

LIPSERVICE

JOURNAL OF LONDON
INDEPENDENT PHOTOGRAPHY
MARCH 1996

LIPSERVICE: MARCH 1996



Peter Marshall

For a number of years Peter Marshall has photographed at events great and small around the capital. One of the great delights of London is its cultural diversity.

Mela, Streatham Common, 1995

1. Mela 96
Peter Marshall
2. New Horizons
Peter Marshall
3. Comments
4. The Importance of
Being Earnest
Graeme Webb
5. LIP Looking Ahead
Roger Estop
6. A Happy Accident
Virginia Khuri
8. Pavel Glebov
review by
Viginia Khuri

Pavel Glebov
3 pictures
10. Constructed
Realities
review by
Graeme Webb
11. LIP Constitution
Duckspool
Apologies
12. A few Words -
ai li chia
review by
Peter Marshall

Fixing Shadows
13. Carol Hudson
14. Cards by
Carol Hudson
Jill Staples
Virginia Khuri
Alison Williams
16. LIP AGM
IPSE
Ritva Raitsalo

New horizons?

Peter Marshall

Over Christmas I took the unprecedented step of excavating my desk, unearthing in the process my Daybook for 1987-8. (Obviously suffering a heavy touch of the E Westons at the time.) The highly secret documents revealed relating to events around the formation of LIP led me to muse on both its past and future, and to send these musings a short step to the editor of LipService.

Wind of these terrible revelations leaked, creating consternation and havoc. Questions began to be asked in various houses, if not The House.

[Editorial note: What follows is a highly edited version of Peter's original article. Censorship in this magazine has previously been limited to the correction of spelling, the clarification of grammar and the deletion of most of the extremely boring bits written by the Editor. This remains our general policy. Copies of the original unexpurgated version are probably available under plain cover from certain establishments in Soho.]

and the future ...

I have been involved with LIP since its first public meeting. There are of course plenty of things that it has done over the nine years - organised events, workshops, shows, LipService, meetings - many of which I have taken part in and found worthwhile and enjoyable. The magazine has published a number of my articles, and even lets me play at being editor. Having been involved in the organisation as a reluctant committee member for several years I know and appreciate the work that a number of people - in particular Janet Hall as secretary - put into making these things

happen. Keeping LIP going for nine years so far is no mean feat. Few other opportunities exist in London for photographers to meet and talk in any organised way. In writing this article I am not intending to criticise myself or other committee members and I hope none will be upset by a genuine attempt to consider the future possibilities for the group.

Approaching ten years on I think LIP should look carefully at its Constitution (see page 11 - it needs in any case to be approved by the AGM) and consider what it aimed to do, as expressed in this.

Independent photographer is not a term now in vogue, but I think we still have an idea of what it means. There are probably several thousands in the wider London area and LIP membership stands at a little over a hundred. Think of the numbers going through the schools and colleges studying photography. What does LIP offer them during their studies and how many join us later? Think of the kind of people in LIP - their backgrounds and occupations. At the moment LIP is attracting only a small minority of independents and we should be asking why.

I think we also have an identity problem. I mentioned LIP to someone last year and he described it as the London branch of the RPS Contemporary Group. I felt I had to tell him that this was not the case, and that we did do some things on our own, but could not entirely disagree. The only place many people see us or hear about us is at the Photographers' Gallery events or workshops where we are always working together, and of course several of those on the

LIP committee are also vitally involved in running Contemporary Group affairs. It may be that there is no need for LIP as a separate organisation, but if it is to exist then it should be and be seen to be more independent. Certainly the possibilities for LIP should not be determined by decisions already taken on behalf of the Contemporary Group.

Some things I would like LIP to aim for in the future:

- ✱ A much larger membership - not least so that we can pay someone part-time for some of the work involved.
- ✱ More involvement by people professionally involved in various fields of photography.
- ✱ Activities targeted at groups which are currently under-represented in LIP.
- ✱ A London Festival of Photography - involving members and other photography organisations in London - with shows in small and major venues all over London. To take place every few years, with minor events in the other years.
- ✱ Conferences - as a part of a Festival and also in other years.
- ✱ More 'proper' publications - including electronic publishing. (Show was a good start.)
- ✱ An even better magazine!
- ✱ Courses and more practical workshops.
- ✱ Information services for members (technical, marketing, exhibiting, insurance, legal etc.)

- * Sponsorship from the industry and Grants from funding bodies to enable these kind of things

On a more immediate and practical level I think we should review our monthly meetings. Firstly, in terms of venue we need a location or locations that are easy for all members to get to, suitable for the purpose and which preferably can be openly advertised (at least to members) in advance. [At least two possible venues have been discussed in committee, but further suggestions are welcome.] Since I feel that these meetings are best kept small - and it may be preferable to hold two (or more) on the same night. Serious discussion of the work presented will in my experience only take place in small groups, and anything over a dozen tends to stop working. These could be arranged in different areas of London to aid the travel problem or they could also be organised in terms of different types of work. Given the smaller size it may be that some members would be able to act as hosts for such events - certainly anyone willing to trek out to Staines would be welcome here, although even 12 would become rather intimate in my front room.

However, although size is a factor I think we all need a refresher course in print criticism in order that members feel it worthwhile to bring work. There have been times at recent meetings where some work has almost been ignored or given very scant attention, and some have brought work and taken it feeling there was no point in showing it.

I'd also like to see the Blutaks - or something similar - regain their appeal. They are the main opportunity for people in LIP to meet together and get a good view of each others' work. We have discussed a few ideas on this in committee - as a result of which Julian Rodriguez has been invited to the next to comment

on the pictures you bring - but more suggestions are welcome.

Publicity is another area which needs careful thought. Better leaflets and getting them to the right people. Notices and articles in the right places. And of course the events that will attract.

I would like to see an exhibition that really reflects the whole range of work that is going on in LIP - perhaps as our tenth anniversary show. Something - several prints - from everybody, or at least everyone who wanted to take part. It would of course need a fairly large space, but, perhaps more importantly it would display a confidence and trust in each other, our abilities and our judgement that at the moment appears lacking in some. This kind of show - hopefully a frequent event - would play an important part in defining our identity as a group and giving us a common purpose.

Finally, many of us on the committee are currently heavily involved in other activities. Some of us occasionally feel our age! A number of the suggestions I've made would need a lot of work - and I have to acknowledge from the start that I can promise little time to it. We have an urgent need to attract new, enthusiastic and energetic people to move LIP forward. The ideas in this article I hope will help to attract some. If you have been reading this and feel you have something to offer to the group please contact the committee, please come to the AGM and make your views felt, please get yourself nominated and stand for the committee. Don't leave it to us or most of it isn't going to get done.

Several LIP members were invited or volunteered to comment on this article before publication and the comments of those who responded follow - including articles by Roger Estop and Graeme Webb.

COMMENTS

'Those who volunteer are the ones with time and inclination and we must expect that they will mould things in accordance with their own perspective. However, I agree that it is far too easy for us to become cosy, to the exclusion of the thousands of photographers who would not only enrich, but also gain from a London wide organisation of photographers.'

it is far too easy for us to become cosy...

'The confusion with the RPS Contemporary Group is certainly worth unravelling. LIP should be a much broader church, not defined by a quite distinct approach to photographic work, but rather based on diversity within a geographical area.'

LIP should be a much broader church...

I would certainly like to see more variety - of work and of people'

'All these [the list of suggestions] would be wonderful. I endorse every suggestion but, and this is always the but - who, where and with what resources? I don't feel that I have the right to criticise the existing organisation because I do so little to support it'

'It would be nice to have a more central and easily found location. At the moment I can offer no suggestions though. I'm less convinced about the idea of holding of numbers of meetings. For one thing the group seems to be small enough at the moment, and secondly I can see

factions forming in opposition to one another quite easily - which in a very short time would wreck any plans for a growing London wide organisation. I'm pretty much a pessimist about human nature - especially after over a decade of Thatcherite selfishness.'

Where are the young people with their ideas...?

'I think we are all getting a bit old. Where are the young people with their ideas and would we welcome them if they changed everything upside down?'

'My pessimism is gaining ground [over your comments on the Blutaks]. I loved the Blutaks but we need to make sure that people feel that whatever we organise is worth attending that there is something in it for them.'

'If [the suggestion of an exhibition showing the whole range of work in LIP] is a reference to the preciousness about images which I detect in the air, then we should be more open. I would love to see all kinds of shapes and sizes of work, in all kinds of exploratory phases. How are we going to help each other to grow if we only see finely finished, overworked, beautifully framed and sanitised prints?'

There are many good things in LIP.

'There are many good things in LIP. Perhaps if we stressed the positive, this would be more encouraging to new subscribers, who would then, in turn, feel like giving something of their energies to a worthwhile organisation. So instead of making suggestions for change, perhaps we should call them plans for the future. You can see that the grey cloud over my head is lifting already.'

The Importance of Being Earnest

Graeme Webb

I was strongly tempted to decline the invitation to renew my membership to the RPS this year due to the realisation that I don't need them. The only reason I did renew is that it enables me to belong to the Contemporary group and to join in their activities. I once thought that gaining a distinction seemed like a good idea, on the surface gaining recognition from ones peers gives you a feeling of belonging and warmth and is an objective to aim for. During 1995 there was not an issue of the RPS Journal published without a letter attacking the work of the Contemporary group, its agenda or members. To belong to a organisation that harbours members with such narrow minded views is an anathema to me and probably other members of the CG as well. The RPS is too broad a church for me personally to be comfortably a member of. This has made me think more seriously about the structure of formal groups who's objective is the furtherance of the medium of photography.

On my darkroom wall I have copies of the last few LIP exhibition posters. The **Independent Image 94** exhibition poster made me start thinking about what we are independent of. We are independent of the RPS, although we have strong ties to the Contemporary group, being a member of only a few years I am unaware of the history, but I can appreciate that as the two groups have a similar philosophy and membership, the utilisation of resources makes sense when setting up workshops and lectures as the content of these would be of interest to both. Although sharing resources makes sense, it seems that we may be diluting that elusive thing called image, or to look at it another way, how onlookers

view our agenda and objectives. The Committee do a fine job, but even they must wonder what its all about sometimes.

If we forget the title Independent photographers for one moment and look at what we really are, we will find that we are basically a loose tribe of nomad photographers all with different experiences and visions who come together occasionally to learn, or social intercourse and to exhibit work. This appears to work quite well, but are we carrying our message abroad? More importantly do we have a message? And more important still, do we have an audience other than ourselves? London Independent Photography needs to be more than a "very serious camera club". The infrastructure is there to enable it to become the hub of creative photography in London. The problem is how. One difficulty I have is that it is almost impossible to get to LIP evenings due to the location of the venues, would it be an idea to decentralise these and have a two or three satellite groups, these could promote the group locally, with smaller exhibitions. These smaller groups could lecture locally as well (I have been approached several times to lecture which I have done). We could use the World Wide Web (I bet you wondered when that was coming in) to promote the group. LIP has members with the technology to assist in these and other similar projects - these are just a few thoughts.

It may be unfair of me to say that the group has lost direction, but even if it has, it should be perceived as an opportunity to move onto bigger and greater things, we are earnestly creative in our photography let's apply some of that creativity to the future of LIP.

I have made many friends though LIP and the CG and I hope the above is taken as a positive not a negative personal view.

LIP Looking Ahead

Roger Estop

LIP's achievements are considerable. It has used innovative ways of stimulating photographic work and understanding images. It runs good workshops and exhibitions and publications. LIP's consistently high performance is largely due to Janet Hall's tireless work.

As we approach the AGM it is worth thinking about the future direction of LIP. Considering change is not a criticism of LIP but a way of keeping it fresh. I would not advocate big change but steps forward: building on our strengths, moving with the times, growing. The AGM is the time to navel gaze, review our policy and activity.

LIP's achievements are considerable...

When I consider LIP's *raison d'être*, I like to think it stands for London Interesting Photography and that the group exists to keep it that way. Creativity is central to the purpose of this group and we take a creative approach to three big blobs of photographic interest: seeing, technology, interpretation. LIP has people who produce work and people who like looking at photographs, but the big thing is we like to talk about it a lot and think about it on the bus afterwards.

Who does LIP serve? People who are chronically interested, sure, but where do we come from and what do we want? For example, do LIP members spring from photography schools, amateur societies, practice or Placepool? Knowing more about members' backgrounds and aspirations may help us to tune LIP's wavelength but it would also, importantly, show how we fit into the London Photo scene: how does

LIP relate to the Photographers' Gallery, Photoforum, Camerawork, the Camera Club, the community projects? If we understand all this better we will also see clearer who our potential members may be.

... it stands for London Interesting Photography...

What LIP does is set down in the constitution. Read the aims reproduced below, drafted in 1987/8 [*Ed - the current Constitution - so far as we know it - is set out on p11 and will be altered and re-ratified at the AGM on April 13. Although Roger is referring to an earlier draft it is essentially similar*]. They are still sound but photography is always moving along and maybe we could tweak them or extend them. The aims and objectives are crucial and set down the basic purpose and direction of the group's activities.

The group's aims are oriented at two groups of people: our subscribing members and an interested public. Firstly, the group's activities are aimed at providing an environment for individual members to develop their own work. The programme of workshops and talks is excellent, but there is an issue over the function, frequency and format of the monthly meetings. The open ended format works well but an element of theme or focus would make them more purposeful and this with clearer publicity about venue would attract new people. Secondly, through exhibitions and talks we appeal to a wider audience. It is worth thinking carefully about LIP's outreach role, in what precise way might we want to be educational, campaigning or evangelical? What is the purpose

of exhibiting for example and could we have other activities linked to an exhibition?

... what is the purpose of exhibiting for example

These questions all ultimately depend on how LIP works. LIP's activities reflect the willingness of individuals to do particular things, the committee structure fits around the people; it can be adapted to accommodate people motivated to do something for the group. There's no need to put people under pressure to get involved but we don't want to miss someone who has something to offer.

LIP must give the space for someone with an idea for the group to carry it out through a flexible committee composition. Although membership is healthy, and new members join regularly there have been few new faces doing things. Some of the things LIP could explore, if someone is keen to work on it, are as follows:

LIP could explore...

Linkages: LIP has collaborated with the Photographers' Gallery in organising talks and symposia. Similar collaborations could be done with Photography school students, or other galleries or community photography projects, or other regional groups - we lent one exhibition to Oxford Photography but have not had a reciprocal benefit.

Member led events: LIP contains a wide range of experts and specialist who could lead events for other members.

Information exchange: LIP members have a range of skills which could be held in a register. People seeking advice could be put in touch with someone with skill or expertise.

Sub-groups: once or twice someone has suggested setting up, say a women's project within LIP; this has not happened but could. There are a number of particular interests that could be developed in this way, or informal pub meetings.

Different kinds of exhibitions: Why not small exhibitions or two or three members work, or exhibitions of larger bodies of work or educational exhibitions? These ideas have been considered but it really needs people to make specific proposals.

Education: LIP could run events for school children or for outside organisations.

Campaigns: LIP could pursue causes: encouraging photography magazines to cover certain topics, more photography at the Tate, keep the Ray Moore archive in Britain, a London Photography Festival, whatever.

Money: LIP could try to get more money by seeking sponsors or making applications to public funds, charitable foundations etc.

Other public events: workshops or talks organised by LIP for other (non-photographic) organisations' programmes.

Finally, even if we make no change to our aims I am keen that we continue to stay new, keep on top of developments in technology, art and criticism, think of new people to lead workshops, and make the most of new energy coming out of photography schools. I believe LIP has been influential and can continue to be.

A Happy Accident

Virginia Khuri

One of the delights of photography is the magic of the unexpected - those moments which, appearing out of the blue, seem meant for a photograph, or those accidents in the darkroom which rescue a print from the mundane. Of course there are also all the possibilities for technical accidents which happen within the camera itself. These accidents are usually throwaway disasters of over or underexposure. Once in a while, however, the camera produces a happy accident. Last summer I visited Chaco Canyon, an ancient Anasazi Indian site in the middle of arid, near-desert New Mexico. I was immediately overcome by the scale of the ruins of this complex civilisation built by a people who had existed there for three hundred years and then suddenly disappeared. Why, no one knows. The mystery remains - it permeates the area. I photographed there, but I knew that none of the pictures would be more than reminders to me of the place. On my return the developed films confirmed this, and I was also disappointed to find that one film was missing. I de-

cided that so intent had I been on not leaving my water bottle behind, that I left a film on a ledge instead.

Several months later I went to China and of course took my camera and all the film left from my previous trip. Again, I felt that the photographs I was making were nothing more than competent records of my trip. They would inevitably fail to capture what to me was the essential mystery of ancient China which I found so haunting, for instance, in the "Forest of Stele" in Xian or in the Ming tombs of Guilin. On my return I developed the films and made contact sheets. Noting that one seemed more dense than the rest, I put them all aside to work on later.

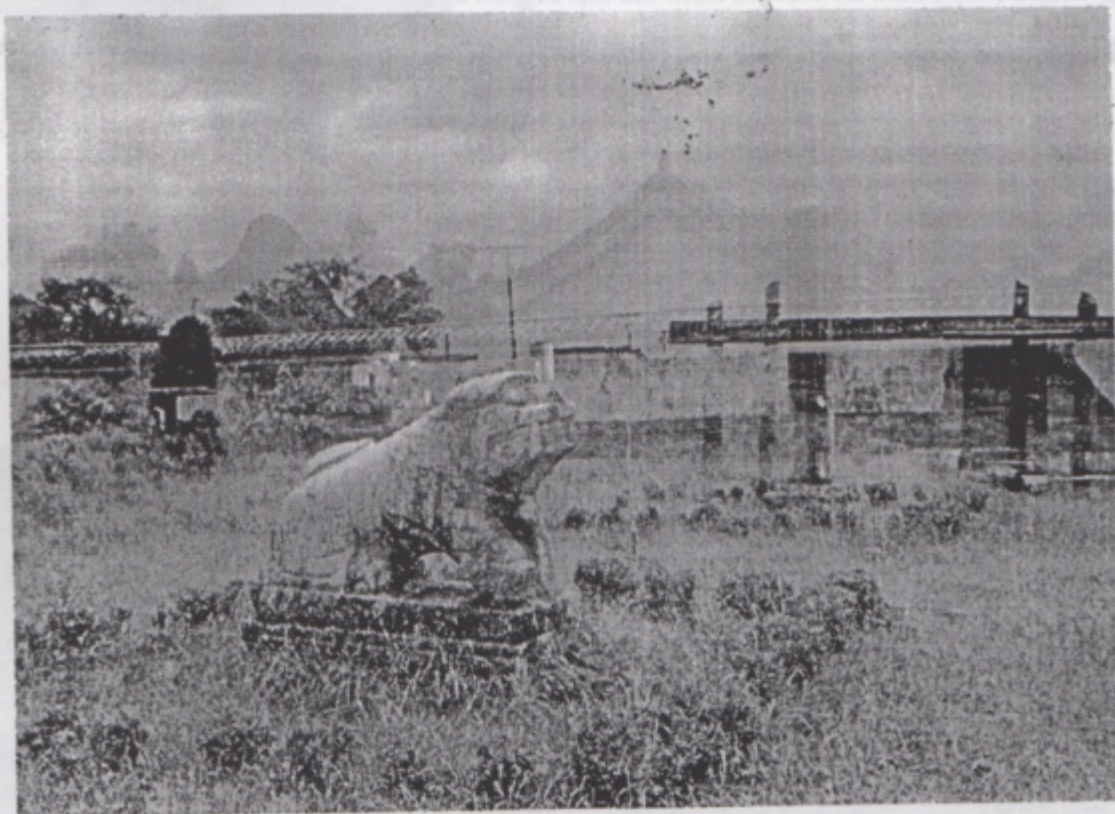
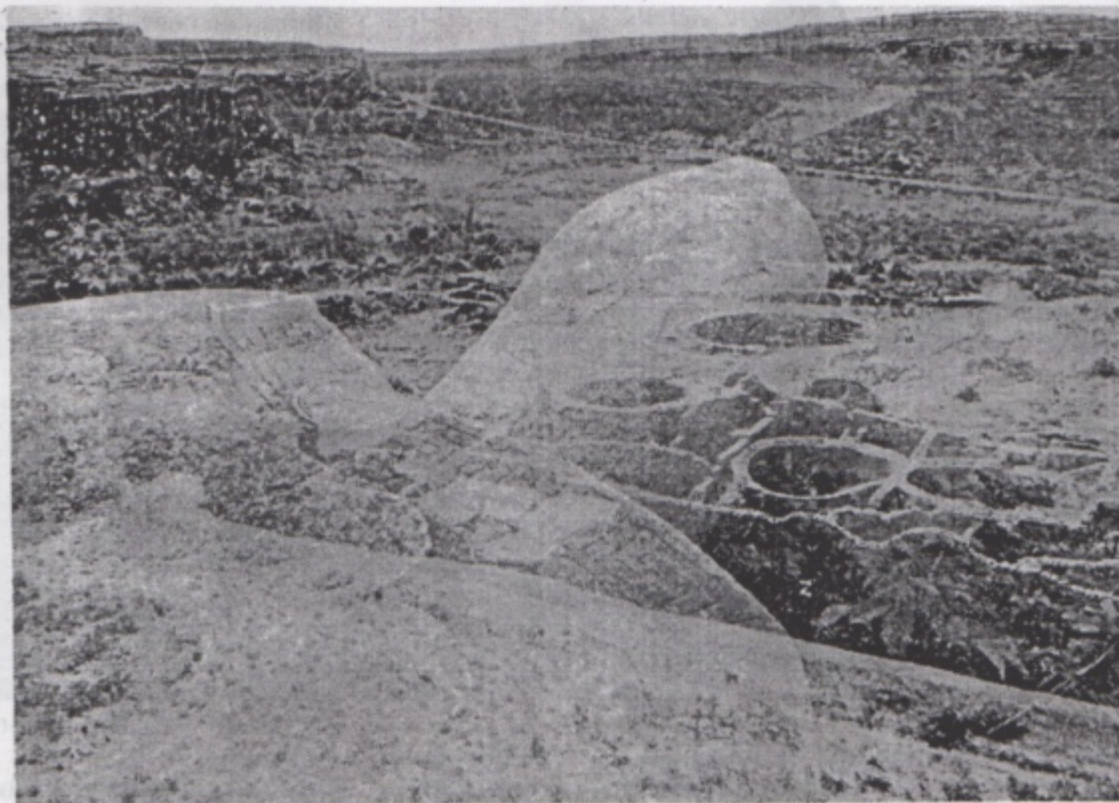
Close inspection of contact sheets led to the discovery that I had inadvertently double exposed a roll of film. The 'lost' film from Chaco Canyon was overlaid with images of Guilin, China. Amazingly, identical holes in the film had wound onto the sprockets so that there were no telltale black lines through the images. In my disappointment I nearly threw



contact sheet and negatives into the dustbin. Fortunately, I had another look.

I found that in some uncanny way the new 'composite' images were closer to my feelings about the separate mysteries of the two places. I cannot claim them as my own in conception and only by

accident in execution; however I do feel as if I have discovered them. I am thankful now that I did not immediately throw out such happy accidents!



Pavel Glebov

An exhibition of colour photographs and miniature sculptures

Barbican Library January 5-19 1966

reviewed by Virginia Khuri

I recently had the opportunity to see an exhibition in the Barbican Library of the work of LIP member Pavel Glebov. It is always good to be able to see enough of an artist's work to form some idea of the mind and sensibility behind it. In this case I was treated not only to a good selection of photographs but also to miniature carved stones and wood sculptures.

Many of the photographs I had seen before projected as colour transparencies at an LIP meeting. Here, conventionally hung, on the Barbican Library panels, the colour became even more strident which together with the double exposures created in them an atmosphere of unreality. In some cases the images were very beautiful but in others the colour was too harsh for my taste and to be honest I have to say that in many cases the coloured mounts were a definite distraction to the pure enjoyment of the images.

If I had earlier sensed a surreal thread running through the photographs it was confirmed by the stone and wood sculptures, most in forms which could have fit very comfortably into the paintings of Salvador Dali. They were effectively displayed in two different glass cabinets where they could be viewed from the top as well as three

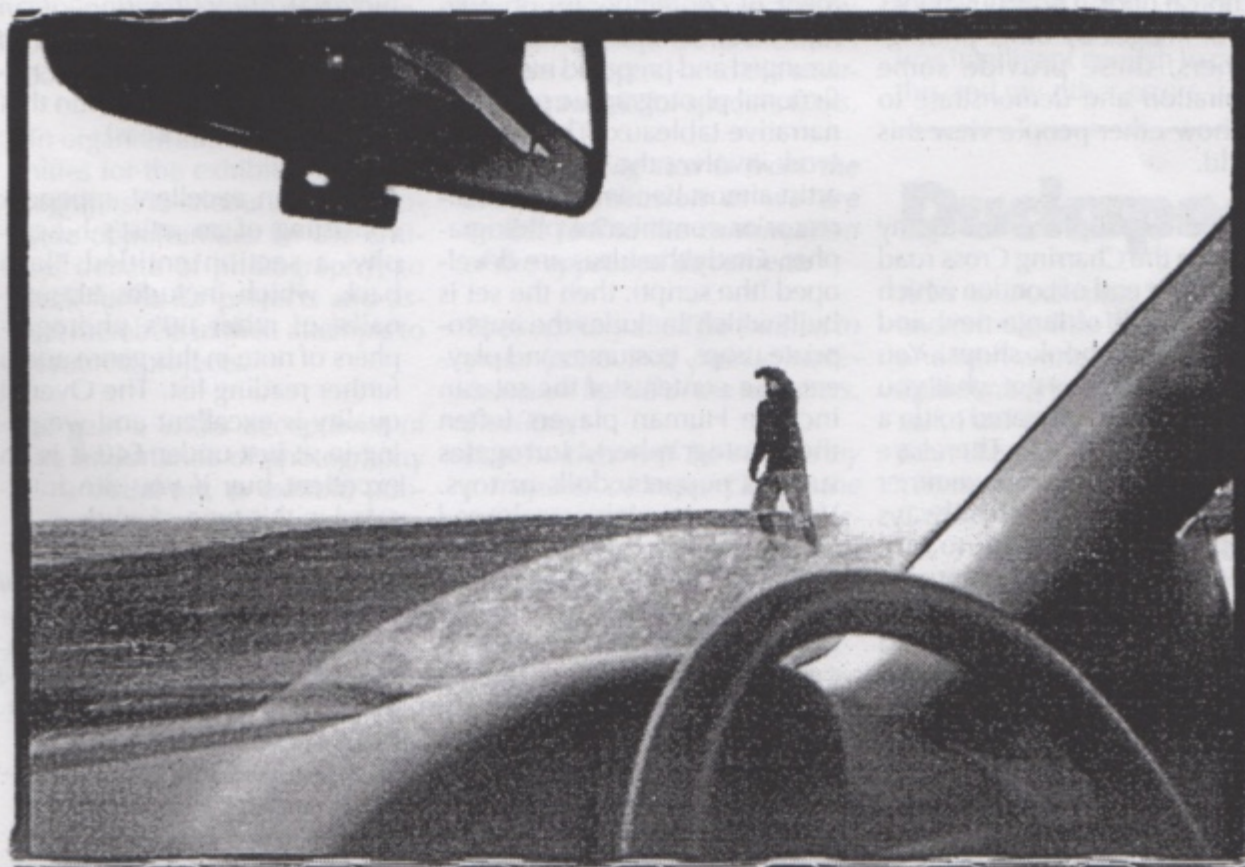
3 pictures

recent black and white work

sides. Different varieties and thus colours of stones were carved with intricate and sensuous designs somehow serving to emphasise the stoniness of the material. The wood sculptures were even more delicate and emphasised the characteristics of the particular type of wood used, sometimes allowing the grain to dictate the form. I was intrigued by the use of colour natural to the wood; for instance the black of ebony and the purple of a Brazilian purple heart, a wood I have never seen before.

It was especially interesting to me to see sculpture combined so successfully with photography; the two mediums complement one another. It would be good to see more such exhibitions of combined photographs and sculpture - not necessarily by the same artist. It would also be good to see more solo exhibitions of the work of LIP members!





Con - structed Realities

reviewed by

Graeme Webb

I don't know about you, but I find that I get seduced by books on Photography.

Once upon a time I bought every book that I could lay my hands on that promised to make me a more technically proficient photographer. After a while I realised that they were all telling me the same thing, there was no silver bullet, no magic formulae, other than hard work, discipline and dedication. Since then I have never ever bought a technical book, I now buy books full of images by other photographers, these provide some inspiration and demonstrate to me how other people view this world.

I find the best place to buy my books is the Charring Cross road in the west end of London which is chock full of large new and second hand book shops. You can nearly always get what you want if you are prepared to do a bit of investigation. There are also the specialists Zwemmer and Shipleys that are always worth a browse. I tend to visit this area every couple of months and normally travel up early on a Saturday morning, arriving just as they are opening. So a few weeks ago I made my way up to London armed with my list, I wanted one non photographic book, **The life and work of Dennis Potter**, **Critical Focus**, the new publication by A.D. Coleman (the American critic), and **Constructed Realities** (a

publication I had seen advertised in the RPS Journal, which had caught my attention).

I am an avid fan of the late Dennis and have read all of the other critical appraisals of his work. Likewise Alan D Colemans writings I have followed for some years in the now sadly missed **American Camera & Darkroom** (were they pushed or did they jump, this is another story). AD's **Light readings** also comes strongly recommended and if you haven't read anything from him or Britain's Bill Jay then you are missing out on some of Photography's greatest contemporary writing.

The book I am most interested in discussing is **Constructed Realities** which is subtitled **The art of staged photography** and published by Edition Stemmler AG in Switzerland. This publication states that it is *the official catalogue to the exhibition Das konstruierte Bild* and has been translated from the German.

Its focus of attention is that segment of contemporary photography concerned with the pre-arranged and prepared motif, the fictional photographic reality or narrative tableaux. This type of work involves the photographic artist almost becoming a film director or commercial photographer. Firstly the ideas are developed (the script), then the set is built which includes the appropriate props, costumes and players. The contents of the set can include Human players (often the photographer), surrogates such as puppets, dolls or toys. Various props such as coloured paper, mirrors, metal and plastic paraphernalia, other photographs and objects from different cultures (past and present) can be included. These images are then shown 'straight', digitally manipulated or marked, as in the work of Joel Peter Witkin. Often (and quite purposefully) there is no attempt to conceal the fact that these are staged images as seen in "The Teapot Opera" (pages 84-85) by Arthur Tress,

where the main image is surrounded by a proscenium arch, a similar effect was used by Oded Shimshon a couple of years ago I believe to greater effect.

There are in excess of 30 artists represented in the book, which include Cindy Sherman, Jeff Koons, Joel Peter Witkin, Calum Colvin and Jan Grover. The image and colour reproduction is quite superb and the heavy varnished papers make the photographs a pleasure to look at. The first third of the book is made up of articles from Andreas Vowincel and Michael Kohler which take us through a fairly readable analysis of the artist's strategy behind the images, and attempts to explain to us the key concepts to this genre of photography. Other than the following paragraph I got through it fairly unscathed:

The staging of real situations and their photographically instrumentalised visualisation serve the artist as a Cartesian strategy for the verification and pictorial objectification of an analytical and objective and sensual-subjective self description of the real (can you run that past me again Andreas)

There is an excellent appendix consisting of an artist's biography, a section entitled Flash back, which includes 'thumbnails' of other 80's photographers of note in this genre and a further reading list. The Overall quality is excellent and weighing in at just under £40 it is an excellent buy if you are interested in this type of work.

Constructed Realities-The art of staged photography The photographic art of the 1980's Conceived and edited by Michael Kohler Edition Stemmler ISBN 3-905514-54-0

Editors note:

Bill Jay - mentioned above - is shortly coming to Fixing Shadows - see page 12.

LIP CONSTITUTION

At the 1995 AGM the question of the LIP constitution arose. At the time we were only able to produce a draft version of this, published in *LipService* prior to the 1988 AGM. We now have (in part) the approved version. Unfortunately the second page of this document does not appear to have survived!

The paragraphs in italics are from the draft version, continuing from the point reached at the bottom of page 1 of the approved version. This constitution will be reconsidered, altered as we think appropriate and then approved at the Annual General Meeting on April 13 1996.

Title

London Independent Photography

Aims

To support and promote independent photography in the London region.

To organize and create opportunities for the exhibition of photographs; to encourage and provide opportunities for the critical debate of photography; to seek funds for projects and assist members in their attempts to resource projects.

To gain a wider acceptance of the importance of photography as a visual art; to exhibit, publish and promote photography to a wider audience and encourage the broader cultural and social uses of the medium.

To represent the interests of its members to local and national organisations and to co-operate with existing nation-wide independent photography groups, galleries and photographic publications.
London Independent Photogra-

phy aims to encourage the participation in all of its activities of photographers representing all sections of the population.

Membership

Individual membership is open to anyone living in the London region.

Subscription rates shall be determined by the Annual General Meeting (AGM) on the recommendations of the steering Committee.

Membership shall lapse for any individual who has not paid the appropriate annual subscription by six months after the AGM.

Committee

The affairs of the group shall be co-ordinated by a Steering Committee consisting of a Secretary, Membership Secretary, Treasurer, Newsletter Editor, Exhibition Organizer, and Fund Raiser.

Post-holders will be elected by the membership. Other members may be co-opted onto the steering committee for specific tasks.

The following text is from the draft constitution as we are unable to find the continuation of the approved document:

The secretary shall be entitled to make press and public statements on behalf of the members.
Elections

Post-holders will be elected by a majority of votes cast at the AGM, or, in the event of a resignation, at a pre-advertised group meeting.

Meetings

Meetings and activities organised by L.I.P. shall be open to members and non-members, though a charge will be made on non-members to be determined by the steering committee. Members will receive notification of all L.I.P. meetings and events.

Amendment of Constitution

The constitution may be amended by the membership at the AGM.

A few relatively minor amendments to the above have been agreed by the committee and should be circulated to members for their approval either with this issue or at the AGM. These largely bring some areas of the constitution into line with the current practices.

Apologies

Oh how I wish I had spotted the mis-typing in Townley's article on page 2 of the November issue - scans for scars! If only I had a proofreader to sack.

'But look, instead let me show you my scars; come here, come close, look into my eyes...'

makes rather more sense and impact. No doubt my audience was intelligent enough to correct this and my other errors.

Duckspool

1996 is Duckspool's 10th year and it looks like being a vintage one with workshops from Eddie Ephraums, Peter Goldfield himself, Paul Hill, John Blakemore, John Davies, John Nesbitt, Dewi Lewis, Eamonn McCabe, Brian Griffin, Charles Harbutt, Sue Davies and Zelda Cheatle, Leonard Freed, Mari Mahr, Charlie Waite, Susan Derges, John Goto, Fay Godwin, Jem Southam and Martin Parr

Look, they have some new enlargers and it's worth going for the food alone anyway. Courses from £190 - £370 depending mainly on length. Details from Peter Goldfield on 01823-451305

A few words

words and words₂

ai li chia

reviewed by **Peter Marshall**

The two self-published books *words and words₂* at first glance have little to do with photography except for a single square picture on the cover of each. Inside, each 35 page volume announces that it is *written, designed and photographed by ai li chia f.r.p.s.* Readers will not need reminding that she has often combined visual and written poems, and many of the haiku in these volumes evoke vivid visual images in the mind of this reader.

by the bed
teeth in glass
night companion

or even a movie flashes by:

wind machine
and that white dress
monroe in her heyday

At their best many are rooted in a moment of realisation by the author not unlike that significant moment for which we might strive for in photography. Yet they are not all about moments - some also deal with moods, atmosphere, a sense of time or place...

Nameless river
old and spent
dawn colours

At times the works are precisely located in time or space - a late summer garden in Islington, a South Bank opening, Halloween, lying in the bath. But as in

photography we are usually dealing in metaphor. Others look more directly at aging, the family, loneliness...

To appreciate the intelligence and wit and occasional social comment which are densely packed into their diminutive frame you will have to read these works yourself. Perhaps because of their brevity you can come back and read again and see in a different perspective. There is here an admirable economy of means - a few words that often hit the gold.

These books are available from ai li at 0171794 0888 and from various gallery and art bookshops including Dillons in Long Acre, Waterstones in Kensington, the RfH, Serpentine Gallery, Neal Street East and the Japan Centre book shop for £10.99

Poetry and text

Long ago I did a few pieces of work for a poetry magazine (earning in the process more from the Arts Council poetry funds than I have ever attracted from their photography budget.) Some purely photographic, others involving illustrating poetry. Not, I hasten to add my own ridiculous doggerel. Various pictures and ideas went back and forth between the editor and me as I tried to follow his injunction to avoid the literal but follow the mood.

I recommend this as an exercise (though this editor cannot provide the budget.) If you are short of an idea of what to photograph, choose some of your favourite poems and set out to provide an accompanying picture or pictures. Don't forget copyright - unless the poet is dead seventy years you will need permission to publish the work.

If you succeed, why not send it to LipService?
PM

autumn

unkind wind

blows

fells
pears

in
a
wet
islington
garden

Fixing Shadows

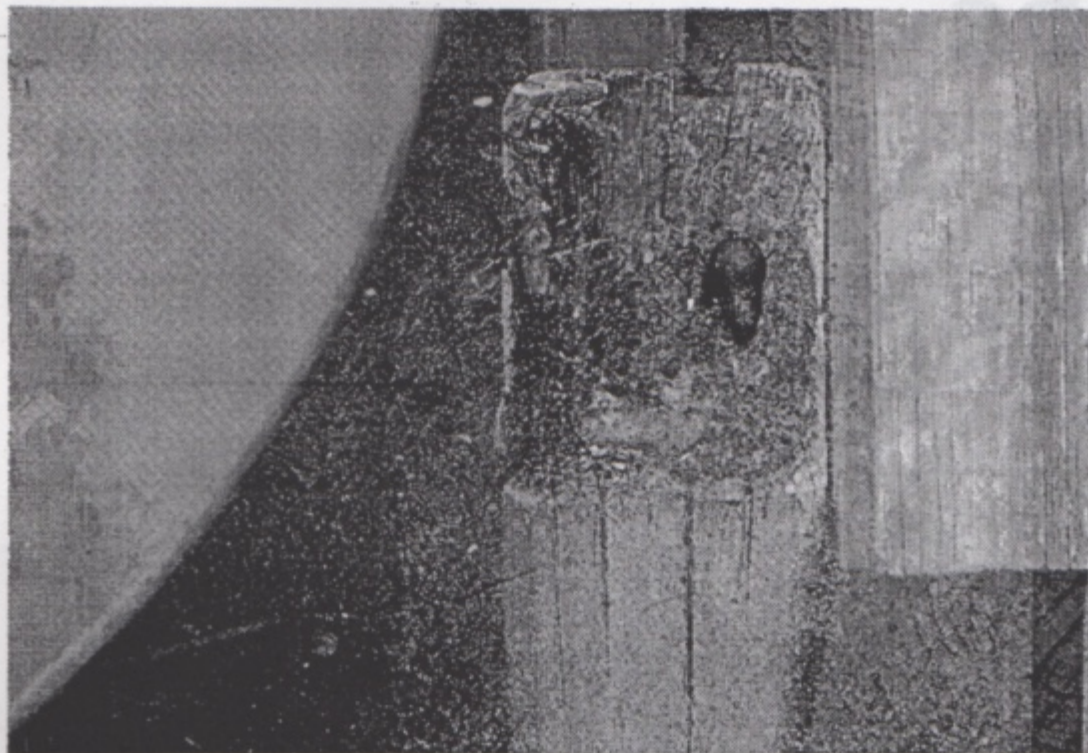
Three new photographers have joined the team on **Fixing Shadows**, the WWW site maintained by David J Sapir at <http://fermi.clas.virginia.edu/~ds8s/>.

One is LIP member **Carol Hudson** - see picture at right, joining LipService editor **Peter Marshall** who has 3 projects on the site.

Lewis Carroll has both his parody of **Hiawatha** (complete with the original illustrations) and a number of his pictures.

Coming shortly is American photographer **David Plowden** - a student of both Minor White and Walker Evans whose work has been sidely published and shown.

Bill Jay's writing - see Graeme Webb's article - is also due to appear here shortly.



Carol Hudson

Currently Carol has a set of six pictures on **Fixing Shadows**, all showing dead birds carefully arranged and photographed. These pictures has sparked off considerable controversy in the USA NPPA mailing list, largely over whether such work can be described as unmanipulated, with references to the work of Rothstein and others,

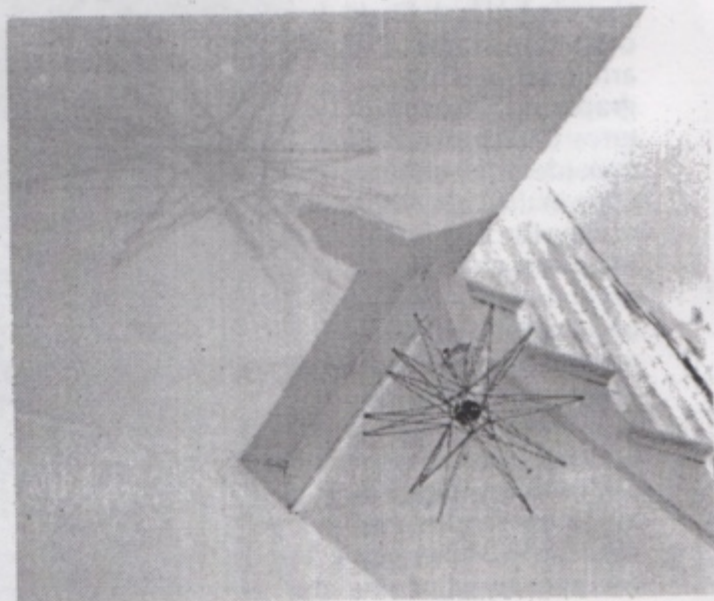
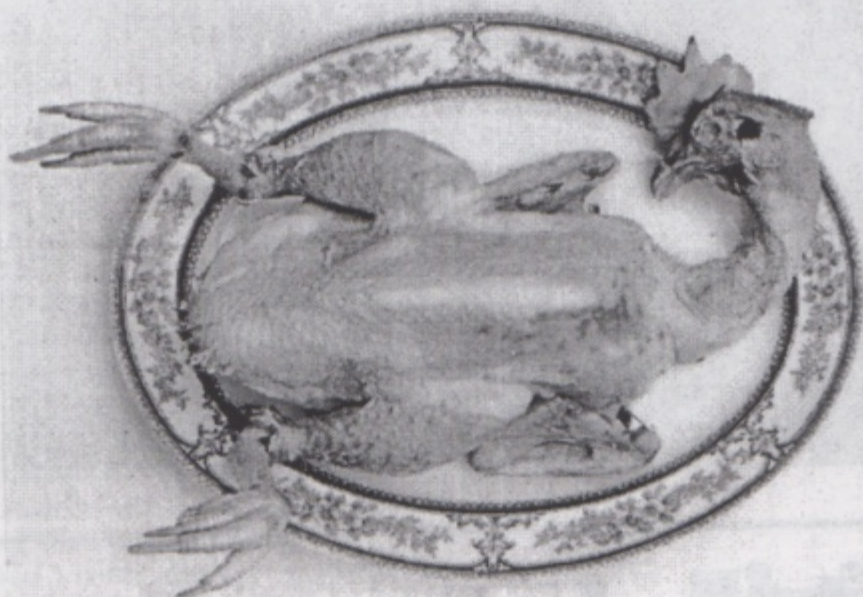
Over ten thousand people have now logged in to **Fixing Shadows** to view the work there, as well as many who have gone direct to individual photographers work and thus bypassed the counter.



Carol's work has also been on show at the Montage Gallery, Derby in **Life After Death**, an exploration of Still Life Photography, together with John Kinsey and Jed Hoyland

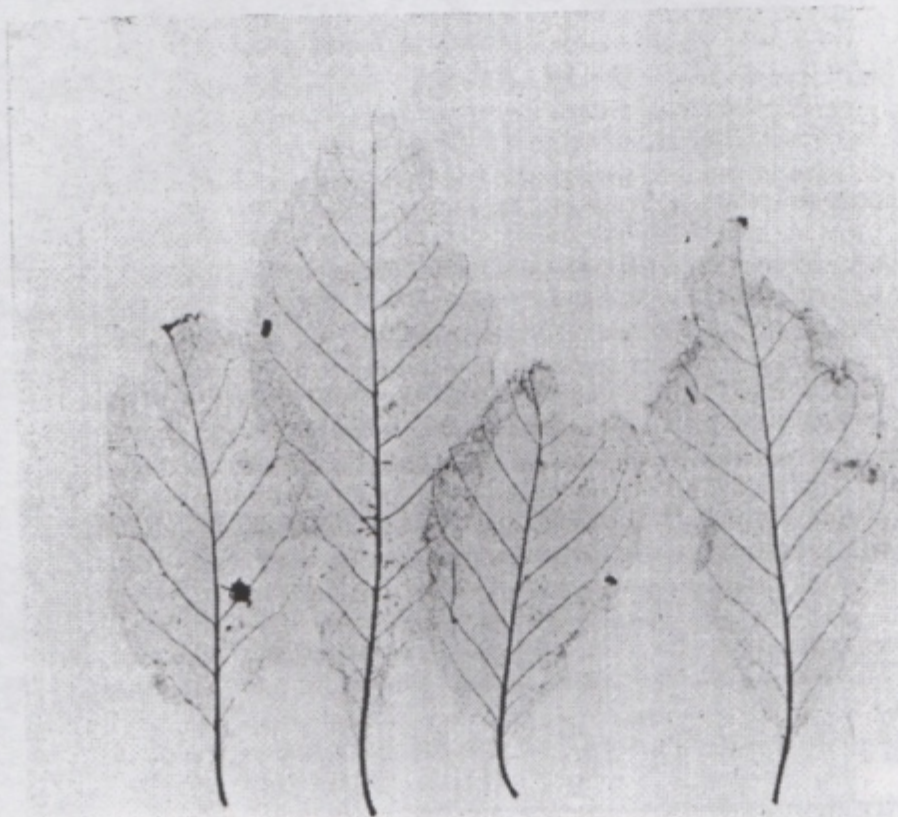
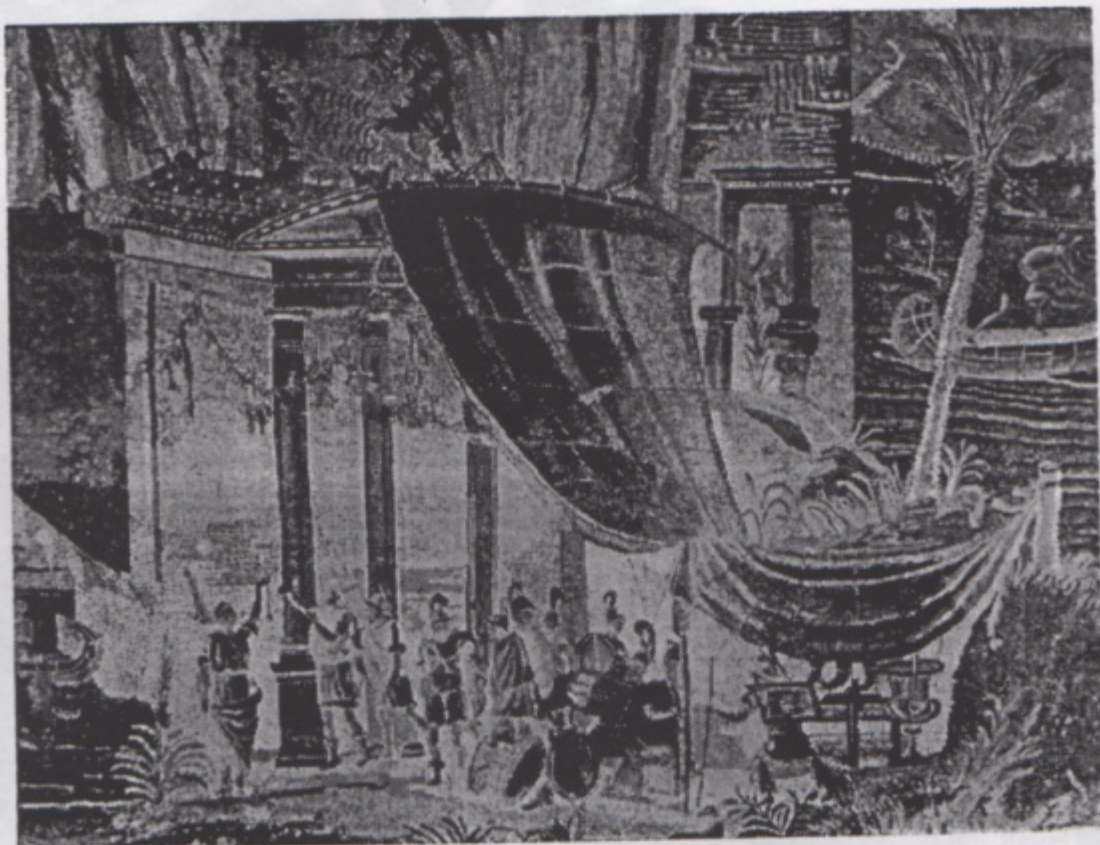
CARDS

Carol Hudson



Marianne's Star, 1995

Alison Williams



Virginia Khuri 15

your AGM date

IPSE

The future is (*initial cliché*) very much in your hands... In a previous mailing you received - along with details of how to enter for the annual exhibition - the notice and nomination form for the AGM. If like me you have forgotten these and they now lie buried under a heap of papers please take the trouble to excavate and complete these. It would reflect a healthy organisation if there were more than one nomination for each of the various posts and also a high attendance at the AGM. Please take a part - LIP is your organisation.

AGM - 2.00pm

Saturday April 13

The Drill Hall

16 Chenies St, WC1

Nominations to:

Janet Hall
27 Hawkfield Court
Woodlands Grove
Isleworth TW7 6NU

by Monday 11 March

Ipsse workshops at Mickelpage in the next few months include:

Sat 9 March

Gregg Lucas
(£12/£15 non-members)

Sat 27 - Sun 28 April

John Blakemore
(£65)

Sat 20 - Sun 21 Sept

Paul Hill
(£65)

Sat 9 Nov

Mari Mahr
details later.

Contact Jill Staples, Windmill House, Top Street, Bolney, West Sussex RH17 5PP: 0444 881891

Ritva Raitsalo

Summer snow



original in colour

Enquiries and Contributions

On behalf of the editor of the next issue of *LipService*, (nominations by March 11 - see above) can I please remind you that the editor simply edits the magazine. Enquiries about other matters should be made either to the Secretary (address above) or Treasurer as appropriate.

Deluge the editor with photographs, stories and letters for the next edition. They may be sent to:

Peter Marshall, 31 Budebury Rd, Staines, Middx, TW18 2AZ, 01784-456474.

Deadline July 18