



Shots in the dark



BILLA BALDWIN

As with any sort of wildlife photography, capturing the capital's nocturnal denizens requires an intrepid spirit and a lot of talent. **Dave Swindells** introduces London's premier nightclub shutterbugs

Club photography websites like Dirty Dirty Dancing, We Know What You Did Last Night and MegaMegaMega do a mighty fine job of documenting a wide range of clubs and parties, rapidly uploading pictures which are hysterical and historical – even when viewed a whole day after the event. They make vicarious clubbing easy but *Time Out* wanted to, ahem, focus on photographers who are dedicated to capturing specific clubs and micro-scenes. Robert Capa's famous dictum relating to war photography – 'If your pictures aren't good enough, you're not close enough' – generally applies in the battle zone skirting the dancefloor, too. Except that it's easy to get close in a club. Sometimes, what's needed is a bit of distance, to give a broader sense of the characters and the environment that they're partying in. These photographers are on the scene, revisiting the same nights over and over, becoming a vital part of the whole experience, as well as delivering its pictorial legacy. Go to their sites to see more. Better still, go to the nights!



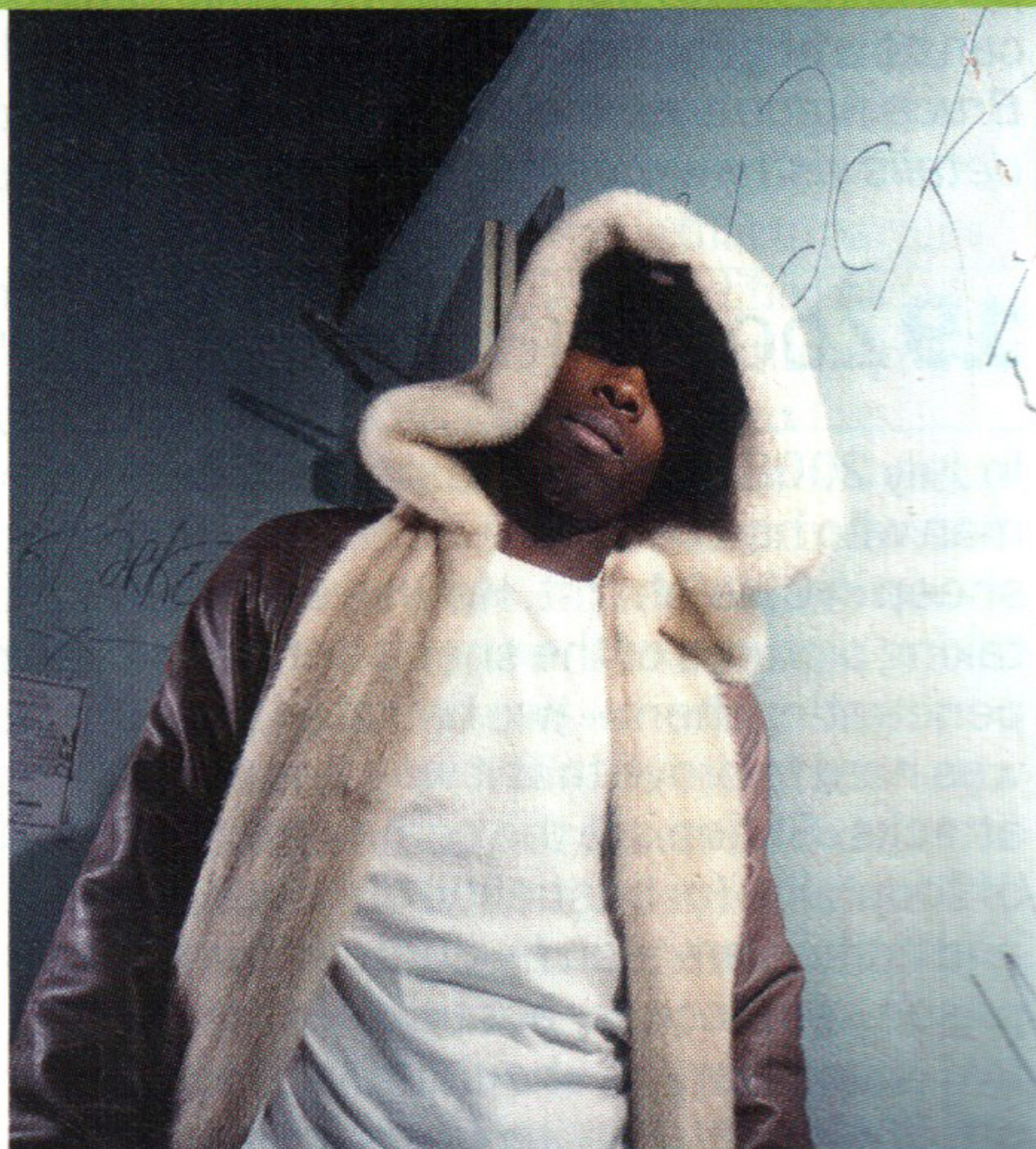
Billa

Robin Bharaj

Underground hip hop and grime clubs

'I want to be able to communicate the energy and the vibe at these nights so that in years to come people can experience exactly what it felt like. I shoot on a Hasselblad, because I can capture the soul and the atmosphere better with film. I'd been photographing [grime night] Dirty Canvas and James Benenson of Urban Nerds saw the pictures and invited me down to his new night. I feel really at home there, and I love the music and the people who go there, so I'm using music and club photography as a means of social documentary.'

<http://flickr.com/photos/robinbharaj>



East End electro sleaze

'I've been photographing Nuke Them All since the first one in October last year. The thing I love about it at Images [on the Hackney Road] is the seedy strip-club vibe which seems to bring out the sleaze in everyone. I'm all for a bit of flesh caught on camera, and I get most of it here; it's not all happy, shiny people mugging for the camera. I stagger around, camera in one hand, flash in the other, beer bottles in pockets (I really need an assistant to carry my booze) and there's always a photo to be taken around every corner.'

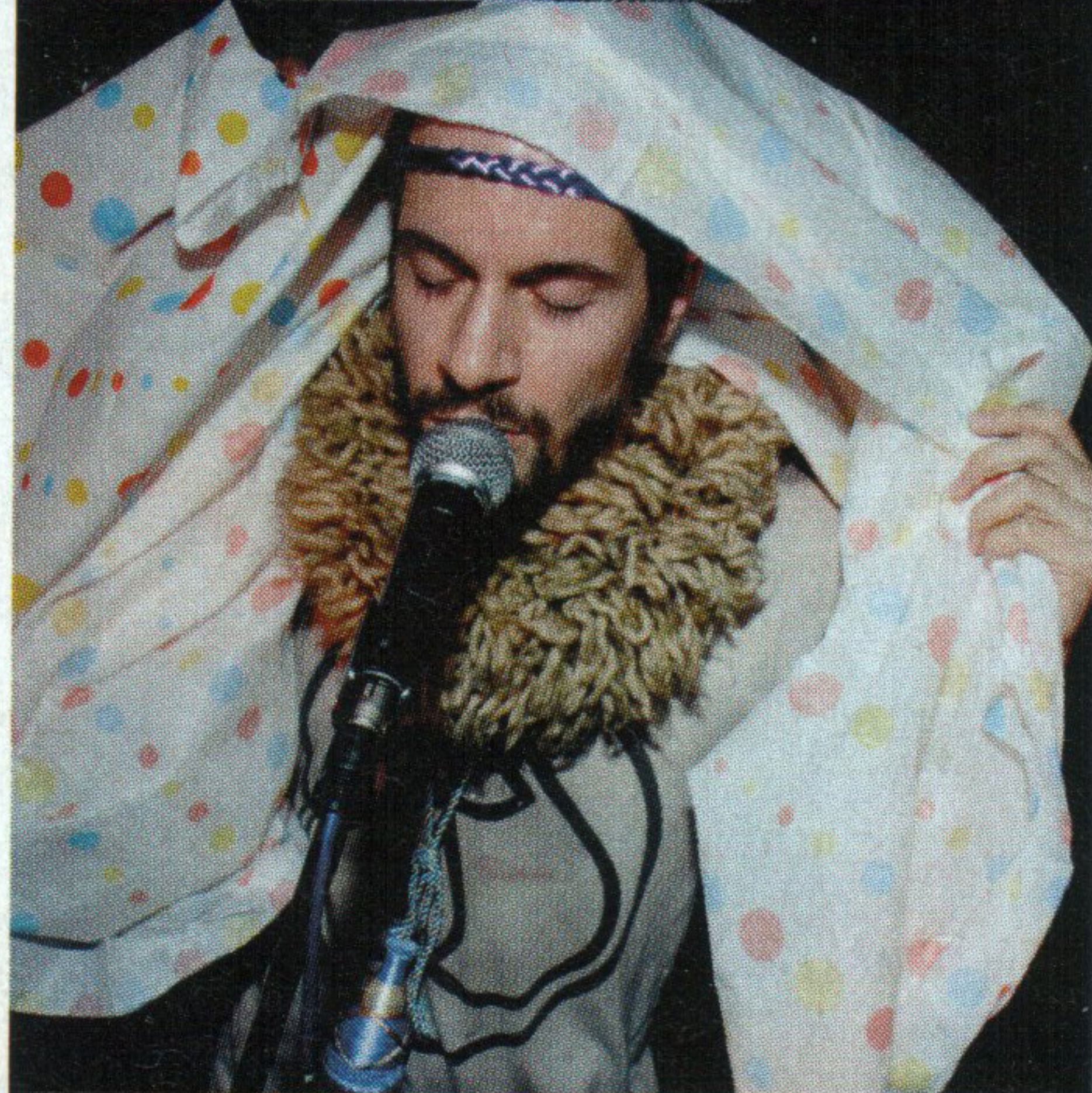
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Darrell Berry

Disco! Disco! Disco!

'I love the diversity and inclusiveness of London clublife at the moment, but Horse Meat Disco and Disco Bloodbath have something special: everything starts from a passion for the music, and that brings a very joyful crowd. As a photographer, you have to either work with the energy in the room or fake it, and those nights are for real. And it's always nice to see who is there – all the movers and shakers from across the scene drop by. The first night I went out clubbing specifically intending to take pictures was their legendary joint Lovebox after-party last year, so we have history!'

www.darrellberry.com or <http://flickr.com/photos/darrellberry>



Alex Warren

West End indie rockers

'For me the scenes at Durr [at The End] and Smash and Grab [at Punk] are really appealing; I've photographed both clubs every week for six months and there's always something happening. I don't take it very seriously, but I like it when people don't see me coming – it's the strength in something real, rather than the awkwardness of a forced pose. Mostly I just tend to go out and have fun with my friends. Some of my best photos have come when I've been completely wasted. It's really nice to think that kids go out and then check for photos and keep them – that's the best reward for me.'

www.alex-warren.co.uk or www.durrr.co.uk