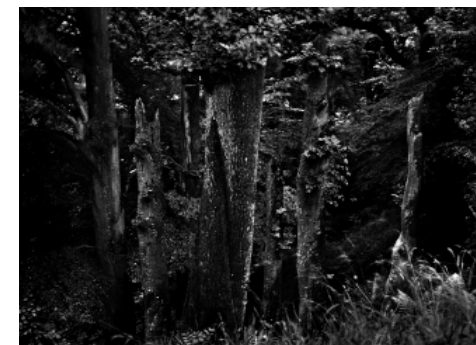


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Timothy Soar

The serpent of human ingenuity gave us Darwin. With *On the Origin Of Species* we gained reason but lost creation. Where once we had the miracle of beauty we now endure the evolutionary imperative of selective cognitive psychology. We live in a perfect shadow, the umbra cast by a greater something that we can sense but can no longer describe. A dimension we yearn to celebrate but are unable to touch using the conceits of concept and context, mannerism and metaphor.

I make this work for my Father and my Mother, for without their act of creation I would be unable to see.



.....

Steven Stewart

defoedanielinfidel@hotmail.co.uk

MESSIAH RISING

Having returned to photography after a twelve year break, due to a loss of interest, I have found that I have not lost the knack of creating interesting images, going upon the response received by LIP members and others.

Being at first wary of the all-too-easy convenience of digital, this wore off when I discovered my own sense of correct spontaneity has



not been lost either, as these images attest to. I believe they speak for themselves otherwise and so need no further

commentary as this, I am sure, will only result in banal twaddle which is what I wished to avoid.

.....

Paula Salischiker

I was born in Canada in 1983 and grew up in Argentina. After studying photography in Toronto and Madrid, I moved to London where I currently work and live.

My main area of interest is the development of a personal body of work based on the connection between photography, memory and death.



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Surinder Singh



.....

Nicky Boyd

info@nickyboyd.co.uk

Waiting for the parade to start.
Day of the Dead, Mexico City.



.....

Lesley Brew

This photographic project will take place on a council housing estate built just after the war in Kettering, Northamptonshire. The project's purpose is to create a social document that captures a unique piece of British social history.

Many residents moved in more than 50 years ago when there was a severe shortage of housing. Many live like they did then, relatively untouched by globalisation or the technological revolution. It is as if the 1950s set an unbeatable and comfortable pattern for a way of life.

I was born and raised on the estate. Whenever I return, the stark contrasts of life then and now remind me of the urgent need to preserve this microcosm of working people's lives before many residents, now in their 80s, and their way of life disappear.



Stephen Brockerton

TRAIL OF POWER - Crucified by
consumption

10 A photographic investigation of power production, supply and storage, and tracing the network of its delivery through our urban and rural landscape. From the coal-fired and nuclear power stations located in remote areas of outstanding beauty, to incinerators, cooling towers, the network of pylons, substations and gas container sites that connect to the consumer. It is an investigation of the marks this network leaves and the impact it has on rural scenery, the urban skyline, city planning and the surrounding environment.

The eerie majesty of these flawed relics of the industrial age is contrasted against the need for a greener, more sustainable and environmentally sound approach to energy.



Corin Ashleigh Brown

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corinashleigh@yahoo.co.uk

Portraiture has always intrigued me. I think, like most people, I love people watching. Creating memorable photographs has always been my goal no matter what the subject, but there is something really special about photographing people.

The ability of photography to capture reality along with the juxtaposition of the way the sitter would like to be perceived, and how they are actually read by the viewer, creates a tension that I particularly enjoy exploring and even manipulating. The group portrait I have chosen for this exhibition reflects some of these ideas. The sitters perform for the camera, this then informs how we judge them, and the sense of drama is heightened by the lighting.



Michael Rodgers

www.lostlights.org

**SKETCHES FOR URBAN
IMAGINATION SERIES**

While the urban environment presents a vast amount of subject matter, that same level of detail can often obscure subjects, making it difficult to pick them out in a satisfactory manner. Beyond the practicalities of capturing the subject, I realised that perhaps the camera could not wholly convey what I saw in a scene because the scene was partly in my imagination. I started thinking about how I might apply materials to the photograph, to edit and augment the scene as a means of both removing unwanted detail and adding my own creative perception.



Nigel Rumsey

Over the past year I have been discovering the world of 'street photography'. Although in the current state of photographic paranoia it can sometimes be challenging, I find it very satisfying to successfully capture the constantly changing scene. These images weren't shot on the street but were taken candidly in one of my favourite London coffee shops.



.....

Alex Rankin

34 My work is part of an ongoing project to explore the urban landscape from an abstract perspective.

This series of work aims to portray the atmospheric and emotional qualities of the urban landscape, with particular reference to derelict areas, and show how its often chaotic and unstructured nature can have both energetic and aesthetic value.

The project continues to be inspired by the writings of the Situationist International and the notion of chance encounters as we wander the city. I am also interested in 'psychogeography' and the effect a place can have on our emotions and perception.



.....

Jennifer Roberts

I enjoy photographing the surprising beauty I see in the detail of ordinary surroundings. I like it when the subject is not immediately recognisable, and use digital manipulation to enhance the mystery, without fundamentally altering the original image.

A recent theme that has emerged for me is the contrast between heaviness, for example in the weight and substance of objects built to last, and the lightness of the ephemeral. This *lightness* picture is of a sunlit rubbish bin liner.



.....

Anita Chandra

NIGHT LIGHT & PLAYGROUND SERIES

It is fascinating to take a simple subject and transform it by capturing the scene outside of its normal circumstances.

Taken in the early hours of the morning, the streetlights lit up the scene with great intensity against the darkness of the sky.

The playground colours appear accentuated, which dramatises the normalcy of a suburban children's play area when visited at night.

Deserted swings and slides glow eerily under the streetlights, which impose stasis into the photography.

This series of photographs was taken in Rotherhithe and Shoreditch.



.....

Lisa Chillingworth

I have recently returned from a trip to Senegal where I was inspired by the people and the West African colour palette.

This series of photographs is comprised of portraits of some of the Senegalese people I was lucky enough to meet during my stay.



.....

Alicia Clarke

www.aliciaclarke.com
alicia@aliciaclarke.com

12

In my exploration of gender and its social construction, I've been attempting to locate common perceptions and assumptions of the visualities of the female.

Then, by using men to enact these visualities, and documenting where slippages occur in the performance, I am exploring the idea of woman as mask. I am seeing if 'she' can be found behind any of these superficialities.



.....

Nicholas Cobb

Street photographs of
Rye Lane, Peckham



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Alan Phinbow

The photo was taken in Corfu, early morning. It shows a street coming to life in the morning sun, mums hanging out washing, children sitting, talking, watching. Birds pecking. Dogs in the shade. Cars waiting to go to work. Life.



33

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Kamal Prashar

Looking through the lens of a camera is sometimes an otherworldly activity which opens up your vision rather than closing it down.

Being able to not only experience events but also to save them and show them to others is a real joy.

There is a universal language of photographs so that they can be enjoyed by all but each person's experience is different.

I like to make photographs and steal a bit of time that I can freeze and keep.



.....

Catherine O'Shea

32

On Friday afternoons I used to walk home from work. Even when the sky was grey no two days were ever the same. This was one of the sights i saw: of air and seeming solidity...



.....

Tony Othen

I find myself drawn to the contradictions that I see around me.

What went through their minds when they put that there?

or maybe: Man's ineptness, laziness and carelessness never fails to amaze me .
or Yesterday's beauty is sometimes sacrificed to today's expediency.
or Nature has wrought it's power, undoing man's controlling efforts.
or Sometimes the inanimate has a life after all.



.....

Peter Coles

THE URBAN FOREST: PARIS

"...but those immaculately manicured lawns, without a trace of earth or water, that looked as if they were freshly repainted and varnished each morning as soon as the sun rose; those flowers raised erect as if newly blossoming on their wiry stalks; those trees with all the girth of reeds, that whole artificial landscape, planted with ridiculous statues - none of this cheered him."

J-K Huysmans. Monsieur Bougran's Retirement (1882).

These images are taken from a twenty-year photographic study of trees in the streets and parks of Paris.



13

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Anne Crabbe

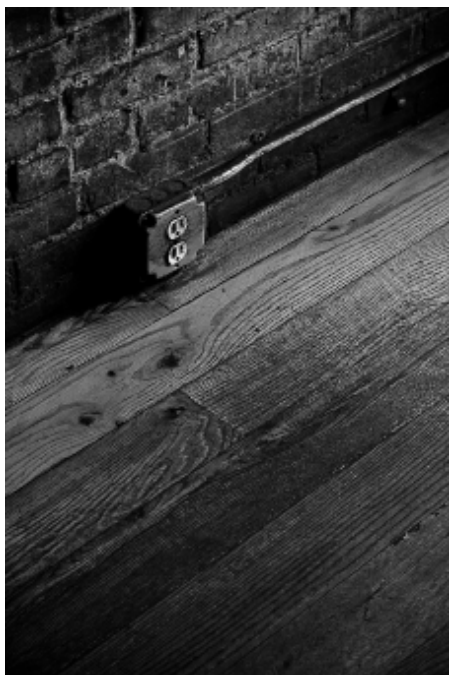
I can't remember a time when I haven't wanted to pick flowers in order to relish them indoors. This picture, from a series of twenty, is in a direct line from my first handful of buttercups in a jam jar.



Melany Darke

I fell in love with New York City when I first visited back in 1997. I was initially obsessed with all the usual clichés: skyscrapers, neon lights, yellow taxis. This didn't last long. I've been back several times since, and every time I have tried to pin-point what I love so much. I know my current interest and enjoyment lies predominantly south of East 14th, in the energetic, creative and truly multi-cultural villages of Manhattan; in the unique and historic cafes, knisheries, delis, bars and galleries.

In this series of photos (a selection of a larger body of work, and an on-going project) taken in April 2010, I observe the easily missed or ignored detail of the big city. As a collection, these photos show my interest in surfaces, and how they document events, memories, traces of history, and the passing of time.



Brian Daubney

In 1990, I was in charge of restoring a 1776 water mill at Stratford. It became the flagship for a £35 million bid and began the regeneration that is now the Olympics.

I pass it daily and record it with wonder. A park on this site was proposed by Lord Abercrombie in 1948. Seventy-two years is quite fast for a major development in England.



Richard Molyneux

I am amateur photographer, like my mother was an amateur painter. I don't want to take photographs that are slick and technically brilliant; there are plenty of people who can do this better than I ever will - the magazines are full of them.

What I want to do is make images, which either capture a moment or capture the atmosphere of a longer moment with some 'feeling'.

If images are good, like a good painting they will sustain revisiting and reveal something new each time they are studied. When the viewer looks at a photograph I took, I want them feel what I was feeling. I want there to be a resonance without creating a clichéd 'mood' photograph.



Katrin Nodop

www.katrinnodop.com

From the ashes of the busiest docks in the world a silver tower rose to become the tallest building in the UK. One Canada Square dominates London's eastern sky with its clear lines and silver reflections. After 20 years Canary Wharf will dramatically change again when a new skyscraper, Riverside South, will block the view of the iconic tower.

Normally more interested in nature's beautiful forms, I started to document the fascinating and changing views of Canary Wharf because I just love the tower and will miss it when it's gone from view.



Jon May

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jonmay7@gmail.com

EVA & NUNES

30



Steve Miller

The picture is one of a series of four 'characters' from the stories of Charles Dickens. They appeared as part of the annual festival held in Rochester to celebrate his life and works.

Most of the town are involved in the festival, including the local shopkeepers and pubs who all have their staff dress in Victorian dress.

The festival is very well attended, and contributes a lot to raising the awareness of the historic town, its cathedral and castle, as well as its connection to the famous author.

Alex McIlhiney

These photographs are part of a series documenting spaces in London marked as featureless on many maps. I visited these sites in East London, which are in a state of flux and uncertainty over their future status. The series is intended to raise questions as to the expansion of the city and is part of the Crossing Lines project LIP is undertaking with CUCR at Goldsmiths.



Jenny Dawes

THURSDAY



Nicola Denley

With a fascination in the evolving urban landscape around South East London, my study of shop closures is inspired by colours, texture and form. The work is explored through the themes of absence and loss. The photographs aim to capture moments of stillness amidst change, which sometimes pass unnoticed.



15

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Tom Dingley

tom_dingley@hotmail.co.uk



I have grown up with the view of the Isle of Dogs and Greenwich Park. Over the years it has changed, grown and expanded.

My cold winter morning shot has captured the quiet and slow hour of daybreak.

A blanket of snow covers the grassy fields and bounces light over the buildings, creating a subtle chill over the city, before the hustle and bustle begins again.

.....

Siobhán Doran

www.siobhandoran.com

ONE YEAR IN ASHRIDGE, SPRING
TRIPTYCH, UNTITLED NO. 3

One year in Ashridge will culminate into a series of observations and experiences captured over the last 12 months on the Ashridge Estate in Hertfordshire. This photograph is the third image from a Spring Triptych. The project will be complete in autumn 2010 and the final series will be available in both photographic print and as a light boxes series.



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Rashida Magera

"Women of the World - Captured Moments" is an ongoing series in celebration of Womankind. This project is a tribute to International Women's Day, which is observed on March 8th annually in many countries around the world.

I wanted to show the similarities and differences of women from varying backgrounds, cultures, countries etc., going about doing their everyday activities. I specifically did not want posed and/or staged photographs. So I felt the genre of street photography best suited this project. My aim is to capture "spontaneous moments in time" of women from around the world.



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Dave Mason

www.davemasonimages.com

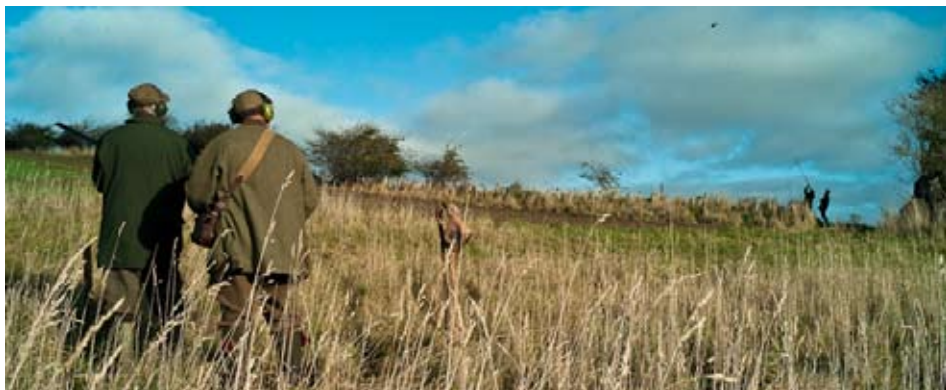
RENAULT CLIO PARIS



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Stefan Lubomirski de Vaux

28



I have been commissioned to photograph a "year in the life" of an estate on the Scottish Borders, which includes farming, maintenance, fishing on the Tweed and shooting parties. I feel this shot encapsulates everything I am trying to achieve. In this case a social sport caught at a peak moment - got it!

.....

Peter Luck



For some years I have been documenting the lower Thames and its close hinterland. This has been a rather haphazard exercise, slowly gaining a series of foci.

This shot is from my present focus: the Syral Works on the Greenwich peninsula. It is from last October, before the demolition began. I will continue photographing until the demolition is complete.

.....

Linda Duffy

Lm_duffy@yahoo.com
www.linda-duffy.com

You Must Never Leave This Place is an ongoing project that has developed out of a series of conversations over the last ten years or so. It is the outcome of a process of listening, looking and learning; of collecting stories and taking photographs.

The stories are of life experience and interests pursued with enthusiasm; of home, family, ancestors and local lore. The photographs, taken in and around the family home, are an attempt to capture a sense of time and place.



17

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Orde Ellison

When not working as a practicing professional photographer, Orde Eliason enjoys exploring aspects of changing London and its communities. He is also engaged with promoting contemporary photography and is constantly seeking venues to display images.



.....

Keith Ellis

18 Ten years ago I became ill and had to stop working. Four years ago I received a liver transplant. A year ago my wife and soul mate died following a short illness.

I am now approaching 65. About six months ago I decided to take up photography as a therapeutic outlet and creative interest.

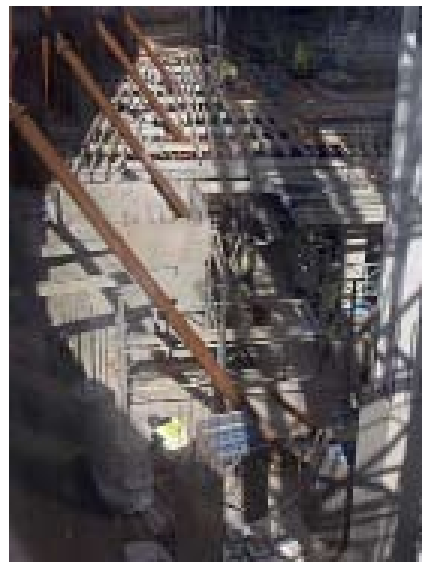
As a beginner and relative newcomer to photography, I find I take shots of anything and everything. Being a resident of Deptford, I find there is no end of subject matter on my doorstep.

These pictures are representative of what catches my eye and excites my curiosity. I have conjured my own narratives. I hope they conjure narratives of your own.



.....

Jan Flavell



.....

Frédérique Lecoq

www.frederiquelecoqphotography.com

Photography's purpose for me is to transmit to the viewer the environment such as experienced by the artist. This experience, like a dream, is condensed, filled up with distorted elements that resonate on a personal level.

My photographs are purposely devoid of human presence and its inherent references. Whether I find myself in the countryside or the city, I work through an intimate relationship with the landscape. An ambiguity of forms may arise from my immersion in the landscape. I like my photographs to be subtle and to contain a part of wonder that works on several levels.



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John Levett
FURNITURE VILLAGE



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Caroline Lamburd

26 This was my first photograph made during a trip to New Mexico last year.

At daybreak on our first morning we were cruising down Route 66 in downtown Albuquerque. We had stopped for someone to photograph a spanner. A derelict spot, nothing immediately caught my eye until I turned and saw this shadow and the way it surrounded the little tree. The thin red line and the blue sky were just perfect finishing touches.

There always seems to be something to shoot if you look hard enough!



.....

Ellie Laycock

www.ellielaycock.co.uk

I am a London based professional photographer specialising in portraiture and interiors for various high-end clients. I also regularly exhibit my personal work in galleries around the UK.

This image is from my current series of portraits of young British athletes who are hoping to be an integral part of the London 2012 Olympics. Athletes who, often with little funding, show a huge amount of dedication in both time and energy to the pursuit of their dreams.



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Susan Folkes

I saw a tree-spirit, its hair electrified and its arms raised in shock at the sight of a misguided baby elephant with its trunk stretched out climbing to snuggle in the branches.



.....

Caroline Fraser

Most of my photography is based on abstracted forms from nature. This series of triptychs explores the colours and light seen in seas and oceans around the world. They concentrate on the panoramic view rather than the intimate landscapes that form much of my work. By adding movement to the images, the viewer is allowed to enjoy the colours without distraction.



Anne-Marie Glasheen

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mimi.glasheen@gmail.com

I.M. Maria Antoinette Poncelet-Fleury
1882-1956

memento mori is a 'nostalgic' triptych; three versions of the same photograph of a still life comprising: a doll's broken arm, a gladioli flower and Latin script found in an eighteenth-century book. The doll was given to me by my grandmother and for which she had knitted a pink dress, red gladioli we always seemed to take when we visited her sister-in-law, and the book was inherited from her.



Yuri Gupta

www.YKGPhotography.com



I became serious about photography in 2005 after buying a Digital SLR camera and have never looked back. My passion for the creative arts extends beyond the lens, and I have worked as a writer, pianist and songwriter.

I have pursued these interests alongside a successful career in medicine. In 2002, I qualified as a Clinical Radiologist and now work at Guy's and St Thomas'

Hospitals where I integrate my interest in imaging with my profession.

This image is part of a Indonesian Travelogue and was taken at dawn at Mount Bromo volcano on the island of Java.

Dee King

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CHILDHOOD DREAM

As a woman, and crucially as a mother, I am naturally drawn to looking more closely at the essence of childhood and at the very unique take a child can have on the world.

Today, with a hugely powerful set of external influences in a child's life, and with parental influence no longer central to their development, the potential for a force of creative and independent thought in tomorrow's adult knows no bounds.

In this series of images I try to convey this feeling of unharnessed positive energy which flows through every child.



Marysia Lachowicz

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This is one of a series of photos taken in Fife, Scotland, where I've been on a residency for three months.

I recently discovered the wonders of Lomo cameras. I've been given two: a fisheye and Diana+. I love them because they are basic, lightweight, use film (35mm and 120mm respectively) and take great photos. I've started a series of fisheye lomos of the villages of the East Neuk of Fife, which James II once described as "a fringe of gold on a beggar's mantle". The fisheye is great for capturing the old buildings and the picturesque harbours. I find it a little bit like working.

The other thing I love is the look on young people's faces in a camera shop when you want to buy film; the downside is the cost and 10 day wait for the return of black and white prints. But as one wee lad on the harbour at Pittenweem said to me "Your camera is cool". It's bright pink too so I can always find it!



Carol Kenna

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My photographs provide a personal view of the world around me, influenced by artists such as Tina Modotti, Cartier-Bresson, Charles Sheeler and the Russian Constructivists. My photos reflect my interest in architecture, the River Thames as it touches Greenwich, favourite places in Woolwich, Brittany and Berlin and people as they go about their everyday activities, the surreal world of reflections. My preference is for black and white photography, only last year trying to master colour as a tool. I like the subject to do the talking in its own peculiar way.



Bardia Khorshidian

I see my photographs as an attempt to claw something back from the chaos of everyday life in London. My goal as a photographer is to capture the chance juxtapositions and surreal moments with which fate presents us, if only for a split second.

I love to work with 35mm slide film, which I cross process in chemicals designed for use with negative film. The strange and otherworldly quality using this technique lends to my images complements the ethereal nature of the work, and the spontaneity of the subject matter is echoed in the chance hues and shades created by cross processing.



Tony Hale

THE FOUNTAIN

I have lived in London all my life and have a keen interest in shooting 'street' images. My passion for photography takes me all around London, and involves subjects as diverse as market-stall holders and architectural details.

Street photography invites you to create stories about the characters you've captured. This image was taken in the spurting fountains on London's Southbank last summer. I liked the dynamics between the characters, looking almost trapped behind the water. The man on the right doesn't seem very happy and the girl behind him appears to be holding a knife!



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Claire Haslamwww.clairehaslam.comwww.wehappyfew.org.uk

I am a photographic artist based in east London. I am currently studying Art and Politics at Goldsmiths and making work which intersects and explores the space between these two schemes for making meaning.

We Happy Few is a series of photographic images and concrete poems exploring structures of ideology and their effects on our thinking. The text and images engage particularly with British involvement in Iraq, and militarism and cultural invasion more broadly.



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Laura Harding

REFLECTIONS ON THE WHARF

22

Just how wobbly do the financial institutions of Canary Wharf look? This image was taken shortly after the extent of the banking crisis began to hit home. I mused on how portentous the shadows looming across the buildings would actually be. Shaken. But not stirred.



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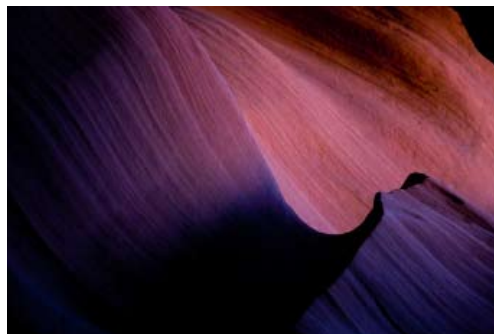
Chris Hudson

LIQUID ROCK SERIES

The erosion of rock by water forms an ever-changing panorama of solid waves, waterfalls and cascades.

Photographed in Antelope Canyon in the hills on Nevada, this natural underground phenomenon is top-lit to give ethereal colours and shadows.

This series portrays the abstract qualities of the rock and the unique light.



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Judith Jones

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judith@judithjonesphoto.com

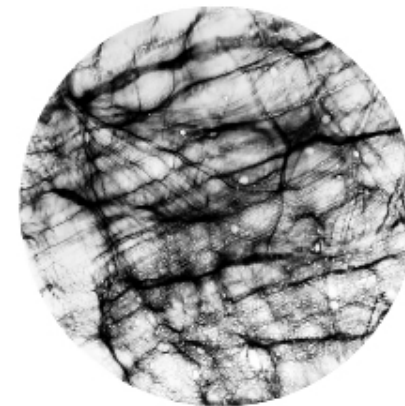
DANCE ME TO YOUR BEAUTY

The relevance of the object used in creating this series of photograms has diminished as my exploration has progressed.

Most exciting for me is the exploitation of the ambiguity inherent when translating a 3D object into an image; in this instance the objects utilised being glass vases.

The power of light within a camera less technique has, I believe, created intriguing images with a multiplicity of potential readings depending on the viewer's perceptions at any given time.

The images are traditional Selenium toned fibre prints.



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Martin Jordan

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I take mainly portraits and I write about photography for a website and a magazine.

