



COMMUNITY

The Elephant and Castle



Why should Utopia have been such an all-pervading failure, when it was envisaged as a form of national salvation? It was conceived in compassion but has been born and bred in authoritarianism, profligacy and frustration. It aimed to liberate people from the slums but has come to represent an even worse form of bondage. It aspired to beautify the urban environment, but has been transmogrified into the epitome of ugliness.

— Alice Coleman, *Utopia on Trial*

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The Elephant and Castle

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Community

Preface

The LCC is recording the regeneration of the Elephant and Castle. Each year the MA Photojournalism and Documentary Photography students respond to a themed project on the Elephant. We encourage them to embrace a broad spectrum of approaches and to challenge their existing notions of what constitutes documentary photographic practice. Students research and develop ideas and refine their visual strategies under the critical scrutiny of leading practitioners including Tom Hunter, Adam Broomberg and Oliver Chanarin. The influence of these tutors on this project is immeasurable. These challenging sessions are supported by further tutorials with the course team of Paul Lowe, Patrick Sutherland, John Easterby and Brigitte Lardinois.

The course has established an extraordinary track record and attracts applicants from across the globe. We recruit students who are self-motivated, independent and questioning. More than anything we expect them to be passionate about documentary photography. It is through intense critical engagement with their practice that they discover their particular

perspective on the world, their own individual visual “voice”. This is essential for their survival in the changing international arena for photography.

Documentary photography is a very personal means of creative exploration: a method of practice that entails engaging with the world by immersing oneself in it. This book, Community, is the Elephant and Castle seen through and experienced through the eyes, intellects and emotions of eleven different practitioners. Their work operates as both description and personal commentary.

The Elephant project developed from early discussions with Julian Rodriguez, Dean of the School of Media, and Professor Val Williams, director of the Photography and the Archive Research Centre (PARC). The beginning of the project was marked by a study day, the Elephant Vanishes, organised by PARC and the MA course team. PARC also organised an artists workshop of the same name at Tate Modern. The project has benefited immensely from the support of the major projects team

at Southwark Council, including Jon Abbott, Zoe Simone and Shane Cunningham. Chris Horn and Kura Perkins have been particularly encouraging from the start, quickly recognised the importance and historical value of recording this period of transformation and arranged financial support.

The production of the book and the accompanying exhibition was generously supported by Southwark Council, Getty Images, LCC and C3 Imaging. This project would not have been possible without the involvement of the local people of the Elephant and Castle who gave access, permission and in many cases substantial assistance to the students working on this project.

Patrick Sutherland
Director of the Elephant Project
London College of Communication (LCC)
University of the Arts London
November 2008



Big plans,
small lives.

It is a frequent, and perhaps frequently justified criticism of large-scale regeneration schemes that their perpetrators are so driven by their vision of a bright new future that the details of individual lives become obscured.

Schemes tend to proceed on the basis of aggregated data: tenure patterns, indices of deprivation, retail spending, modal shift analysis, pedestrian flows, unemployment figures, disposable incomes. A dull catalogue of not getting and not spending justifies most ‘interventions’ into our under-performing urban areas.

Of course, how could it be otherwise? The information isn’t usually unreliable, and generally it isn’t used with dishonest intent. Its flaw is that it is impersonal, and seems detached from the lives and daily experiences of the people who live in the places we deem suitable for ‘plan-led investment’.

The Elephant & Castle is one such place. The drawings and plans for its reinvention reflect the Olympian view.

They are prepared as if viewed from above. Planning on this scale does not generally reflect the outlook of a pedestrian, or the view from a bus window, or even the familiar observation from a flat balcony. It is, almost by definition, an external scrutiny: the enlightened, professional gaze that sees the potential to reengineer for harmony and order and to determine happiness and fulfilment.

The Elephant & Castle programme is a big development by any metric. It involves demolition of the 1212 flats and maisonettes on the Heygate Estate; of the red shopping centre containing over a hundred individual businesses; of redundant offices, shops and workshops; and a rearrangement of roads and routes to replace the pedestrian subways and ‘walkways in the sky’ that have become such potent symbols of the failures of 1960’s carpet planning.

Few of us will miss any of these. The Heygate Estate has stood for only a little over thirty years, a period that has seen its transformation from bright new

homes to hard to let flats in just about the time it has taken its Plane trees to mature. Similarly the shopping centre: state of the art in design, it was almost certainly in decline before it had completed its first year of trading.

But thirty years is also a human generation. However we may view the architecture, these buildings have housed the lifespans of thousands of local people. We should not equate the deficiencies of the place with the value of the lives of the individuals and families who have grown up here.

Many years ago I took a detour on a trip to the grandparents to show my children my primary school. It was a Victorian church school and a place of mostly happy memories. As we approached, my recollections became clearer of the arrangement of the rooms and the playgrounds. I assumed that the roofless outdoor toilets would have gone, but what about everything else? All those remembered details that the mind holds unchanged through absent time.

We turned the corner to the school and it had gone; replaced by an old people’s home. The disconnection between memory and sudden reality was dizzying. I was later surprised that my immediate response had been, “Nobody asked me before they did this”. It may serve me right for a career in development; it certainly made a lasting impression.

This came back to me sitting in the living room of a Heygate maisonette leaseholder. We were discussing the price of her flat when she broke off to tell us that her son had been born in the living room in which we sat. And just over twenty years later he had died in the same room. She and her husband had gone from newlyweds and proud parents to grieving ex-future grandparents in just about the time it took the Plane trees to reach the bedroom window. The compulsory purchase rules lack the sophistication necessary to put a price on that.

When we discussed with Patrick Sutherland the possibility of working with University of the Arts London’s

MA Photojournalism and Documentary Photography course by funding a portion of the cost of documenting the process of change at the Elephant, we had in mind that his students might capture aspects of life that we, as the development team, knew existed but didn’t know how to record.

What has emerged has been much richer than merely recording future nostalgic images. Rather in the manner of Bert Hardy half a century ago, the best of this work captures a much more profound relationship between people and place. Community not merely as a view of people against the backdrop of the Elephant, but of people and place intrinsically involved one with another. Some of the work moves a step further and shows us the people through parts of the place. The images of gardens and even of garage doors show us as much of people and lives as the images of streets and homes. How far they may tell us something of the photographers is a further level of enjoyment of the collection.

These are not soothing images; they are not intended to be. The work is not commissioned; it is supported. These are not publicity shots and they most certainly are not regeneration propaganda. In the variety of their approaches they open up a set of vistas that we may not have noticed and that perhaps we don’t notice in other places.

I would like to thank Patrick and the course team at LCC for their commitment to this project and to wish their student photographers every success in the use of their talents. We wondered a few years ago if we would exhaust the photographic potential of the area within a year or two. That seems highly unlikely, and I look forward to the expansion of this record of a changing place by their next generation of photographers.

Chris Horn
Elephant & Castle Project Director
2002–2007



Una Familia

Tom King

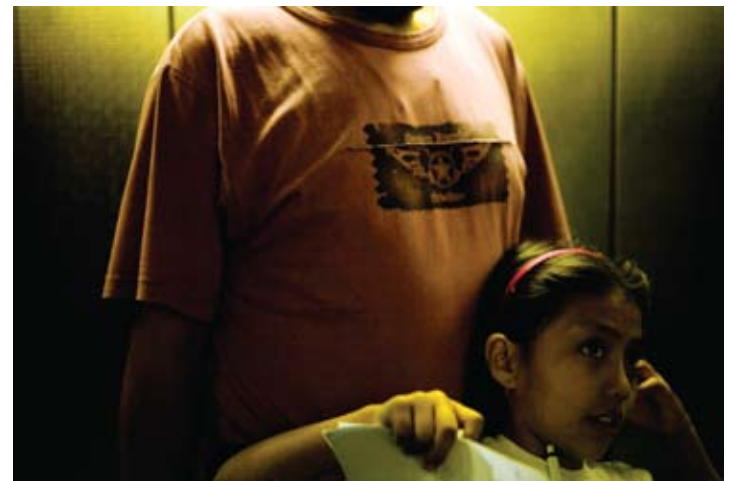
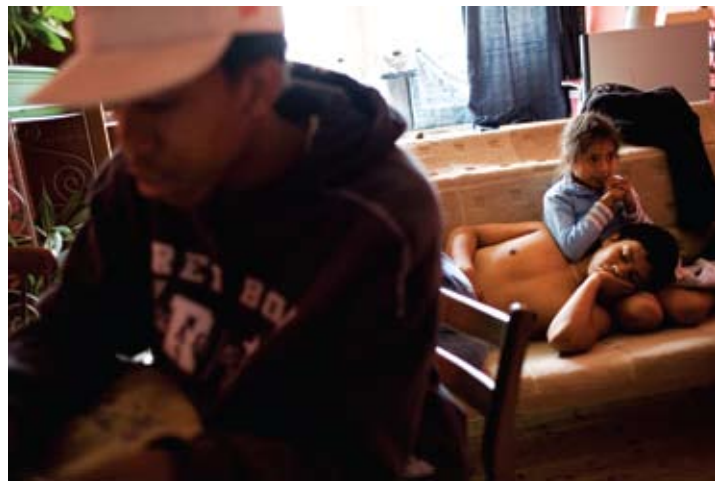
Polo Medina and Cecilia Vasconez left Ecuador and came to London with their son Jefferson and daughter Alejandra in 1999. Two years after their arrival their third child Priyanka was born. In the beginning they felt a long way from home: foreigners in a cold country with peculiar customs and a strange language. Children are more versatile and quicker to adapt: Jefferson and Alejandra took on the duty of translating for their parents early on. For adults accustomed to a different way of life it takes longer, but time and hard work have allowed them to adjust.

Nine years on Jefferson and Alejandra have few memories of the country they left. Priyanka has never known this place called Ecuador. Like so many children in London they are both multi-lingual and cross-cultural, growing up with a dual identity, a Latin upbringing in a European world. Polo and Cecilia have set down roots but still miss their

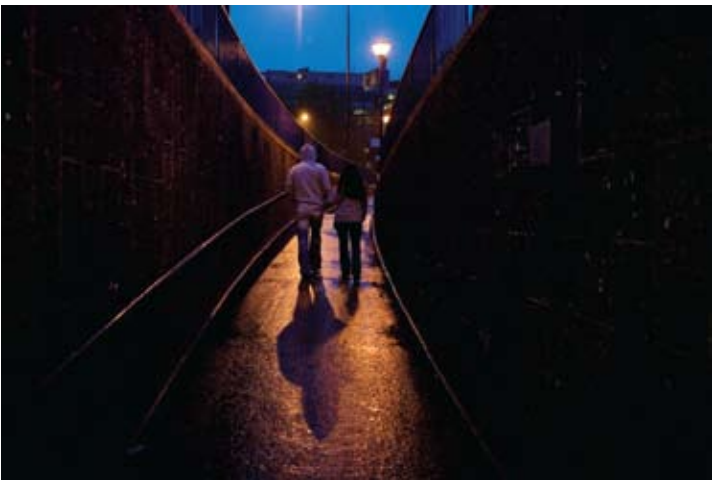
country and the people they left behind. Legal status and then money keep many people apart. Cecilia's father passed away before she could see him again, and Polo has been unable to visit his own parents since the day he left.

It's been a long road to Europe but like all parents Polo and Cecilia fight to give their children the best possible life. Just over one year ago the family were finally given permission to stay indefinitely in the United Kingdom. This was after being held for a week in an immigration detention centre, and coming within hours of deportation. Since then life has changed. Polo and Cecilia now support the family by working cleaning shifts in Central London. With a secure future the children can concentrate in class and on their ambitions. The family can also finally think about seeing Ecuador once more.









Space Matters

Thomas Ball

The Heygate housing estate in the Elephant and Castle is an example of modernist ‘utopian’ architecture. The estate was finished in 1973 and joined the nearby Aylesbury Estate as one of the largest housing blocks in London. The Heygate was built during a time when planners and architects felt that their building designs could improve people’s lives. Many city councils were followers of the ideology of ‘environmental determinism’: the belief that if the environment was changed in ways prescribed by utopian design, human behaviour would improve and happiness increase. The fact that the estate is only 35 years old and is due for demolition, tells us that this ideology was fundamentally flawed.

The Heygate is interesting as it exhibits a mixture of design elements, many of which are accused of fostering poor quality of living, while others are actually listed as good design practice. The larger, high-rise blocks that mark out the edges

of the estate, feel oppressive, impersonal and intimidating. However the smaller maisonettes in the central areas are surrounded by mature trees, more personal space with grassy areas and balconies, and generally feel more secure and safe as a living space. It is not hard to envisage what the designers of the estate were trying to achieve, but there is feeling of unease about the place, especially now that it’s fate has been decided and those who remain resident there are uncertain about when and where they will be moving.

I have photographed some areas of the estate which I feel exhibit these contradictions. I have shot them in early morning or late evening light which gives some of the images a ‘celebratory’ feel, while also including elements in the composition that allude to the fact that utopia has most definitely not been achieved.



“A family’s claim to a territory diminishes proportionally as the number of families who share that claim increases. The larger the number of people who share a territory, the less each individual feels rights to it and the more difficult it is for people to identify it as theirs or to feel they have a right to control or determine the activity taking place within it.”
— Oscar Newman, *Creating Defensible Space*



“Generous provision of tree planting is regarded as essential. In view of the need for immediate effect and rapid establishment, semi mature trees, of small and medium sizes are proposed. Creating this feeling of immediate maturity is important on high density housing schemes, especially in reducing the incidence of damage or vandalism.”
 — Heygate Development Plan 1969



“A single household with its own garden is in no doubt of its right to control its garden space, and because this right is recognised by the community at large, it has the confidence to challenge people who intrude upon it. In this non-anonymous atmosphere intrusions are likely to be few.”
 — Alice Coleman, *Utopia on Trial*



“In houses with gardens children can spend their formative pre-school years under close parental supervision... In blocks of flats these child-rearing advantages are not available. A mother has a different range of options – all unpalatable. She can keep her children safely indoors, which deprives them of energetic exercise to let off steam. She can let them play on the balcony, with the risk of a serious fall. She can let them loose in the corridor, where their noise may drive the neighbours mad. Or she can allow them out into the grounds, where she cannot always be supervising them, and where they pick up bad habits from other unsupervised children.
— Alice Coleman, *Utopia on Trial*



“The kids seem to love it on the Heygate. The intestine of walkways weaving through the estate provide excellent bicycle and roller-skating race tracks, although it is strictly against the rules and hazardous to those pedestrians who are still under the illusion that you are safe on a walkway 20 feet above a main road. And some of these children seem to prefer playing urban guerrilla warfare with water pistols among the labyrinth of paths, walls and blocks of flats than romping around in a park.”
— Richard Woolveridge, *South London Press* 25.10.1973



“We really believed, in a quasi-religious sense, in the perfectibility of human nature, in the role of architecture as a weapon of social reform...the coming utopia when everyone would live in cheap prefabricated flat-roofed multiple dwellings – heaven on earth.”
 — Philip Johnson quoted in *Utopia on Trial*



“The moment that housing, a universal human activity, becomes defined as a problem, a housing problems industry is born, with an army of experts, bureaucrats and researchers, whose existence is a guarantee that the problem won’t go away.”
 — Colin Ward quoted in *Housing by People: Towards Autonomy in Building Environments*

Rush Hour

Kate Hooper

Thousands of people commute through the Elephant and Castle every day. It is such an important hub for bus, train, and tube travel in South London that the rush hour is quite prolonged. In the afternoon the buzz of activity, which starts around four o'clock, only quietens down again after eight.

So many people passing through gives the locality a vibrant multicultural feeling but the reality is that people rarely interact with one another. They prefer to isolate themselves in their own worlds, absorbed in the sounds of their iPods, concentrating on portable playstations, reading free newspapers or talking on their mobile phones. All these things seem preferable to actually speaking to the people around them. People negotiate the crowd, enduring stressful journeys on the capital's overcrowded transport systems, but pass by 'like ships in the dark'.







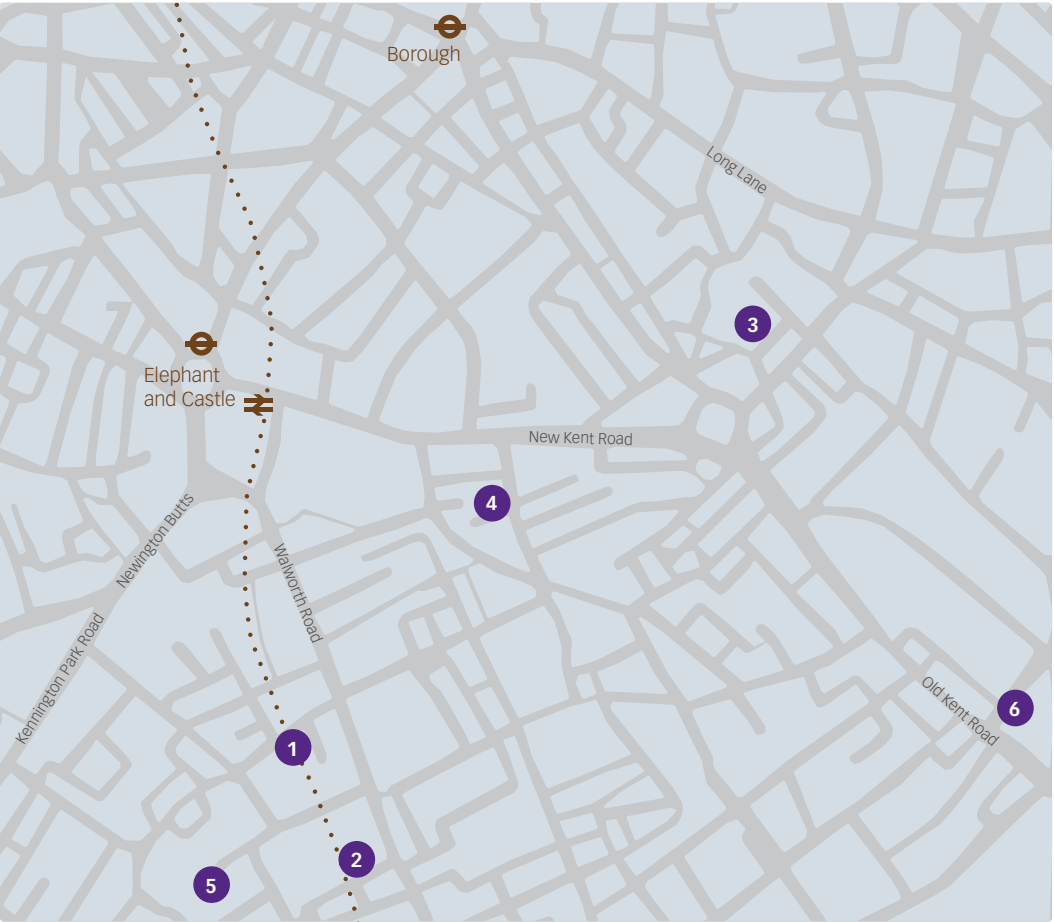


Now and Then

Jon Tonks

As the Elephant and Castle embarks on an enormous transformation, I felt it would be interesting to take a look at some of the changes that have occurred over time, creating a few marker points in the history of the area. This has been devised through historical research as well as interviews with people, piecing together places, stories, ironies and juxtapositions.

I have created images from locations based solely on what is there today, sometimes with no indication of what previously existed, in an attempt to trigger the viewers' imagination. The Southwark Local History Library in Borough proved to be a fantastic resource for this project, and the stories relayed by Harry Cole, an ex-policeman in the area for thirty years, were invaluable.



- 1. Manor Baths
- 2. Carter Street Police Station
- 3. Hartley's Jam Factory
- 4. The Lock Fields
- 5. Royal Surrey Zoological Society
- 6. St. Thomas a Watering



The old Manor Place Baths closed in 1978 but were used through the twentieth century as a public swimming pool and bath house for people to scrub up for the week ahead. The pool would also be covered over to host boxing matches, evenings filled with an atmosphere of sweat and blood. The building now serves as part of Southwark's recycling centre, housing glass and plastic dry waste. It currently provides a home for a Tibetan Buddhist centre. The circular stained glass windows remain, as do the original tiles from the swimming baths.



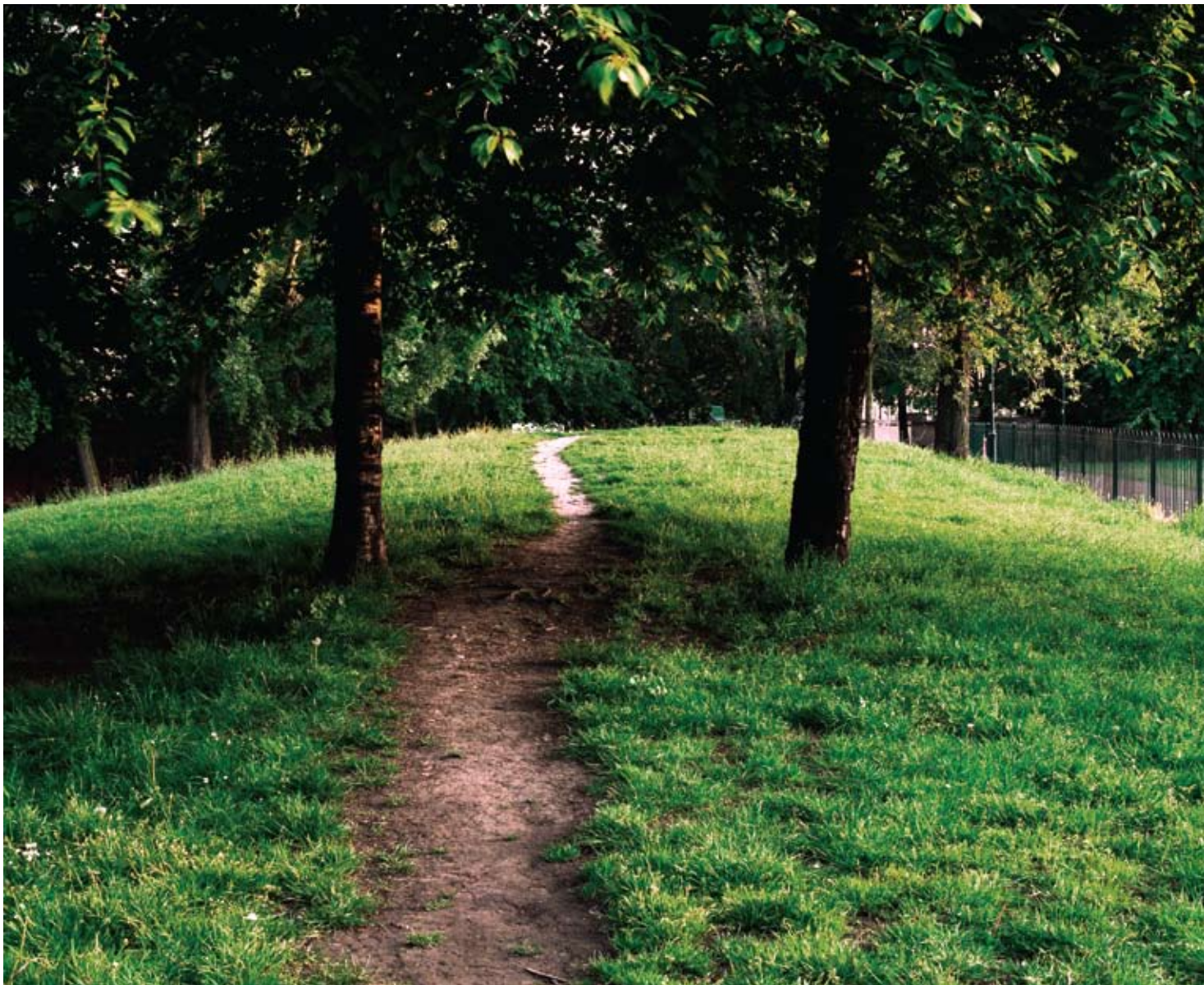
The rear entrance to the old Carter Street Police Station, in service until late 2003. Carter Street had a tough reputation over the years: an unsavoury place should you find yourself on the wrong side of the law. Rumours about the brutal treatment of prisoners spread amongst the criminal fraternity during the sixties and seventies. Consequently the threat of being taken there was enough to temper the behaviour of petty criminals and squeeze them for useful information. These unsubstantiated rumours became embellished like chinese whispers. Officers at the station would make sure the new recruits were told the stories to keep this useful reputation alive.



The chimney base of the old Hartley's Jam factory. The factory opened in 1901, producing jam from fresh fruit, which would be poured into highly glazed stoneware jars, before being distributed around the country. The jam making process filled the locality with the strong fruity aroma of hot sugar and strawberries, pumped out of the tall chimney which still towers over the old factory buildings. These buildings have been converted to residential apartments.



The entrance to the old Lock Fields. During the fifteenth and sixteenth centuries, leprosy was widespread so special hospitals were based outside of the city, keeping the infected away from the public. The fields took their name from the Lock Hospital, referring to the locks of bandages lepers would wear over their sores. Lepers were allowed to walk around the Lock Fields on condition that they wore a bell around their neck, so passing members of the public could hear them coming. These fields were built over in the nineteenth century, and the site mostly covered by the Heygate Estate.



The Elephant House of the Surrey Zoological Gardens was one of the main attractions of the zoo, open between 1831 and 1877. A vast showcase of animals were displayed: lions and tigers, rhinoceri and giraffe. Children were allowed to ride upon the giant tortoise. There were normally two elephants at the zoo. In 1851 the elephants were used to patrol the grounds, one drawing a carriage, the other carrying an ornate howdah. Later on they would perform their ‘tea party’ seated at a table, trained to summon their tea by ringing a bell with their trunks.
 “...Their elephantine highnesses will enjoy a petit souper al fresco...”



St. Thomas a Watering. The confluence of two small rivers created a pool where people would water their horses. On 23rd November 1415, the Mayor of London ceremonially greeted the King returning from the Battle of Agincourt. The place later became an execution site and a gallows constructed here remained until the mid eighteenth century. On Shrove Tuesday, 1498, Ralph Wilford, a cordwainer’s son, was hanged here for falsely assuming the title of “Earl of Warwick.” On the 8th July, 1539, Griffith Cleark, vicar of Wandsworth, his chaplain, servant, and a friar named Waire, were all hanged and quartered here, probably for denying the king’s supremacy.

Temporary

Jackie Dewe Mathews

As the Elephant and Castle moves closer towards regeneration and the eventual goal of improved public housing, permanent tenancies are no longer being offered in the Heygate Estate. Rather than leave flats empty the council uses the existing housing as temporary accommodation for people with urgent housing needs, who are waiting to be housed properly. When the estate is emptied prior to demolition the council will not be obliged to rehouse these temporary residents in the new developments.

There are currently over five hundred families in temporary accommodation, in a state of limbo, without the rights of permanent tenants, not knowing when or where they will be moved. Each week they bid for a property on the councils list. There are maybe fifty properties available and a thousand people bidding. Instability is felt by all through

this upheaval, as well as a fear of leaving communities when they are finally re-housed across the borough. In these uncertain times people rely on the company of family and friends around them.





Suzanne lives in a maisonette on the Heygate Estate. She has three children, Martelle, Nikiya and Tyrese. Tyrese lives with her but the two girls live with her mum in Bermondsey because the constant moving is disrupting their schooling, especially this year as Martelle has exams. The view from her window of other blocks on the Heygate depresses her sometimes but it's a good, quiet part of the estate and she feels safe letting her kids out to play on the grass below. When she lived in one of the high rises there were lots of junkies about, needles all over the corridors and they all lived in one room. Now she enjoys living next to people who have known her since she was a baby.

Suzanne has been in temporary accommodation for five years now and she has been bidding for a two bedroom for well over a year. She just wants to be settled so she can offer her kids some stability.





Ruth has lived on the Heygate Estate in Elephant and Castle for twenty-three years. After five years of begging the council she has moved from the third floor in a high rise to a really spacious two-storey maisonette. Both her sons Reece and Morgan have a room each and for the first time they have a garden that they can roam free in and Ruth doesn't need to worry about their safety. She is reluctant to give it up to the regeneration process, which will raze the whole estate and re-house residents all over the borough.

Her home has become a magnet for her son's friends who don't have anywhere else to go in an estate that has closed down its youth programs in the run up to the regeneration. Her house and garden are always full of the teenagers that make up her extended family.





Sakho lives in Ashenden house in the Heygate Estate with his wife Aminata and his three children, Fatoumata, Soufiane and the baby Chekahmed. They share two bedrooms and just two beds. Sakho was born in Paris and Aminata in Mali. He works as a chef in Canary Wharf, Mondays to Fridays, from ten am until midnight. She gets up every morning at five to work as a cleaner, getting back home at ten when Sakho goes to work.

They have been in temporary accommodation for nine months now. When they first moved in the flat was in very bad condition and there was a problem with bed bugs. But they are happy here, they both have jobs, the eldest loves her school and the next one is due to start in September.



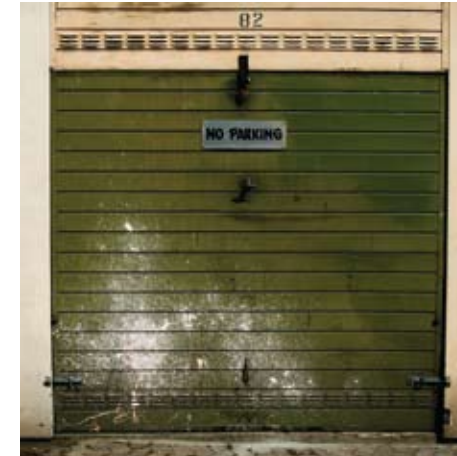
(Garage) × 350

Matteo Borzone

When the Heygate Estate was built, its planners had intended to harmonize the community into a “whole” by forcing people through paths and walkways, and constructing flats that were identical in nature, on anonymous balconies.

However, the garages that were also meant to homogenize have been transformed into becoming a reflection of the individuality of their owners and their anxieties. They mark the inevitable transition to abandonment and the growing separation between the estate and the world outside. The repetition of forms (the garage doors) is interrupted by the impact of the individual on the garage, whether to secure it, to vandalize it, to embellish it, or to abandon it altogether. The plans of the constructors to harmonize through homogenization, are disrupted by man’s need to impose himself and by his fears as an individual.

A shift in priorities means that the redevelopment of the estate will see a diminishing role for the motorcar, favouring large pedestrian areas. Through my photographs, I wanted to pay tribute to an aspect of the past that is inevitably coming to an end, as well as make a statement about the hostile and defensive relationship that estates create with the outside world. To do this, I have photographed, and categorized all of the 350 garages on the Ashenden, Claydon, Kingshill, Marston and Swanbourne blocks of the Heygate.







Small Scale Improvements

Eleanor Cleasby

The Southwark Regeneration Team has constructed a three dimensional model of the future Elephant and Castle as a visual aid to illustrate the vast changes to be made to the physical environment of the area. It boasts a new and improved Elephant and Castle, a vision of living within a largely traffic-free environment, with tree-lined streets, open spaces, a new pedestrianised town centre, market square and plenty of green spaces.

My photographs subvert this architectural presentation to depict a hyper-real and dystopian vision of the future. In stark contrast I have created eerie night-time scenes, disturbingly quiet empty streets, abandoned homes and cars. At first glance the images may appear to be of real buildings, but these are images of a fantasy Elephant and Castle.







No Fixed Abode

Adam Patterson

The Heygate Estate is doomed. A sixties utopian experiment is facing redevelopment and regeneration once more. As the long-term residents of the towering estates are relocated, a struggle takes place, pitching the council's attempts to empty and seal off the buildings against squatters searching for free accommodation in their fight against London's high cost of living.

The Council employs a company of welders to seal up each individual apartment with sheet metal, usually within 24 hours of them being vacated. They do this at great speed in an attempt to keep squatters from gaining access, but sometimes they are frustrated.

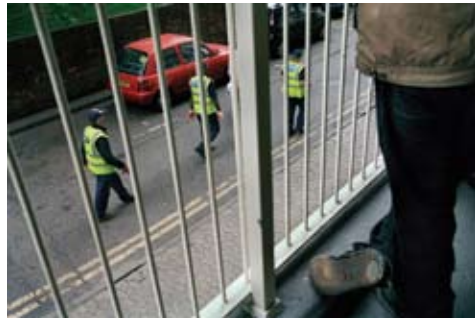
Demolition is scheduled to begin imminently, and these massive structures, once full of life, stories and routine will

be levelled and forgotten. Basic legal rights mean a court order is required to evict squatters, so while the progress of the council workers is blocked, a community of friends rejoices at the reality of another night of relative sanctuary.









Sealed Up

Anthony Wallace

During one of my explorations of the Heygate Estate, I heard a loud drilling sound coming from one of the upper floors. Several flights of stairs above, a small team of workers were sealing the front of a vacated flat by welding shut the doors and windows with thick grey sheet metal. This is done to prevent squatters from entering the vacated properties. The welders are called in to seal up flats within 24 hours of the residents moving out.

Inside, an old armchair had been left behind during the evacuation. The sunken seat cushion conjured up images of who had sat there and what kind of people had occupied the flat up until the previous day.

The head of the welding team granted me permission to photograph other flats whilst they were being sealed.

I found myself empathising with the abandoned objects and decided that I would collect one as a representative of each property. These photographs are a way of preserving the living spaces and some of the memories entombed within them.









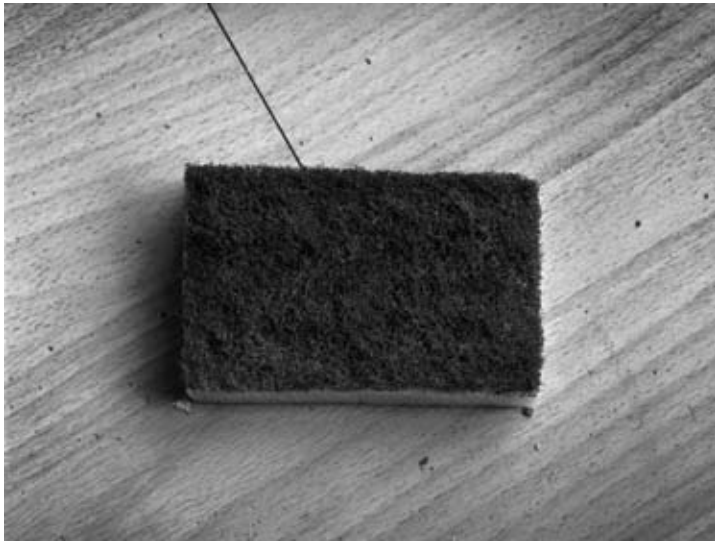
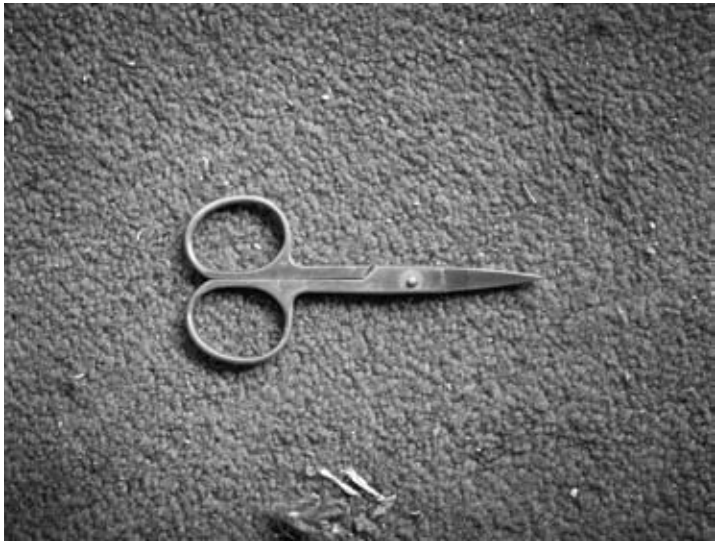
Cast Off

Maximiliano Braun

The people living in the flats and maisonettes of the Heygate Estate are gradually being relocated into alternative housing. Cast Off is an inventory of objects found in the empty apartments of the Heygate, prior to them being sealed. These are things which once were of some use to the previous occupant of the apartment. They represent something of the life of that person but something that has been left behind or forgotten.

The objects in the inventory invite us to speculate on the identity and personal history of the previous owner and to construct imaginary narratives. The objects they left, and I have found, are a memorabilia of experiences. They represent the life of someone, and they become reflective allegories of our own memories and the experience left by those who once owned them. Perhaps we discover something of ourselves in the images of things left behind.









Chearsley Gardens

Anna von Stackelberg

The Elephant and Castle is changing rapidly in the current regeneration. The Heygate Estate is one of the main structures that will vanish. This social housing complex has become a sore spot in London's pristine millennial view of itself. People have referred to it as 'the real slums of London', as a 'prime example of a failed sixties estate' or as 'London's largest, most oppressive concrete fortresses.'

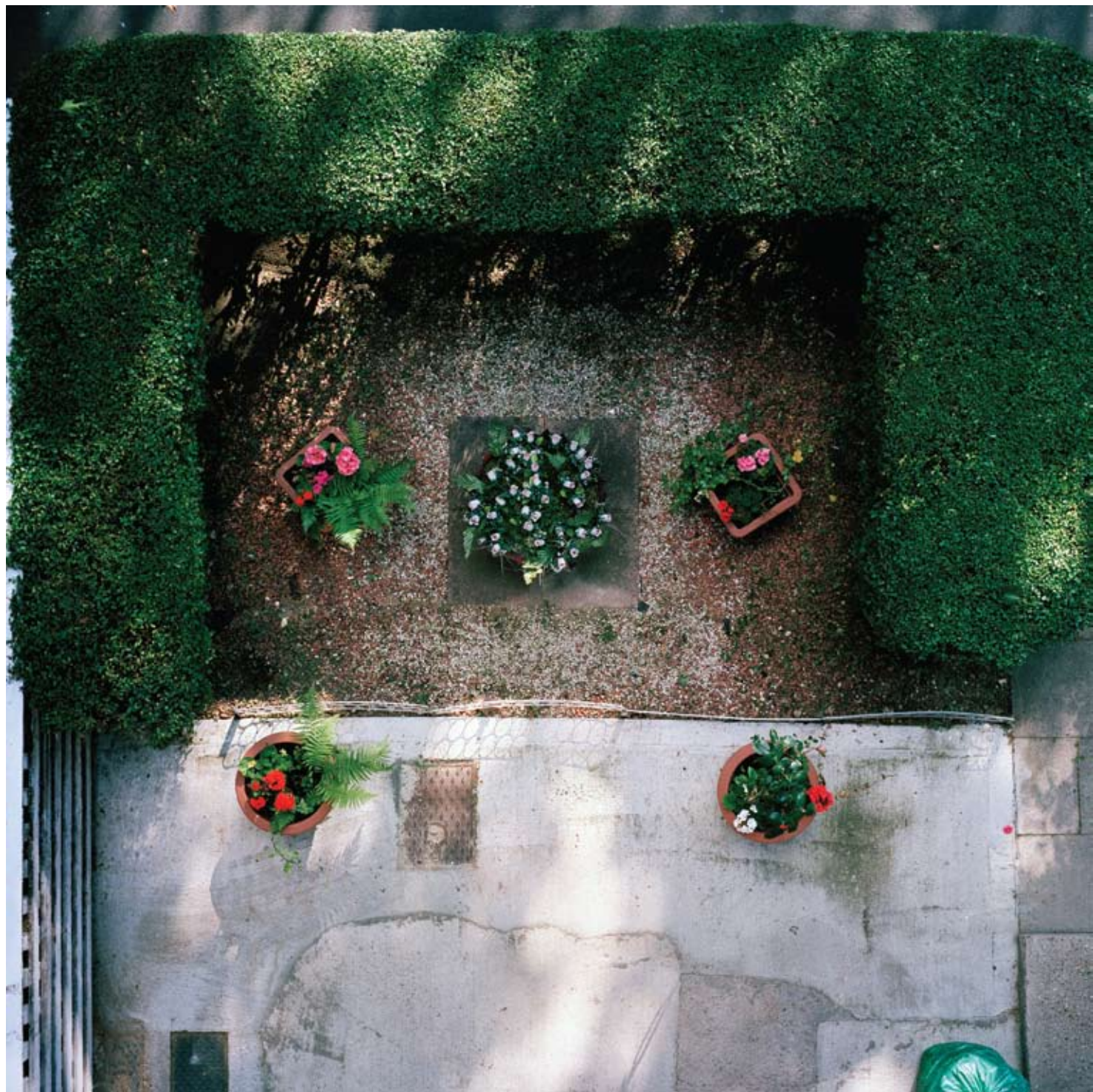
This project looks at the gardens of the two-storey maisonettes contained within the estate. It documents the identical, ten metre square green areas allotted to each of these 'living units'. These are spaces that are both public and private, intended for leisure and recreation. They are also a calling card of sorts, reflecting the personalities of the inhabitants and their engagement with life on the estate. The gardens show different levels of work and commitment. Some have been

well maintained and loved, and are still flanked by inhabited apartments. Others show signs of abandonment. Still others seem never to have been cared for at all. Rubbish and ejected furnishings manifest the end of life on the Estate.

The work highlights the different levels of interaction, care and work that have been invested in the Heygate Estate by its current and past inhabitants. Despite the negative attributes placed on the location, and possibly because of the uniformity of the urban plan of the space, individualism surfaces vividly. Personality seems to preside over conformity, even in a standardized community such as this.









Tom King

Tom King was born in Newcastle upon Tyne in 1980. He studied Archaeology at the University of Leicester before beginning a career in photojournalism in 2006. He now works as a freelance photographer based in London whilst pursuing personal documentary projects. He was shortlisted for the 2008 Guardian Student Media Photographer of the Year Award and the 2008 AOP Open Award.

Thomas Ball

Thomas Ball was born in Saudi Arabia in 1979, but grew up in Dublin. He studied Natural Sciences at Trinity College Dublin, before working in the commercial photographic industry for several years. He works as a London-based freelance photographer on long-term documentary projects and editorial and commercial commissions. He recently worked alongside Simon Norfolk in Iran for National Geographic magazine. His recent work from Canada was exhibited in the Royal West of England Academy in Bristol.

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Kate Hooper

Kate Hooper was born in London. She took a B.A. in Photography at Nottingham Trent University and then the Professional Photographic Practice course at London College of Communication. She has worked as a theatre photographer, but during the last seven years she has become committed to street photography, working on projects documenting English seaside resorts and London’s West End.

www.bananacake.org.uk

Jon Tonks

Jon Tonks is originally from the West Midlands. He began his career in photography as a staff photographer for a regional newspaper network. He is currently undertaking projects on the last remaining outposts of Britain’s fading empire. He also works on commissions and portrait work for publications including The Sunday Times and Saturday Telegraph Magazines.

Matteo Borzone

Matteo Borzone was born in Italy in 1978. He has been working in photography for the past five years, primarily as a commercial still life photographer. He is interested in providing viewers with emotional or intellectual responses, rather than plain information, and is developing projects relating to national identity, and mis-representation of places. His recent work was exhibited in the Royal West of England Academy in Bristol.

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Jackie Dewe Mathews

Jackie Dewe Mathews was born in London in 1978. Following a degree in philosophy she spent five years in the film industry as a freelance camera assistant on feature films and commercials. Her interest in cinematography informs her documentary photography practise. She has had work published in the Saturday Telegraph Magazine, the Sunday Times Magazine, the Gay Times and Fotografe Melhor (Brazil). She was awarded the Joan Wakelin overseas documentary bursary in October 2008.

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Eleanor Cleasby was born in the U.K in 1981 and grew up in Paris and Brussels. She took a BA in Fine Art at the University of the West of England and attended the Universidad del Pais Vasco in Bilbao. She completed a teaching qualification at Goldsmiths College London and has spent the past 4 years teaching Fine Art and Photography. She currently spends her working time between London and Brussels on photographic and art projects.

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Adam Patterson

Adam Patterson was born in Northern Ireland in 1982. He studied media at the University of Sunderland before refocusing on stills images. Over the past three years he has received grants from the Arts Council of Northern Ireland to document aboriginal and health issues across Canada. Some of this work formed his first solo show at the Royal Photographic Society in January 2008. The RPS subsequently awarded him a postgraduate bursary to undertake a long-term project on youth gang culture in South London.

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Anthony Wallace

Anthony Wallace was born in Hong Kong in 1978. His photographs have been published by The Independent, The Guardian, Hackney Gazette and various music magazines and exhibited in Brighton, London and Glasgow. He spent 2007 based in Hong Kong, photographing for The South China Morning Post, working full time at Red Dog Studio and organising contributions for Galleri Magazine. His dual citizenship enables him to split his working life between London, Hong Kong and China.

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Maximiliano Braun

Maximiliano Braun was born in Santa Cruz, Bolivia. He studied Anthropology, Mathematics and French and then Photography in the Communications department at the University of Utah. He then took the BA in Fashion Photography at the London College of Fashion. He has exhibited at the Exit Gallery in London and the Museum of Contemporary Art in Bolivia. A commissioned book on Concepcion, a notorious Jesuit mission in the east of Bolivia will be published in 2008.

Anna von Stackelberg

Anna von Stackelberg was born in Bonn in 1979 and grew up in New York City. She completed her first degree in Visual Anthropology at Goldsmiths College, London, and subsequently worked as a freelance photographer and in the Arts in Berlin and New York. In 2007 she received a Johann-Bernhard-Mann Fellowship to attend the MA in Photojournalism and Documentary Photography at the London College of Communication. She is currently based between London and the Republic of Georgia, where she is involved in a long-term project about the Russian – Georgian relationship.

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www.lcc.arts.ac.uk



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