

Radiate

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EDITORIAL

First of all thanks very much to all the people who bought or downloaded Issue 1 of Radiate, and thanks to those who also gave constructive feedback on the issue. It was good to hear plus and minus points from people and we've made some minor adjustments this issue as a result.

Another diverse selection of photographers is featured across the following 100 or so pages, with an equally diverse array of styles on display. What links these photographs, of course, is the intention to document public life creatively, and each photographer featured has the skill to bring the things they find of interest to the viewer in vastly different ways. Those that seek to pigeonhole street photography by repeatedly making the mistake of forcing narrow-minded definitions upon it are perhaps missing the point somewhat, and hopefully the rest of the magazine backs up the point that - as a genre - it is too broad and varied to define simply.

There are interesting interviews with Claire Atkinson, Cary Conover, Steve Richmond and David Solomons. We also feature photographs by Eyal Binehaker, Lesley Ercolano and Prantik Mazumder. Hope you enjoy their work.

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Thanks to the following for all their kind help with this issue: Claire Atkinson, Eyal Binehaker, Steven Richmond, Cary Conover, David Solomons, Prantik Mazumder, Lesley Ercolano, Charlie Kirk, Justin Sainsbury

Cover photo: Cary Conover

This page: David Solomons

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Kimology Steven Richmond



Radiate Magazine: *Could you tell us a little about your background, and how you became interested in photography?*

Steven Richmond: I'm from a pretty rural part of Northern Ireland, and have been living in London for over 10 years. I first got interested in photography at school, joining the photography club, where focus was really on the process rather than understanding photography or taking photographs. It was a good start, but I didn't really develop any particular style or interest until much later.

Today I take inspiration from a number of photographers like Koudelka, Freed, Hoepker and Peress. Over the last few years I've been very drawn to the work of Jason Eskenazi, whose fantastic book *Wonderland* covers a huge range of material and styles which fascinates me.

RM: *Two of your projects, Suits and Frocks and Things Can Only Get Bluer, give the viewer candid glimpses of political events in the UK. How did you come to be at these events, and have you had any feedback on the pictures from the politicians involved? Did the ex-PMs (Margaret Thatcher and John Major) seem happy to be photographed?*

SR: I started to find the subject quite interesting a few years ago when I got a copy of David Modell's book *Tory Story*. It was a fascinating behind-the-scenes view on the dying political fortunes of a party that had governed the UK for 18 years. The decay was obvious and very visual. People looked so much part of another era but yet so unaware how time had moved on. I've never been able to replicate Modell's superb observations, but took the opportunity to record some events where a number of former politicians, including two British Prime Ministers, were in attendance. I think people who've spent so much time in the public eye know how to react (or not react) to cameramen, so it was pretty straightforward to get up close without it looking too staged.

Suits & Frocks was taken over a few years, and probably is still not finished. It keeps getting re-edited. I've been lucky enough to have been given access to a number of events which turned out pretty relaxed and allowed me to casually photograph without much fuss.

RM: *Those photographs have a 'behind the mask' feel to them. Do you think it's increasingly important to photograph candidly in order to balance out ever more tightly-controlled and stage-managed public images?*

SR: I've never really been interested in photographs which people have posed for, so yes,

I'm usually motivated to capture people behaving normally. Of course, in many environments this isn't possible, but when I'm happy with an image, it's often because I feel I've captured a genuine moment.

I'd find taking 'promotional' photographs very boring, and would probably be useless at it. I came across a guy on Flickr a few years ago called Edward Olive; he's a commercial photographer but his work in capturing a 'behind the mask' view really inspired me.

RM: *How important is impartiality as a photographer in environments like those? Do you find that easy yourself?*

I don't really attach too much meaning to the concept of impartiality. It's a nice ideal in some contexts, but I'm not sure it ever entirely exists. We all approach things with our own views and prejudices, and I think it's particularly hard to insulate yourself from that entirely. Rather than claim impartiality, I

think transparency is a better and more achievable goal. Generally, I think we should be a little wary of those who claim to be impartial.

Are my photographs a fair representation? I don't know, but I suspect not. Would impartial photographs make good photographs? None of my work really tries to tell a complete story. If that was my goal, I think I'd try harder at creating a more representative view of the subject. A photograph can never be viewed in isolation if you are trying to depict a broader story. There's always so much you don't know, which if left out, screws the narrative away from what is true.

RM: *Many of your photographs viewable on Flickr have been made in places that are, relative to a lot of countries, unaffected by mass tourism. What draws you to these places in particular? Do you feel more inspiration when photographing in these places than in those that are perhaps more familiar to us in the west?*

SR: I think the real skill in street photography is seeing ordinary day-to-day events that happen in an environment you're familiar with. Photographers like David Solomons always impress me with the ability to capture ordinary but yet amazing scenes right on their doorsteps. And do this consistently. Stepping outside your normal environment does present certain challenges, but opens up a new way of seeing. I think many of us are motivated, to some degree, to photograph things which aren't often

photographed, and that's one reason why I go to less visited locations.

I like your phrase 'unaffected by mass tourism'. It pretty much sums up most of the world. You can find new and interesting things anywhere – I guess it's all about how hard you look. When I travel, I'm travelling as a tourist, and I'm not trying to disguise that. What I see is what most tourists see.

RM: *How did your trip to North Korea come about, and were there restrictions in terms of your freedom to practice photography? It's interesting that you were able to get so close to some of the military figures, for example.*

SR: I'm interested in modern history, particularly in the former Soviet Union. Personality cults like the one in North Korea are pretty unique today. These modern and living gods get created, then idolised by their people often, but not always, through fear. So, North Korea, and Turkmenistan until recently, are the only two places where such regimes operate. Like just about anywhere in the world, if you want to go there as a tourist, you can.

RM: *Were there any photographs you weren't allowed to take there?*

SR: Pretty much everything you see has been constructed for you to look at. Sure, there's times when you're on a bus, and you're going through the countryside, you see the poverty and practical reality for most citizens. We weren't allowed to photograph that. Our 'guides' told us to always ask permission to photograph; it was a Korean 'custom'. Cleverly, we were told that if we broke the rules no photography would be allowed. As the days went by, I think it was generally understood you could get away with it if you took photographs discreetly.

There were a lot of things we couldn't photograph explicitly. We weren't allowed to take photographs of the military, but by the end of the trip, we did. On the train back from Pyongyang to Beijing the border guards checked the digital cameras. We'd

been warned about this upfront by the tour company, so most people put 'dummy' memory cards in the cameras, and hid their real cards elsewhere in their luggage. Those who didn't had a lot of photographs deleted by the guards, who seemed pretty proficient at navigating the menus on the cameras.

RM: *Where are you intending to go next, and is there anywhere you would definitely rule out?*

SR: I'd like to visit a few more places in Central Asia and the Middle East, but there's nowhere I'd rule out. R

Generally, I think we should be a little wary of those who claim to be impartial.

On the train back from Pyongyang to Beijing the border guards checked the digital cameras.











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Lesley Ercolano





Lesley was born in 1982 in Aberdeen but grew up in a quiet village in Sardinia. In 2001, she left the quiet village life to move back to Scotland to pursue her passion for photography. In Edinburgh, after completing her studies in 2007, she began working as an Imaging Technician at the National Archives of Scotland where most of her week is spent digitising records for preservation purposes. The nature of the job brought her to street photography. Taking pictures of the inanimate for a living prompted her to explore her city with her camera and immortalise the living whenever possible. R











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CARY CONOVER





SPITZER'S

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Radiate Magazine: Can you provide a 'potted history' of your career to date in photography? Do you remember the moment when you first became excited about street photography, and the limitless possibilities it offers?

Cary Conover: I was born and raised in Wichita, Kansas. When it came time to enroll in high school I figured photography would be a fun class, a cool way to document what then was my biggest obsession: freestyle bicycling. But it wasn't long before I had lost interest in riding and became consumed with photojournalism. This was around 1989-1990. I went on to Kansas State University, and all throughout my college career I had internships at various newspapers. These were real eye-opening experiences for me. It would have been around this time that I would have first thought people waiting at a bus stop would've made an interesting picture. I think I really set out to do street photography the summer of 1995, in Maine. That was the summer I traded my Hasselblad 500C in for a Leica M4-2. I graduated from college in 1996 and got a job at a small black-and-white daily newspaper in Michigan, the *Monroe Evening News*. Those were very fertile years for my photography, and they acted as a nice springboard into my time in NYC from 2000-2010.

RM: How did your exhibition go, prior to leaving New York? Did it feel like you were drawing a line under a certain period of your photography at all?

CC: It was a fun show, mainly because I was a brand-new father at that point, my son was about a month old, and so it was great for people to meet him. To be honest, it felt like a farewell party, as we were gearing up to leave NYC in a matter of weeks. It was only ten prints, and I think it hit all the high notes. Ended up selling four of the prints from that show, so it's probably the only time I've ever had a show pay for itself.

RM: Looking through entries on your website, there are several photographs made inside bars and pool halls, presumably at night. People's guards are often down more in these places than they are outside on the sidewalks during the day, yet relatively you see much more 'outdoor' and 'daytime' street photography. What do you think about this? Have you ever been chased out of a bar by a bunch of angry bikers that didn't want their photograph taken?!

CC: Never. Although, I think photographing in bars is something only a 'regular' can do. I really only photographed in bars where I was well known. I was captain of my pool team at one bar, Sophie's, and it was my favorite place to photograph. I agree with your point about so much street photography being outdoors, daytime, sidewalks. Very literal. I think if there's one issue I really felt strongly about as a street

photographer, it was to make street photography into something much less literal.

RM: Of the images included in the magazine here, which ones really stand out for you, and why?

CC: What's interesting about this particular set is that there are a bunch from my early-on-ish years in NYC, 2002-2004. One is from 2006, then it jumps to the end of my time in NYC, 2009-2010. I see a few here that are among my most well-known images (unicyclist, woman holding the newspaper), and a few that are more obscure (Manhattan Bridge).

As for formats, one of these was shot on a borrowed Nikon (the man covered by umbrella), six were shot with a Leica M6 and titanium 50mm f/1.4 lens that was my workhorse camera in NYC until it got stolen in 2006 (man with ink-blotted pocket, woman in taxi, unicyclist, baby with cigarette, deli worker with cutout behind him, woman holding newspaper). Then there is one shot with an EOS Rebel camera that was given to me, literally, by a stranger on Delancey Street (the one of the Manhattan Bridge double exposure). One was shot with the brilliant 72-pictures-per-roll Olympus Pen-F (vertical of woman at Spitzer's Corner) and then one shot with an Olympus OM-1n that I shot from behind the wheel of a taxi cab (the couple against the metal shutters). All of which is to say there's more variety in this grouping than what I typically think of as me having shot during my tenure in NYC.

One that stands out is the woman reading the newspaper. I was actually mid-stride when I shot this picture and so that explains why I did not see the face on the newspaper when I shot it. I believe it was Talbot who said 'It frequently happens that the camera records things that the photographer has no notion of at the time,' and this is a great example of that. I photographed on 9/11 and have a picture of the twin towers burning, and there's a billboard off to the side that I was unaware of. It had an advertisement for a TV show called 24, and it read "This fall, prepare yourself for one unforgettable day".

Secondly, the blizzard unicyclist is the rare example of a picture I took where I was able to track

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BUS STOP

NO STANDING



down the subject afterward (years later). In this case, I logged onto a unicycle internet forum and posted the picture. It turns out somebody knew who it was in the picture. His name is Andrew Drossman and we had a beer one time at an exhibition of mine where the picture was displayed very prominently. This image is an example of 'reactionary street photography'. There are some things, compositionally, that I'd change if I could do it over again, but I think people respond to that initial 'What?!!' feeling when they see a unicyclist holding an umbrella in a blizzard. It's a bit of the unexpected, with a touch of elegance. What the French would consider *panache*. It's a nice example of surrealism.

Finally, the only other picture I'll comment on in detail is the man in the recliner chair with the umbrella. It was taken in 2003, and I was using my roommate Bella Yao's Nikon camera (don't remember the model), which had a 50mm f/1.4 lens. I was borrowing it because my Leica was being repaired at the time. This is the picture that touches upon the topic of gentrification. Within I'd say, oh, five years of taking this picture this block had been completely torn down, rebuilt and sucked into the white-hot Bowery real estate boom of the mid-2000s. This is East 1st Street in NYC, just off Bowery, and to go stand on this spot now, you'd be standing outside a luxury apartment building, next to a swanky wine bar of which Bruce Willis is co-owner. Bowery is a very interesting street, and its undergone easily the most radical transformation of any street in New York City in the last 50 years.

RM: *You've moved back to Kansas to teach. How has that experience been for you so far? What kind of things have you been focussing on with the students?*

CC: It has been really fantastic. In terms of the logistics, actually getting into the classroom, it is a lot of work. One does not simply get a job at a high school and begin teaching. You have a background check, application fees, certification classwork, licensure issues, etc. And that's just to get into the classroom. Once you're there you have to be observed, mentored, to say nothing of curriculum development, creating grading rubrics, etc. The term 'Street Photography' only comes up once in a while. My Photojournalism classes could very well be called 'Basic Photography', because that's 90 percent of what we deal with. But we touch on a lot of different genres actually. The students do leave my class knowing who Henri Cartier-Bresson is!

RM: *Although your work from New York is featured here, it was interesting to see you upload images to your website from Wichita at the end of 2011 (www.caryconover.com/aug1101.html), which seem to focus more on buildings and street furniture like signs and vehicles. These have a very different feel to them than your New York photographs. Have you made a conscious decision to alter what you're shooting on the street? And, a slightly-related question: have you*

found photography important in terms of settling in to a new environment, either in the past year or previously when moving? The Wichita photographs could be made by a photographer making sense of a new neighbourhood.

CC: I wouldn't say I've made a conscious decision at any point, other than to say 'I want to shoot some rolls of film in Wichita'. If there's anything different about my work, it's simply the result of having a whole different place to look at. My camera and film are exactly the same as what I shot in NYC. What you said about making sense of a new neighborhood, I think that pretty much sums it up perfectly. I told somebody recently that my Wichita photographs are a metaphoric slap in the face to my former street photographer self, and to all street photography snobs who occupy world capital cities. It's like 'No kidding, you call yourself a street photographer. You live in New York City!' In Wichita, in my neighborhood, the sidewalks just end. You'll have to zig zag across the streets if you want to stay on the sidewalks. A lot of those Wichita pictures were taken while pushing my son along in a stroller.

RM: *How do you feel about the state of street photography?*

CC: I feel that there is a movement afoot in street photography, one that has unnecessarily attempted to brand it, define it. In doing so it has hijacked the genre. I don't have a problem with the 'intentionality' of people going out to session on the streets. But what I do have a problem with is the 'literality' of what's taking place. To me, there is no more exemplary street photographer than Angel Rizzuto, Vivian Maier, Charles Cushman, etc. People who went more or less unrecognized for their photographic output. There is a lot to be said about the photographers who've worked in the tradition of providing 'humble, evidentiary' images (to quote Meyerowitz) that don't include any of the photographer's wit. I believe that we must take ourselves out of the equation. The proliferation of street photography collectives (one in particular I've been rejected by) I suppose is a healthy thing. But by and large I feel they're mostly about superficial visual puns. No soul, no grit. Nothing I see by any of today's A-list practitioners punches me in the gut. People need to sit on their work longer, let it simmer, instead of anxiously running back home to upload their day's session onto Flickr. R



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PRANTIK MAZUMDER

CALCUTTA

Prantik is a self-taught photographer, originally from Calcutta, India. After spending the first two decades of his life in his city of birth, he moved to North America for graduate studies. At the moment, Prantik is based in Ithaca, New York, pursuing a career in scientific research. His keen interest in photography developed when he traveled to Mexico in 2006 with his first digital SLR in hand. He uses both digital and film formats and is a member of the new street photography collective That's Life (www.thatlife.in). R



BOTH PAGES: RABINDRA SARANI AKA CHITPUR ROAD



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PREVIOUS PAGES: COLLEGE STREET, ACROSS FROM PRESIDENCY COLLEGE



NEAR SHYAMBAZAR



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NEAR COLLEGE SQUARE



FREE SCHOOL STREET AKA MIRZA GHALIB STREET



NEAR SHYAMBAZAR
FOLLOWING PAGE: NEAR COLLEGE SQUARE



156
STAMFORD STREET
APARTMENTS
1-5

Claire Atkinson







Charlie Kirk: *Could you provide an introduction?*

Claire Atkinson: I was born in Manchester 23 years ago, where I'm still slogging it out. I got interested in photography when I was 16 and started making street photographs when I was 18.

CK: *What questions shouldn't I ask you?*

CA: I'm not into equipment questions.

CK: *Great. Neither am I. So, which question have you always wanted to be asked (but never have been)?*

CA: Nobody ever asks about influences outside of photography. I think all photographers should listen to Patti Smith, personally.

CK: *While I have often thought about the connection between literature and photography, I've never thought about the way in which music could be relevant. Could you expand a little?*

CA: I suppose it just comes down to inspiration. Inspiration-wise, I can live off a good concert for months. It's my favourite medium. Music is more interactive. People should start applauding photographs!

CK: *Glittering GIF awards count as applause, don't they? Which photographers do you draw inspiration from and why?*

CA: First, it was Cartier-Bresson. When I found Robert Frank, Henri (with all due respect) failed to exist in my mind anymore. The decisive moment is clever, but the novelty wore off pretty quick for me. I love Elliott Erwitt, William Eggleston, Helen Levitt, Saul Leiter, Fred Herzog, Jeff Mermelstein, Todd Weinstein and Tom Wood.

CK: *Funny that you mention Erwitt as I have often thought of him as a decisive moment photographer, with a better sense of humour than Henri. Is it this humour that draws you to him, or something else?*

CA: He is, but his book *Dogs* makes me smile. His observations are genius and his photos feel more real to me than Cartier-Bresson's. I think Erwitt is dictated by ideas more than compositions. The lady on the cowboy slot machine...one of my favourite photographs.

CK: *There is a strong element of humour in your work, and you obviously have a good sense of humour in real life (e.g. you support Manchester United). Do you think the two are related?*

CA: Yeah, I suppose so, but life is funny, innit? Humour can come from despair as well as a characteristic. People are weird and the world we live in is funny. There's so much bloated, useless crap everywhere and everyone is buying it. If you didn't laugh, you might cry!

CK: *Is current day materialism something that you plan on showing in your work more?*

I think all
photographers
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Smith, personally



CA: Yeah, I'd like to express myself more specifically on this. I find it hard to plan though. I'm working on four projects right now. I usually go out with one in mind and end up shooting the other.

CK: *Related to this, I don't feel that you are poking fun at anyone in your work, and you keep a respectable distance where usually the subjects are unaware of your presence. Ever thought about switching to a 28mm lens and strapping on a flash?*

CA: No, I'm not that interested in capturing faces/particular identities anymore. My work is perhaps less accessible these days, but I see the world differently now. I like to keep my distance and look at the whole scene and that is when it gets interesting for me.

CK: *Do you think you will continue with street photography in the future, or do you have plans to move into other areas of photography such as photo-journalism or social documentary type work?*

CA: This has been playing on my mind a lot recently. What I feel distances me from 'conventional' and 'contemporary' street photography is that I want to make pictures that are about more than a single coincidence. There seems to be a very specific style in street photography at the moment and as much as I admire the skill involved, I don't relate to it and they don't relate to me. Hands and legs reaching out of shadows. Snap. So what? I have made images like this, and I'm usually disappointed with how much more popular they are than the more subtle stuff. The subtle stuff makes me think and I love it.

Like I said, the decisive moment is meaningless to me. You know when something is so witty or clever that it just becomes boring.

I've been out alone in the world for a year now. So naturally I'm starting to see everything completely differently – personally and politically. I'm becoming more concerned in general, so my work is bound to reflect this from now on. I want to work on projects now.

CK: *Yeah. This is something that I feel too. But then isn't the humorous photograph meaningless? Look, find the joke and move on...*

CA: Yeah, I usually feel that way. My funny pictures bore me. But there are different types of humour. Some photographs have a punchline and immediate impact, like the work of Matt Stuart for example. Other photographs are funny but maybe suggest something darker at the same time. Sometimes I'm half laughing half thinking 'what the fuck'. Kind of like the Lucozade guy, or the lady on the train with the book right up in her face.

CK: *I love the Lucozade guy. I'd like to see a deeper project from you on people shopping. A Claire Atkinson version of Martin Parr's Gateway's Supermarket if you like.*





CA: That picture feels very old to me now. There's probably something there to be explored. We'll see, but I'm not rushing back. I developed a bit of a shop phobia after working in Tesco as a student.

CK: *Seagull shot: fantastic. Do you have your camera ready to shoot when you are driving?*

CA: I don't drive anymore, I got a bike a few weeks ago. I'm actually learning how to ride with no hands so I can focus my camera while I'm on it. You'll probably be writing my obituary in your next issue. People really like that seagull shot, and I get why, but it's the last photo of mine I'd want to look at.

CK: *What is the point of photography in general and your photography in particular?*

CA: 'Photography' is such a loose term these days that it's pretty useless, it could mean anything. I'm reluctant to even call myself a photographer because I hate all the connotations that come with it. I did a degree in 'Photography' and I was bored shitless 75% of the time. I'm not sure what the point of my work is, I'm just expressing myself. If people like it, then cool.

CK: *Eric Kim often asks people what advice they would give to aspiring street photographers. So I am going to ask you this question too.*

CA: Pre-visualisation helped me. I quickly imagine the scene on a piece of paper as a print. Also, walk into situations with your camera already visible. Learn to guess exposures, have your focus/exposure pre-set wherever possible. and respect people, of course. You never know what kind of a day someone is having. Oh, and take care of your feet. ®

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... EYAL BINEHAKER ...

Eyal Binehaker lives in Haifa, Israel, with his wife Shiran and son Daniel. Street photography is a way of life for Eyal, who says: 'It is something that defines me. In a way, I can say that I am photographing 24 hours a day, everyday. I take my camera with me everywhere, and I am always looking for the next photo. Once I have spotted it I will do everything in order to take it. My photos are never staged or digitally manipulated in any way or form.'

He uses an Epson R-D1s, CV 15mm/f4.5 & CV 25mm/f4. [®]



















David Solomons





Radiate Magazine: Can you tell us a brief bit about yourself, and how you came to be interested in street photography in the first place?

David Solomons: I first started photography as a hobby and only really started to take it seriously when a few of my friends were into it. From there it was simply a matter of seeing a few exhibitions and books to see what kind of photography I was interested in. It was really the Magnum In Our Time exhibition that was the turning point.

RM: Which photographers have had the greatest influence on you?

DS: When I first started out Tony Ray-Jones and Garry Winogrand were the obvious two but as my work has developed over the years I've become more interested in people like Paul Graham and William Eggleston.

RM: How often do you spend photographing in an average week? Do you go for long, sustained periods or is it a case of as and when time allows?

DS: I don't really like shooting every day as I need time to take stock of what I've done, edit pictures and try to get them seen in various ways. Some weeks I'll shoot 4 or 5 days but it really only averages out at 1 or 2 days a week.

RM: Many of the photographs used here are from your book 'Happenstance', and were made over a long period beginning in 1990. How do you feel about these images today (particularly the older ones)?

DS: I have mixed feelings about the black and white work I did, mostly because I feel I failed to put together a single body of work that I was happy with, so the Happenstance book is really just a sequence on single images and unfinished stories. I'm very happy though that I've received very positive feedback from it and although it's the style of work that I've pretty much moved away from now, I'm still very happy with it.

RM: In terms of putting together an edit for your book and website, it must have been a hard job to cut so many years' worth of photographs down to a final selection. How do you go about editing, and has that been a skill you've developed over time or is it something you learned early on in photography?

DS: The Happenstance and Underground books were relatively easy to edit as in essence there actually wasn't that much work to edit from (about 300 rolls from both books). Editing becomes an easier process through experience and I've had a lot of help through close friends who happened to like my work. I've found editing for my Up West work a lot more difficult and have so far made 4 different dummies since I started the project in 2001, probably because it has been shot more recently, there's much more work to process and it has become more important to get right after such a long period of time shooting it.

RM: What are the main differences between shooting in the UK twenty years ago, and shooting today (both good and bad)? Are there more obstacles to overcome if you're photographing in public these days, and if so have they impacted on your photography or changed your style, at all?

DS: When I started out twenty years ago or so, I was never very comfortable taking pictures of people up very close. The work I did on the Underground gave me the impetus to be a bit more









brazen with my approach as we had to produce an assignment for the photography course I was studying at Newport. Then I did start encountering people who took offence but I quickly learned to read situations and I've rarely been in much trouble since. My style has changed though in recent years as I'm starting to move away from just shooting people in the street and taking a more distant, environmental approach to my work.

RM: Martin Parr made a couple of interesting, debatable points over at HCSP the other week, and suggested that 'there is no real ultimate body of work on the streets of London' (compared, naturally, with Paris or New York). Was it a surprise to you when you realised, prior to beginning 'Up West', that longer-term projects covering the West End were thin on the ground? Do you think Parr's comment is fair?

DS: Yes, it was. I tried researching street photography in London when I was studying at Newport and hardly found anything to match what was being done in New York; my Underground work was as a direct response to Bruce Davidson's Subway. There have been bits and pieces but most of it tends to deal with touristy subject matter. I just don't think there's been that much of a movement towards personal expression in the UK as there has been towards photojournalism.

I think Parr's comment is fair as he obviously knows his stuff. Yes, a number of people have done great work in London in more recent years but I don't think that they've truly been about London.

RM: Is 'Up West' finished now, or is it likely to be a constantly evolving project?

DS: Yes, I pretty much finished Up West last year. There came a point where I just got a bit tired with shooting the same thing every day and the returns I was getting from shooting it had diminished. Hopefully I'll get it published some day but I don't think it'll happen this year. R



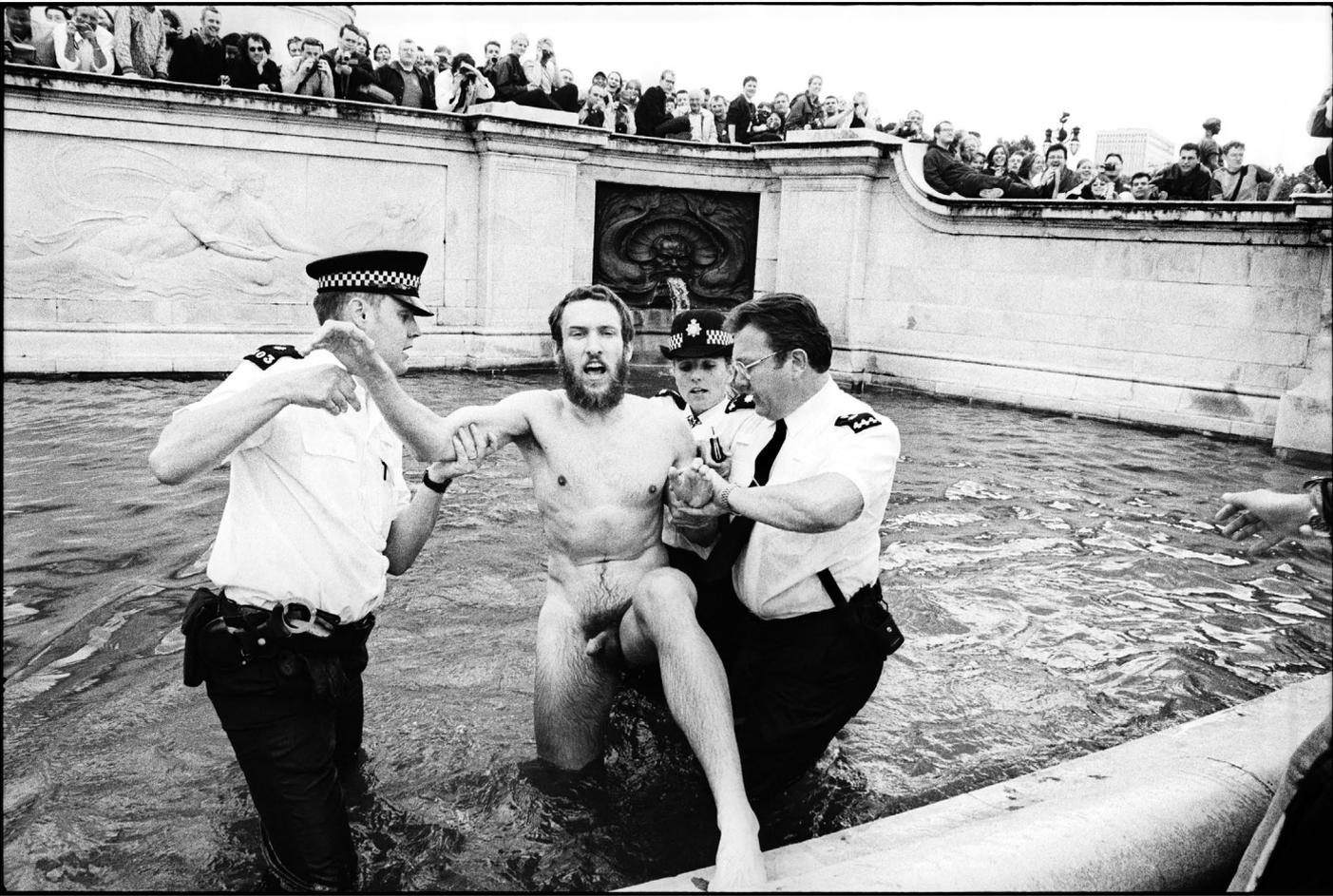


















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