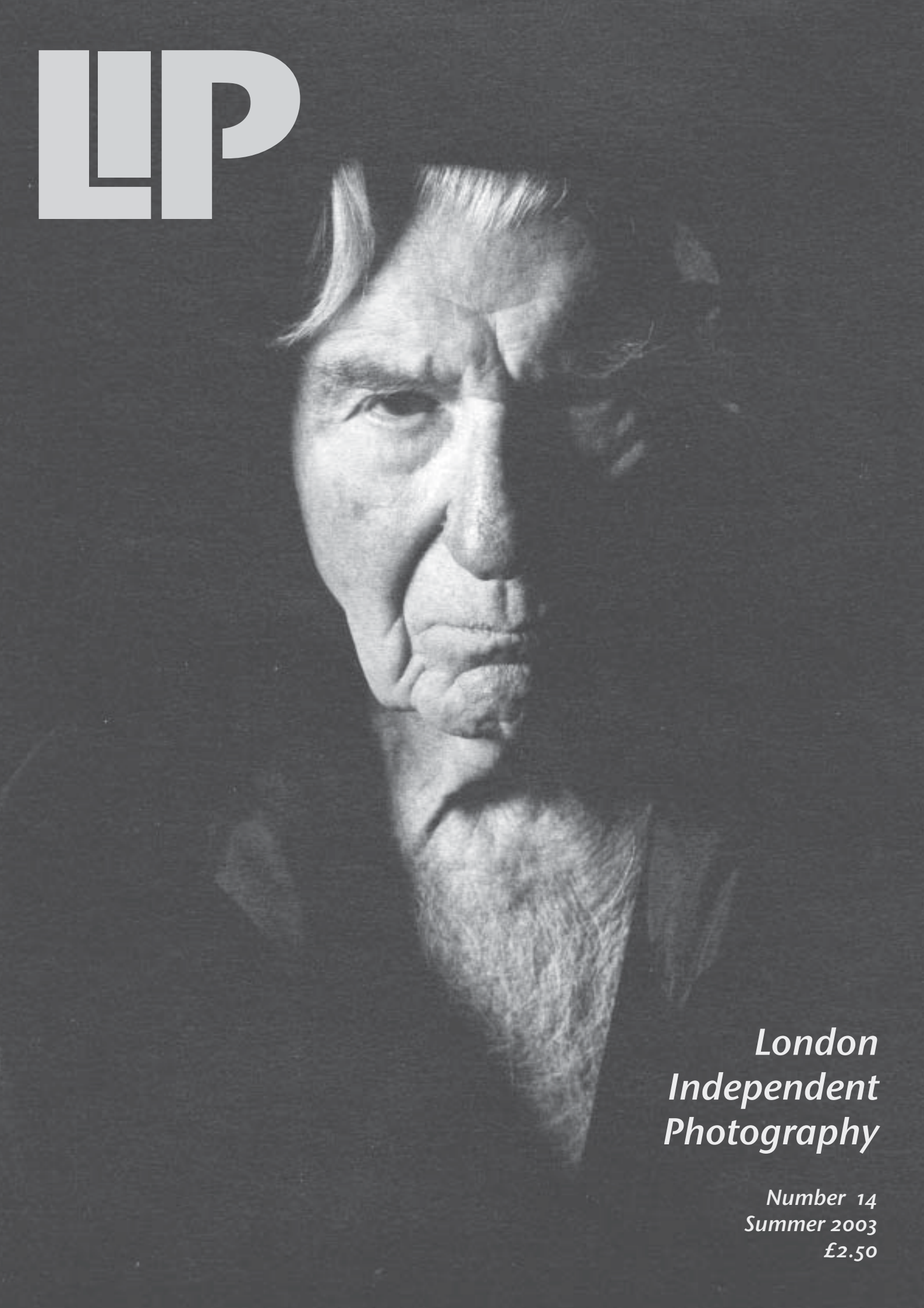


LIP



*London
Independent
Photography*

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Landscapes

Jeanine Billington

It was a real joy on a March morning in Central London to find three artists using the broad canvas of landscape to explore various ideas. My first call was on the David Hockneys at the Annely Juda Gallery and then on to the Photographers' Gallery to see the work of Simon Norfolk and Jitka Hanzlova, both finalists in this year's Citibank Photography Prize. At a time when most artists seem to scrutinize private concerns, it is refreshing to hear David Hockney declare: "I have never shied away from making images that are pretty or beautiful. We do, after all, live in an amazing beautiful world." Hockney's monumental and vibrant watercolours of the fjords in Iceland go far beyond their picturesque subject. Working fast and with bold colours, he creates haunting images which are both lively and sophisticated. For instance, in *Godifoss* he uses 8 sheets of A2 paper to sketch out a playful landscape of waterfall, rocks and a viewing platform with minute figures. He captures both the experience and the scale of this landscape.

Jitka Hanzlova's colour photographs are of a Northern European landscape, a wood and a meadow on the edge. They are small, exquisite images depicting the seasons, from snow falling in the woods to the summer meadow full of wild flowers where one can almost hear the buzz of insects. It reminds me of the sounds of nature in *The Cunning Little Vixen* by another Czech, the composer Janacek. Hanzlova's photos are also about renewal. In one image the sun shines through the fresh new leaves whilst on the ground last year's dead leaves remain. One of her most arresting compositions is of a wood in deep snow with the dark bark of a tree cutting the image vertically similar to the way the abstract expressionist Barnett Newman divides his canvasses. This creates a tension between naturalism and abstraction, and takes the image beyond its purely picturesque impact. The intimate way in which the images were displayed also worked well: one felt surrounded in a journey through mist, light and darkness.

Simon Norfolk too has not shied away from making beautiful images in stark contrast to his subject, the legacy of wars in Afghanistan. He

used the earthiness of the country and worked in the twilight when colours are intense, and skies full of hues to produce ravishing tones. These large photographs taken with a wood and brass plate camera, have stillness and monumentality. What is also remarkable about these images is the way they draw on photographic tradition. Immediately, we think of Roger Fenton's *The Valley of the Shadow of Death* with the cannon balls littering the land. But what I found interesting is his direct approach, similar to the early Victorian photographers such as Francis Frith and Samuel Bourne who went East and photographed the ruins of antiquity as if the images could reveal secrets about those lost civilisations. Norfolk's images too are a search to understand. The image of a man holding bright balloons, forbidden under the Taliban, and posed by the concrete skeleton of a former tea house, can be seen as an allegory to the fragility of this enforced peace and in the process the destruction of a native culture. But Norfolk's art does not give simple answers to the questions it raises, below the beauty of those landscapes lies a minefield of contradictions.

Exhibition Update

Last year's LIP Annual Exhibition has its Private View at Kendal on the 16 May. I hope that it is met with the same enthusiastic approval that it received at the Cottons Atrium and at Smethwick.

It is now time to turn our thoughts to the exhibition for 2003. The Cottons Atrium has been booked for the 18 October until 2 November. The selectors will be, for our 15th year, Paul Hill and Mick Williamson. Most of you will know them or of them by reputation and we are very pleased that they have agreed to participate in the selection this year.

Smethwick requested that they have the exhibition for a month next year.

This is advantageous to us all, as many of the RPS groups meet there and photographic groups throughout the country have seminars at Smethwick. This helps to raise LIP's profile.

With this edition of the Journal is enclosed a submission form for this year's exhibition. Please read it carefully and bear in mind that on the 26 June we are holding a question and answer workshop at the Steiner House. It will take place in the Lecture Hall on the 2nd floor from 7.00pm until 9.00pm. If you have any queries please come to the workshop where we will hopefully be able to resolve any problems.

In addition to the normal days of collecting prints we have also decided that those who wish may deliver their prints to the Steiner House on the 9 September from

7.00pm – 9.00pm when we will be holding the AGM. Prints will be taken in towards the end of the evening. Do please attend and offer your suggestions about how LIP should be run and perhaps you may feel there is a place for you to help within the organization.

Last year's exhibition was a great success and this is due to you, the members. Can we make this year even better? We will have the space to hang around 170 images, and the quality of the exhibition depends on how many images we receive from which to select those that are finally hung. Remember this is YOUR Annual Exhibition.

Avril R. Harris
Exhibition Organizer.

The Photographers' Gallery Bookshop Choice

Laura Noble and Sarah Fordham present the pick of recently published books. LIP members receive a 10% discount on these. You need to show your LIP membership card when purchasing.



The History of Japanese Photography

Price £45 (LIP Members £40.50)

From the end of the Edo period through to the present day, photography has played an important role in Japanese history. On the 150th anniversary of the birth of Japanese photography the Museum of Fine Arts in Houston and the Japan Foundation have produced a catalogue which stands as a vital resource, containing a fantastic array of photographs coupled with essays and historic chronology to reflect the work being produced throughout this time to accompany its touring exhibition. From portraiture, landscape and photomontage, to surrealist and still life photography, this collection is full of surprises.

This book introduces us to lesser-known Japanese photography through the whole photographic canon. It allows us to retrace the steps leading to current photographic imagery covering every aspect of Japanese life and history, punctuated by the poetic and sublime images running through the decades.

The spirit, philosophy and reserve of the Japanese people can be seen through these photographs and as the West has become more familiar with Japanese culture, so too has our appreciation of their national tradition. This book is a triumph of perseverance and research and not only a beautiful collection of photography but also a fascinating read. *Laura Noble.*



Adam Fuss

Adam Fuss with essay by Thomas Kellein

Price: £21.50 LIP Members £19.35)

With over a hundred images, this collection fully explores the transcendent world of Adam Fuss. The insightful introductory essay by Thomas Kellein traces the beginnings of the themes which have crept into Adam Fuss' work beginning with childhood memories. The work is full of the opposing forces of life and death alongside beauty and horror. A baby floats in water; we are watching it come up to the surface to be called upon to greet the world. The sense of the 'other' is ever present in the Invocation' series whose title itself suggests the visual requisite to acknowledge the spiritual element of life as well as the physical. We are invited to follow the circular path of nature from darkness to light,

observing the elements needed to nourish in order to grow from water, light and food, always remembering that such things contain a beauty as well as necessity. Abstract qualities are rendered through sensitive imagery. Water rings ripple, sunflowers glow, clusters of mushrooms resemble butterflies' wings, ghostly christening dresses and skulls. The presentation is intimate and perfectly compliments his perceptive work. *Laura Noble*



Manufactured Landscapes: The Photographs of Edward Burtynsky

Lori Pauli (Ed.)

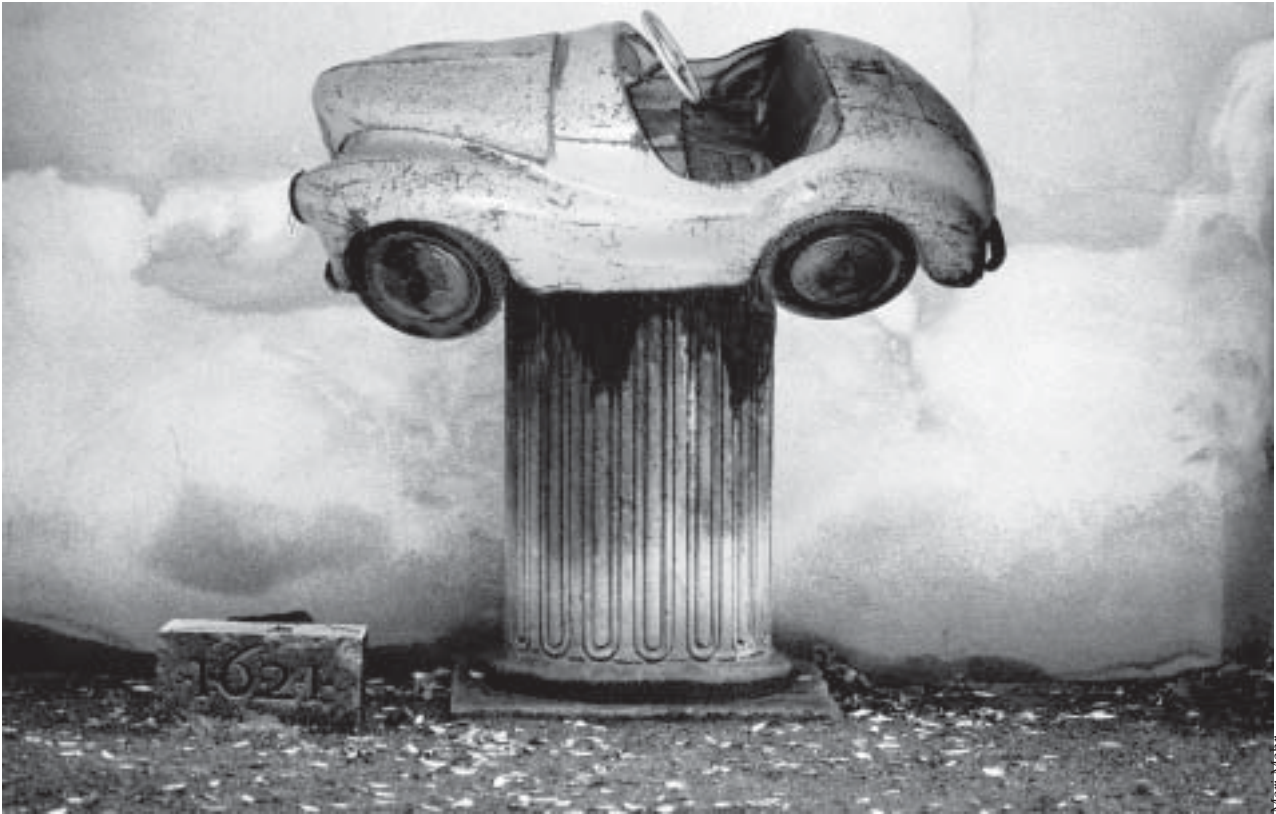
Price: £45.00 (LIP Members £40.50)

'The passion caused by the great and the sublime in nature, when those causes operate most powerfully, is Astonishment, and astonishment is that state of the soul, in which emotions are suspended, with some degree of horror...Astonishment...is the effect of the sublime in its highest degree' *Edmund Burke A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful, 1757.*

In their visual representation of the industrial sublime, Edward Burtynsky's large format colour photographs inspire awe and wonderment in a similar way to nineteenth century landscape paintings. Both Burtynsky's images, such as *Uranium Tailings #12*, Elliott Lake, Ontario, 1995, or *Carrara Marble Quarries #20*, Carrara, Italy, 1993, and Thomas Cole's series of paintings *The Course of Empire*, 1834, elicit a dual response in the viewer: on the one hand we are struck by the vastness and incredible beauty of what is depicted, yet on the other we are alarmed at the harmful effects of human technological advancement on the natural environment. Each artist's work acknowledges the inevitability of human progress, but the differences between the two is that Cole's deliberately produces an emotional response in the viewer, whereas Burtynsky's cool objective style is more ambiguous and complex. In this sense, his work has much more in common with other photographers such as Lewis Baltz or Robert Adams and the other *New Topographics* photographers of the 1970s. This beautiful catalogue was published by Yale University Press in association with the National Gallery of Canada in Ottawa to accompany the exhibition held there from January to May 2003. It is a great introduction to this Canadian photographer's work, and includes an excellent interview and some very insightful essays by Mark Haworth-Booth and Kenneth Baker. *Sarah Fordham*

These book reviews are written by freelance writers Laura Noble and Sarah Fordham, who staff The Photographers' Gallery bookshop in central London.

Many more reviews can be found on the Photographers' Gallery website, www.photonet.org.uk



Mari Mahr

A Workshop by Mari Mahr *Roberto Leone*

Considering myself lucky to having been able to attend the workshop with photo artist Mari Mahr on Saturday 16 November at the Camera Club, I feel kind of obliged to share such an inspiring experience with all the fellow photographers that could not be present.

Diminutive, reserved and softly spoken, Mahr is the exact opposite of what you'd expect from such a well known, celebrated artist. Polite to the extent of seeming almost apologetic, when pulling out her tray of slides she actually asked US if we would mind (!) or even like (!!) to see some of her work. As soon as the first slide appeared on the screen, though, things changed. It was like being at a concert, listening to wonderful tunes whilst being mesmerized by the powerful presence of the director.

When you hear Mari Mahr talk about her work, you know exactly why she is what she is. Passion and creativity are the words that come to mind now.

Following what seems a dream-like inspiration, she composes her images with such a lyrical eye that the viewer is immediately struck by the sense of calm but intense beauty that radiates from them. But the poetic harmony of her pictures does not only come from inspired vision. It is the result of painstakingly accurate planning and amazing technical skills too. Sometimes complex, sometimes minimalistic, her monochromes often constitute collages of people, objects and backgrounds. If you just think that this style has become her trademark long before the advent of digital technology, you will probably understand the difficulties she had to overcome in

order to get the results and the image she wanted. Every 'layer' of the collage (object, person and/or backdrop) had to be shot, then printed enlarged or reduced to required proportions and then the final composition shot again. No wonder she confessed a genuine enthusiasm for the possibilities offered these days by digital manipulation! When we were shown the resulting images taken with her new digital camera, though, even the 'purist' traditional photographers among us had to admit she had not 'betrayed' photography. The look and feel of her recent ink jet prints were still 100 percent Mari Mahr's: work of art with an unsurpassed charm and technical quality. Exciting and inspirational is a bit of an understatement to describe the experience. Thanks Mari, and I hope to meet you again soon.

LIPprofile: Yoke Matze

An interview with Virginia Khuri



Yoke is a founder member of LIP and was the exhibitions' organizer for ten years. She lives and works in Sydenham and hosts a satellite group from her home

During July 2003 Yoke will be having a retrospective of her work about nature, created over a period of 25 years. The exhibition, 'Light within the Land', is being held at Barbican Centre in the Foyer of the Barbican Library from the 3rd July for 4 weeks. The images on display cover work carried out in the Netherlands and United Kingdom.

The exhibition will be accompanied by a book, Tactile Light, and will be launched at the opening. Yoke says that: 'the photographs in the exhibition are expressions of my response to light, the essence of life. The Life Cycle, nature's everlasting flow of continuity, the positive force. Nature provides me with its rich elements, which give shape and form to my photographs'.

How did you get involved in photography?

I was born in The Netherlands, in Haastrecht, a farming village surrounded by the beautiful flat polder landscape. It was under the eaves of the farmhouse in which I grew up that I did my first drawings and formed the dream of pursuing a more 'creative' life. Since education was not readily available to farming youth, I paid my way through school in Gouda by working as an assistant in a photographic shop. I learned the basic darkroom skills in a small photo-lab behind the shop. It was also in this shop where I bought my first camera.

From that time on I knew I would become a photographer. Photography gave me the opportunity to explore my creative

abilities and learn about the world around me. At the same time photography provided me with a living and it has done so ever since.

What was the major influence in your work?

The land has always played an important role in my life both as an environment where I feel at home – safe – and as my major photographic project. It was my father who showed me the land. Also, from very early on I discovered paintings. I went on a holiday by myself exploring The National Park De Hoge Veluwe in the east of the Netherlands where the Kroller-Muller Museum is located. There I discovered paintings by the French impressionists, Monet, Cezanne, Renoir and Gauguin but I was particularly struck by the work of Vincent van Gogh, particularly the quality of light, which since has become so important in my photography.

Then, whilst staying in England, I was introduced to David Ross. I did my apprenticeship with David, who had a studio just across the bridge from Hampton Court Palace. He kindled my interest in

the photographic portrait, which became my second major subject. Each new person in front of the lens is a challenge for me.

Did you then stay in England?

No, in 1967 I returned to Gouda where I worked in a photographic lab and was trained in color printing. In order to get me out of the studio, the manager sent me to Amsterdam with a Hasselblad and two electronic flash heads to take pictures of people. This started my fascination with people and their lives.

As I became more confident I moved into photojournalism. I knocked at editorial office doors and was offered regular work having my photographs published in local and regional newspapers and magazines. The portrait became the central theme of my work and the Municipal Museum Catharine Gasthuis in Gouda purchased my collection of artist's portraits. To widen my horizons and develop my photojournalism skills I travelled from coast to coast in America on Greyhound buses. I travelled through the vast and beautiful landscape and spent time in national parks. In the cities I photographed people in their local settings, and architectural structures, both shaped those Cities.

It was in America that I became aware of photography as an art form when I saw the work of Edward Steichen in the city of San Francisco. The beauty in his



Yoke Matze

work astonished me and represented something to aim for.

Didn't you run a gallery in Gouda for a while?

Yes, but first, I opened my photographic studio in 1973. At that time I worked freelance for industry and art institutions. In 1975 I opened the JM Gallery. For five years I organized and curated many contemporary art exhibitions including photography. In this way I learned how to look at art. The longer you look at a work of art the more it reveals itself. You must be 'open', 'intuitive', and undo your certainties. I never studied art history but I learned through looking at paintings, sculptures and photographs. Alongside my daily work as a photographer, I started to develop my 'personal' work. My first subject, extending over 12 years, was the polder landscape, the people and their work, which I knew so well. In the same way I photographically explored my hometown Gouda. I continued learning in this way while working as a photographer in residence at the Municipal Museum Catharina Gasthuis in Gouda. This was followed by working for the

Prentenkabinet – Print Room - of the University of Leiden with its print collections including photography.

Part of my work was to make reproductions of etchings and drawings by artists such as Rembrandt van Rijn and Vermeer. I felt very privileged to look at those wonderful pieces of work that are rarely seen by the general public.

The University of Leiden was the first university in the country who accepted an important photographic collection within its walls.

I had the opportunity to print from the original negatives of the late Paul Citroen, a well-known Dutch portrait painter who took a great interest in photography. I was interested in his portraits, in particular what he 'left out' of the composition. Paul had studied at the Bauhaus and had been part of that famous art movement between the two World Wars. I am fascinated by the Bauhaus movement and how it brought about a change in the 'look' of architecture, design and photography. For me, The Bauhaus represents the energy of change. One of Paul's famous images is a collage of city buildings. I visited Paul regularly in his studio in Wassenaar in the Netherlands. A series of photographs made in his studio are now included in the

Prentenkabinet's collection and the Municipal Museum in The Hague.

But you gave that up to come back to England, didn't you?

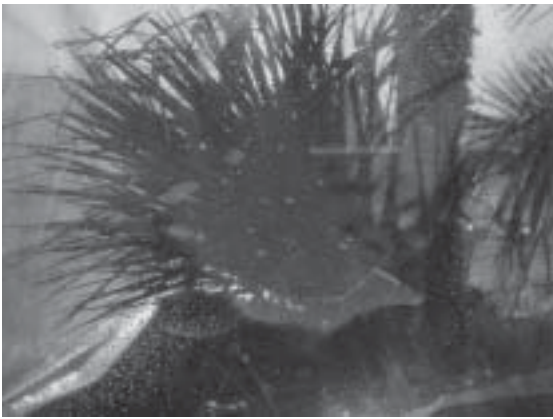
Yes, first in 1979, I came over to a unique little 'haven' of photography *The Photographers' Place* and continue to do so for three years running. Paul and Angela Hill ran this place in the small village of Bradbourne in Derbyshire.

There I met photographers like Paul Caponigro, Aaron Siskin, Lewis Baltz and the late Raymond Moore. They opened my eyes and encouraged me in their different ways. Paul Caponigro with his images about 'the stillness of the stones' that he photographed at Stonehenge and other places. Aaron Siskin with his eye for the abstract form in the city. Lewis Baltz with his strong sense of design, and Raymond Moore with his surreal 'eye' and his unexpected observations of very day life.

In 1982 I finally moved to London where I studied for a BA in Photography at The University of Westminster encouraged by Paul Hill. From then onwards I worked as a photographer, exhibition organizer and lecturer. Ten years later I completed my MA in Design



Yoke Matze



and Media Arts at the same university.

Living in London I discovered various connections with Vincent van Gogh through reading his letters. My fascination with his paintings and his life made me want to learn more about him and the time he spent in and around London. I found and photographed the places where he had lived and worked. It is still work in progress, although some of the images have been published in several books on van Gogh and used in TV documentaries in England and America.

Over time I specialized in architecture and portrait photography. I was invited to work as a staff photographer for the Builder Group, one of the oldest publishing houses in the building industry. In the late 80's and early 90's I photographed the major building developments in the city of London, in particular the changing environment of the Isle of Dogs and the construction of Canary Wharf. I traveled throughout the UK and abroad. Each job was a new challenge and after each trip I had to return with photographs for the various magazine covers. Then in the mid 1990's the building industry collapsed and so did my job. I returned to freelance photography and developed my teaching work.

What was your personal work during this time?

Apart from my landscape work there is another project close to my heart – that of burial rituals. I found this subject by accident. This started by me becoming interested in the Victorian graveyard Kensal Green, which I photographed as landscape as well as the people who worked there. I had my reservations at first, but I continued

and went on to photograph at an undertaker.

The embalming part was the most difficult part to handle. I had to overcome my own fears. Gradually I accepted that Life and Death are part of the human life cycle – of nature. Finally I photographed the funerals themselves. I became aware of the diversity of rituals of the diverse communities in London. This work led on to a major MA project, which was about death rituals in the Hindu community. I was allowed to observe a Hindu cremation and more importantly the Sharad (the 12th day after Cremation). I met the most amazing and generous people. It was a real eye opener and a beautiful and deeply touching experience and in a way linked to my own sense of loss - losing my own father who died when I was a young teenager. I believe in order to really complete this work I need to go to India, to Varanasi, to the source of the Hindu ritual.

Do you teach photography?

I have always been interested in teaching photography and had taught part-time since 1988. For the last seven years I have taught photography and graphic design at a 6th Form and Further Education College. I have now decided to explore new ways to teach photography and share my experience.

I continue to run courses at West Dean College of Arts and Crafts and work part-time for an Educational Trust in London. For many years I wanted to set up my own center of learning based on the idea of exchanging and sharing of skills and knowledge. I have now realized this dream at my new premises. The YM Photographic Courses are up and running.

I work with people who either wish to learn and improve their photographic skills or wish to pursue a personal project, either on a one-to-one basis or in small groups. There are also plans to turn my new living/work space into a Gallery for future art events.

How did you get involved with LIP?

I saw an article about Paul Caponigro in *Print letter* an international art magazine on photography. I wanted to learn from him but he lived in the US. A few months later there was an article about Paul Hill and the *Photographers' Place* mentioning that Paul Caponigro was going to be teaching there. I went and it was really fantastic to be with other like-minded photographers.

LIP developed through people in and around London who had been at Paul's place. I became involved and because of my experience with my own gallery, I became the exhibitions' organizer when the committee decided that we must have annual group exhibitions.

How do you define where you are in photography?

In the last couple of years I feel comfortable with the photographic image. Something evolves from within, a confidence and knowing about the visual power of the image. It is as if the intellect, the intuition and the emotion all meet in that decisive moment. They exist within the image – a precious moment of 'knowing'.

email: yokematze@clara.co.uk

Yoke's website: www.yokematze.com

See Members' Exhibitions (page 24) for details of Yoke's Exhibition at the Barbican

“The photographs in the exhibition are expressions of my responses to Light, the essence of life.

Life, life cycle, nature’s everlasting flow of continuity, a positive force. Nature provides me with its rich elements, which gives shape and form to my photographs.”

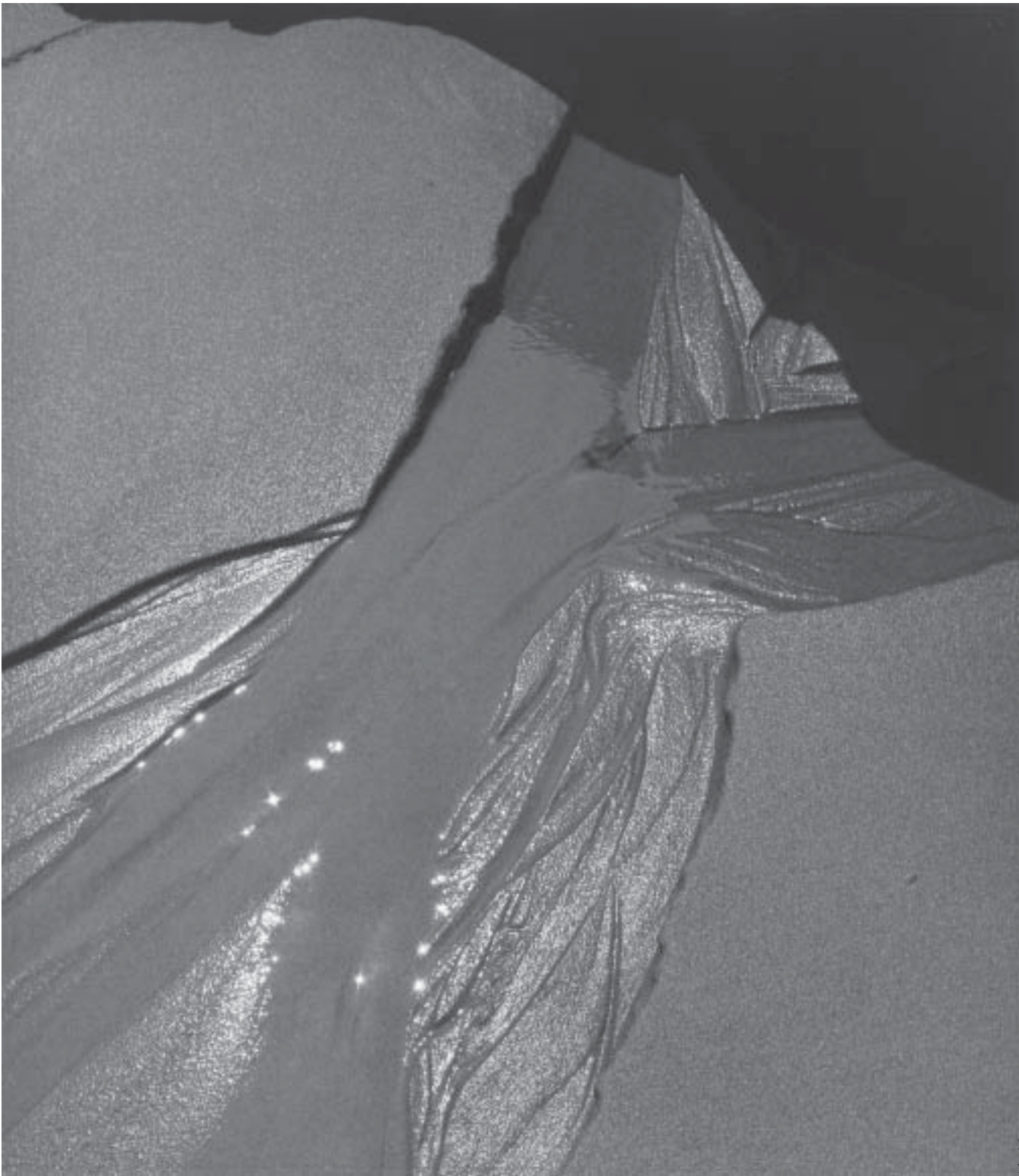
Yoke Matze



Yoke Matze



Yoke Matze



Yoko Matze

Prefabulous

Elisabeth Blanchet

After the second World War, 150,000 prefabricated homes were built in most towns in the UK. Focussed on homeless families with young children, these “palaces for the people” (as they were called at the time) were synonymous not only with comfort and luxury but also freedom. The war led thousands of young couples to live with their in-laws or to rent a room in a boarding house. Having one’s “home sweet home” was the dream of a generation. Mostly working-class people, the prefabs’ residents shared the same and the same choice of entertainment. In the prefabs estates, a strong community spirit could be found, emphasised by the post-war atmosphere: everything was to be rebuilt.

Thought to be a temporary

solution to the housing crisis, the prefabricated houses were supposed to last only ten years. But sixty years later, hundreds of these are still lived in. From South London to Newport (Wales) via the suburbs of Birmingham, I met some of the last residents. And everywhere I heard the same story: “for no reason any of us would ever leave his prefab”. However, the word “prefab” can sound negative to the person in the street: temporary, waiting for something better. But all the prefabs residents I met told me they already had the best: a small house whose concept was faraway from the traditional red brick houses. The prefab is detached, rooms are bright and comfortable, with no staircase and is surrounded by a large garden.

The prefabs residents have been

struggling for years to save their bungalows from destruction. Prefabs are local authorities’ regular targets: the prices of lands are getting higher and higher and renting a prefab to an elderly tenant does not seem to be lucrative enough. Time and money will win over these old prefabs and their aging residents eventually.

Going from prefab to prefab, I met amazing and touching people. I mostly found aged people settled in their bungalow for decades. Their past is displayed through their home. I wished to tell a little bit of their story before none of these is left.

Elisabeth has exhibited widely in France, Belgium and London, and she has published many articles and portfolios, including the BJP, for which she gave an interview on her work in Africa (January, 2002).

Her work on prefabs is included in the book Palaces for the People : Prefabs in Post War Britain, by Greg Stevenson - BT Batsford, £12.99.



Elisabeth Blanchet



Elisabeth Blanchet



Elisabeth Blanchet



Elisabeth Blanchet



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Elisabeth Blanchet

Photograms - *Birgit Dalum*

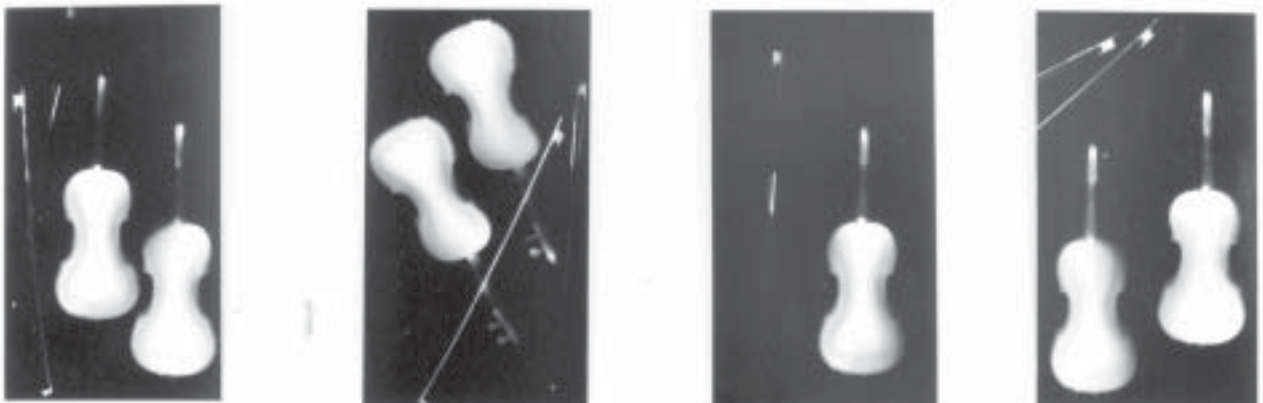
I am a Danish born artist working in the photographic media and have been a member of LIP since November 2000. Attracted by the international atmosphere, I came to London to pursue an education in Fine Art at the John Cass department of London Guildhall University, now London Metropolitan University. When I arrived, I considered myself a painter, but I wanted to combine my painting activity with other media and found my way to the Photography Department. Here I was trained in the basic skills of photography under the supervision of Mick Williamson.

After this first period we were given more and more freedom to follow our own interests. My favourite working method became the photogram technique. Very soon I found myself working on the floor in the darkroom with large format images. My first attempt was a series of dancing torsos. From drawings of ballet situations, I created collages of wood and textiles on the surface of the photographic paper and exposed them to light. Ten pictures 90 x 50 cm formed the series *Funny Gregor*.



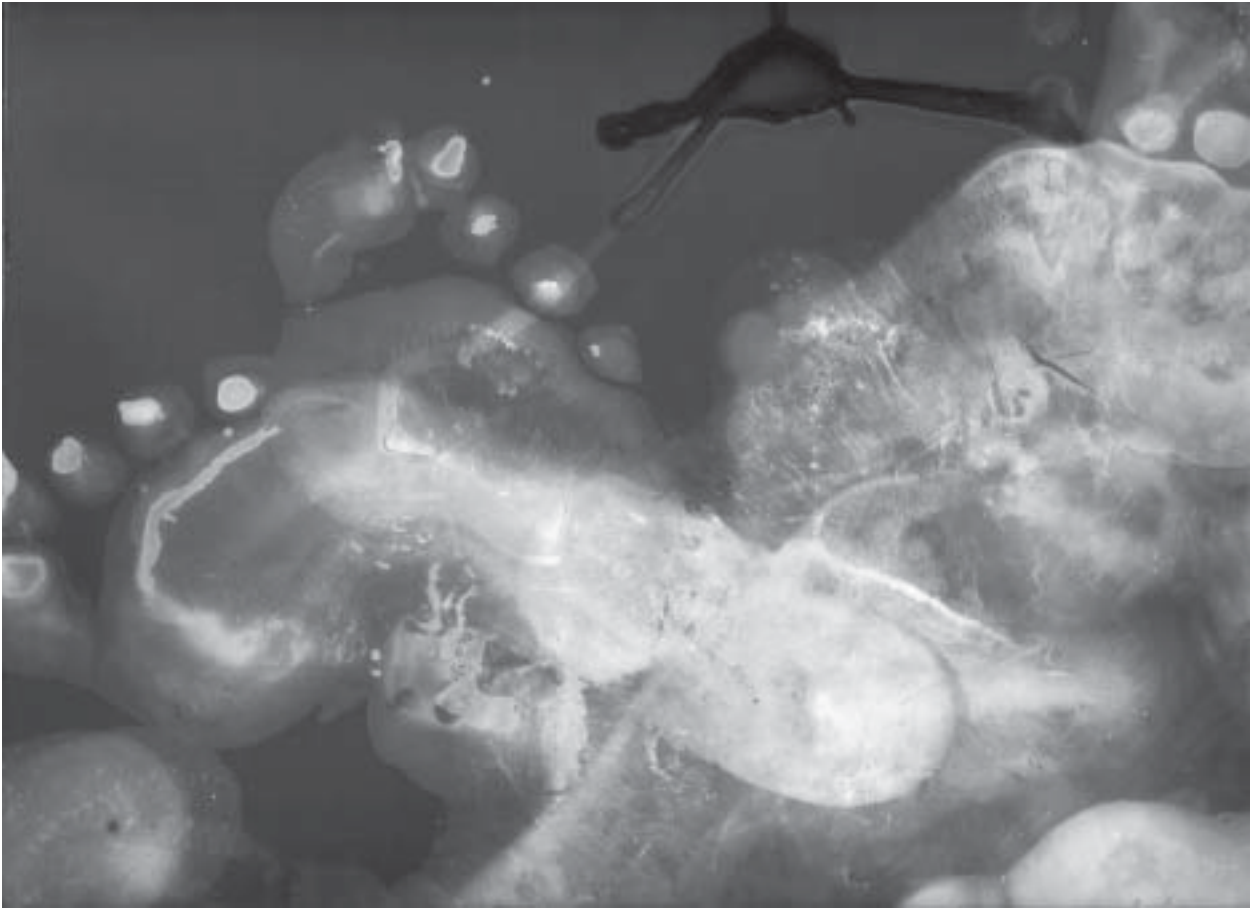
Funny Gregor, series of 10 dancing torsos- each 90 x 50 cm B/W

Another series of 10 was based on black and white photograms of violins.



Violins, series of 10 - each 90 x 50 cm, B/W

Later my experiments jumped into colour. By means of 60 x 60 cm gels I developed a method to manipulate the colour of the light in the whole darkroom. I danced with wet feet on colour paper, which ended up as *Dance*, a 150 x 150 cm artwork in 4 pieces



Dance, 4 pieces each 73 x 73 cm, detail. Colours: brown, green, red

I carried the collage technique further in a project called *Transparency*. Folded paper sculpture made out of tracing paper was placed on coloured paper and exposed to several different colour casts in the room. Additional light from a small light source with other colour filters gave a delicacy to the edges of the sculpture. This variation in colour is not of course visible in the black and white reproduction.

For me it is an endless investigation to find out how little variation in colour and a small amount of structure is enough to make an interesting picture, and it is like exploring the beginning of life.

Warm Transparency, 100 x 60 cm. Brown, orange, green and white colour photogram



Exodus Sebastião Salgado

A review of Salgado's major exhibition by Virginia Khuri

I wrote this review on St. Valentine's Day, having just come from viewing Sebastião Salgado's exhibition *Exodus* at the Barbican Art Library, and I have to say that the discrepancy between a world of imagined love and one potentially devoid of it has never been more starkly brought to mind. Salgado has said that he hopes this work will change those viewing it and spark a debate on the kind of world we inhabit – and with yet another war in Iraq with all its consequences, I dearly hope this exhibition does wake people up and that it will provoke serious discussion about the human condition.

A total of 350 black and white images made in the final years of the 20th century chronicles the displacement of people on an unprecedented scale which continues inexorably into this one. The new global economic order combined with wars and famine resulting from political instability has seen massive migration in Africa, Asia and Latin and Central America involving 80% of the world's population. The central question looming over the exhibition is: "Are we all in danger of losing our humanity?"

Overwhelmingly depressing in its totality, there is yet, as always in Salgado's work, a beauty in the individual images which raises them above ordinary reportage, and, as the title of the show suggests, a kind of Biblical authority in which the camera becomes the eye of God. This quality of Salgado's work has been problematic for some viewers, myself included, but in this case the care and attention given to the craft of photography simply intensifies the scope, depth and urgency of these images, and is testimony to the integrity and



Sebastião Salgado

humanity of both the photographer and of the people he photographed. The word 'Baroque' perhaps explains the beauty of Salgado's images. Salgado grew up immersed in the Baroque heritage of Portuguese Brazil. The theatrical lighting and composition, the luminous looming skies, the 'heavenly' light on faces and figures, the sensuous, intricate yet formal arrangement in the frame, for all of which he has been criticized, can be found in Baroque religious paintings which do indeed beautify ugly and evil deeds, but this same beauty also rivets the viewer's attention. In addition, I might add, that Salgado himself defends the idea of beauty in his images saying simply that, in spite of all the human suffering, planet Earth is itself very beautiful.

Amidst overall views of masses of people walking or milling about, living in camps or filling urban spaces, finding shelter even in cemeteries, one wonders who these people are? What are their feelings and thoughts? One longs to give them words. And then in the middle of it all we find the portraits of the children, two rooms of them, and their voices are in their eyes. They look directly, intently at you, expectant, hopeful perhaps, saying in the optimism of a childhood not yet destroyed, "I am, I exist". They reach right to the heart of our humanity – or lack of it.

While most of the pictures were the standard exhibition size, a few were made wall-sized. One of them is a stunning image of Amazonian Indians gathered in the Brazilian

rainforest living in their traditional way despite the imminent threat posed by the spread of cattle ranches. The image is pervaded by a magical light, which at one point turns a water bowl into a golden chalice. It was the 'odd picture out' in the exhibition and in its seeming innocence and idyllic tranquillity, it reminded me of the images in *The Family of Man*, which so long ago was my first introduction to photography. The images portrayed a common humanity in all variations of expression. Both the original exhibition at the Museum of Modern Art in New York and the resultant book, have been criticized as not presenting a true picture of the 'real' world, but if so, they had, at the very least, an aspiration toward a shared humanity. But while the *Family of Man* was conceived of as a celebration of perceived unity amidst diversity, *Exodus* issues a warning about the destruction through globalization of both the unity posed by the idea of a shared 'humanity', and of the diversity inherent in intact local communities. Has this warning come too late? Hopefully not.

In his recent book of essays, *The Shape of a Pocket*, John Berger says, "we have to re-find hope - against all the odds of what the new order pretends and perpetuates." Berger finds such hope in worldwide pockets of resistance to the new order both political and artistic. Salgado has produced a such a pocket - a global one full of powerful and moving images.



Sebastião Salgado

ALL CHANGE

Angela Inglis

Images from an exhibition by Angela Inglis recording the transformation of King's Cross and St. Pancras, 1990-2000

The photographs are of gasometers and of houses and tenement blocks, such as Stanley Buildings. They are historical documents of buildings that have now been demolished, or, like the gasometers, stored until some of them can be resurrected in the new development.

How this will be done is a debateable point, and is being considered by Argent St.

George, after some consultation with the community. Camley Street Natural Park also played a very important part, enhancing the beauty of the architecture. Many of the buildings were examples of Victorian industrial inventiveness.

I hope that the new development will incorporate some of the gracious old brick and metal designs to remind us of the vibrant and important past of this area.



Angela Inglis

The Gasometers - King's Cross

*Your makers sculpted you to rise as high
as King's Cross Station's arch. Your circles spun
in air, latticed frames, like eyes above
the Camley Park, Old St. Pancras Church,
Culross, Stanley Buildings where Fred Astaire
and Ginger Rogers danced on the wall, barges
afloat on the Regent's Canal, pipes that snaked
your gas away, railway lines, barbed wire
caging you, running wild along brick walls.*

*I often wandered past to see your wheels
of steel intricately wrought like lace stained pink,
held by annulets, lovers' rings with black
square stones. At evening I watched the sun splash
your pink with red, and conjure your hoops to join,
circling chains twining and intertwining
like dancers in the air. White vapours skimmed
behind your capitals, then disappeared
to leave deep blue sharpening your silhouette.*

*This was the place for studying skies, where clouds
grew black and pushed your rings so close to earth
you frowned, though, often when the sun broke through
a rainbow ran between your arcs, and made
the raindrops flicker on your metalwork.
But now dismantled, stored away, only one
of you is left, bereft, like Boadicea
who might have met her fate at Battle Bridge,
this ancient place where roads and rivers met.*

Angela Inglis



Angela Inglis



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