

# LIPSERVICE

JOURNAL OF LONDON  
INDEPENDENT PHOTOGRAPHY  
NOV1998



*The Disintegration of the Family - Batool Showghi.*

*Original in colour*

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## Batool Showghi

I will be exhibiting at the Artists Book Fair: 1998. This event will take place in the Concourse Gallery & Foyer of the Barbican Centre in Silk Street, London EC2 on October 23, 24 and 25.

*"Artists Books are constructed from an inventive array of materials and encompass many disciplines, from printmaking, typography, sculpture, book-binding and photography to electronic arts."*



In this exhibition I will be showing my hand made books. I use all sorts of materials to print my photographs on, some of which convey strong cultural references. My images, fragments of the past, are brought back to life, framed and stitched with material and then inserted into boxes and artist books.



Four of my books were shown in June 1998 at the **Bookarts in Britain**, *Galeria Miejska Arsenal*, a state funded major gallery in Poznan, Poland and will also be shown at the *Museum of Bookarts* in Lodz at the end of October.

I have also contributed work to **The Book Project**, women's art project, in celebration of International Women's Day at *Bromham Mill Gallery*, Bedfordshire in March 1998 and this exhibition is currently being shown at the *Genesis Gallery* in Norfolk till the 29th of October.

See this work in colour on <http://www.spelthorne.ac.uk/pmytip/> 3



# Maria de Fatima Campos



*Jericoacoara, CE, Brazil, ink jet print © Campos & Davis Photos 1998 - original in colour*

Maria's work including this picture from **Aspects of Brazil** was on show as a part of her Exhibition 'On the Edge of Infinity' at Canning House, 2 Belgrave Square, London from 21-30 Oct.

You can see many more examples of her work on the web site of Campos & Davis Photos, at [www.campos-davis.co.uk](http://www.campos-davis.co.uk)

## Koudelka at the Royal National Theatre

### Alan Forgan

The present exhibition of photographs by Joseph Koudelka at the National Theatre upper foyer revives memories of his first showing in Britain at the Hayward Gallery in 1984. It is difficult to realise that it was so long ago, as the memory of it is still so vivid to me. I was glad then that I did not have a camera with me, as afterwards, I would have been inclined to throw it into the Thames. It was three weeks before I was able to bring myself to take another photograph.

What is there about Koudelka's photographs that provoked so strong a reaction in me, and other photographers I knew, and is the magic still there in the present exhibition? The answer is yes, but the work shown comes from his great period before he left Czechoslovakia in 1970. The Hayward Gallery exhibition showed two series of his photographs: the life of the Gypsies of the republic and the reaction of the people of Prague to the Russian invasion of the country in 1968. It was the two together that

had such an overwhelming impact. Koudelka had shared the life of the gypsies and this shows in the immediacy and intensity of the photographs. Above all is their humanity. Death is here as well as life. Cartier-Bresson and Salgado photograph and pass on. Other photographers make beauty out of famine victims for the Sunday supplements. After we have seen Koudelka's pictures, we know the people in them as if they were our neighbours.

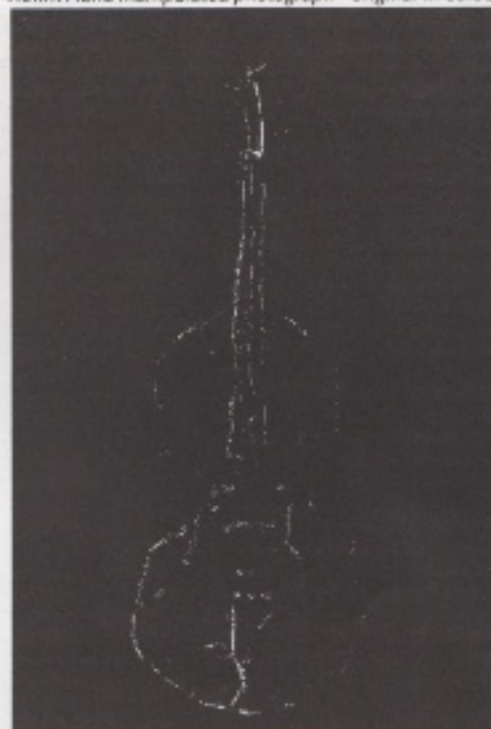
## Nick Barker

Nick Barker has been selected from the AXIS artists database to form a part of a web exhibition called Artists 98. Axis is a contemporary visual arts service providing information about artists and craftspeople living in Britain to a national and international audience. The exhibition will start on Dec 1 and run for 3 months.

Violin is one of the works that will be showing - the address is <http://www.lmu.ac.uk/ces/axis>

Of course you can also see this work on the LIP web site, together with some previous issues of LipService. The advantage of viewing on-line is that you can see work in colour (and often much better reproduction.) If you don't have your own computer and internet access, many public libraries now offer cheap or free web access - or you can go to your local cyber-café and enjoy a cup of coffee (sorry, Java) while viewing LipService.

*Violin. Hand manipulated photograph - original in colour*



These pictures of the gypsies are not in this exhibition, but twelve of the pictures from the Russian Invasion series are. In the fourteen years since the previous exhibition, Czecho-Slovakia has been freed and the two halves have split up. As a result, some of the impact has been lost. The pictures are a record of what is now an historical event, but what a record. Koudelka has encapsulated the hatred and defiance of a people to their oppressors. A young man confronts a puzzled Russian soldier standing up in his tank. Two young men defiantly wave a Czech flag in the middle, in a pose reminiscent of Soviet heroic sculpture. One of them appears alone in another photo. Has his friend been killed? All sum up the bitterness of a people defying an invader who has brought only oppression.

The other photos are from Koudelka's theatre work. The requirements of English stage photography are to produce the illusion that the beholder is in the audience at a particularly funny or taut moment. All must be well lit and pin sharp. Koudelka uses slow speeds and blurred impressions. He is on the stage as we are as well. It is almost an actor's point of view, or rather the character's and we share in his passion. These are from Prague productions

of the sixties. Feeling as strongly as I do about the importance of Koudelka's work, I have to admit that what he has done subsequently, since he moved to western Europe, does not come up to the three series I have referred to. He may be compared to Solzhenitsyn, who in spite of the novel 1914, seems in his writing to have lost the passion of his years of protest in the old Soviet Union. All the same, at his best Koudelka stands alone in his mastery of the medium, and the way he uses it with an heroic integrity and absolute sincerity.

## Jim Barron

Most days it seems, you can find Jim in London. Several times this year I've been hurrying to the Photographers' Gallery or across Soho or down Bond St and in the distance have seen a familiar figure with his Leica and hat.

I haven't always had time to stop and talk, or even to go over and greet him, as I usually seem to be rushing to a late appointment. Sometimes I've realised he is at work waiting patiently for the moment to happen and not wanted to disturb him.

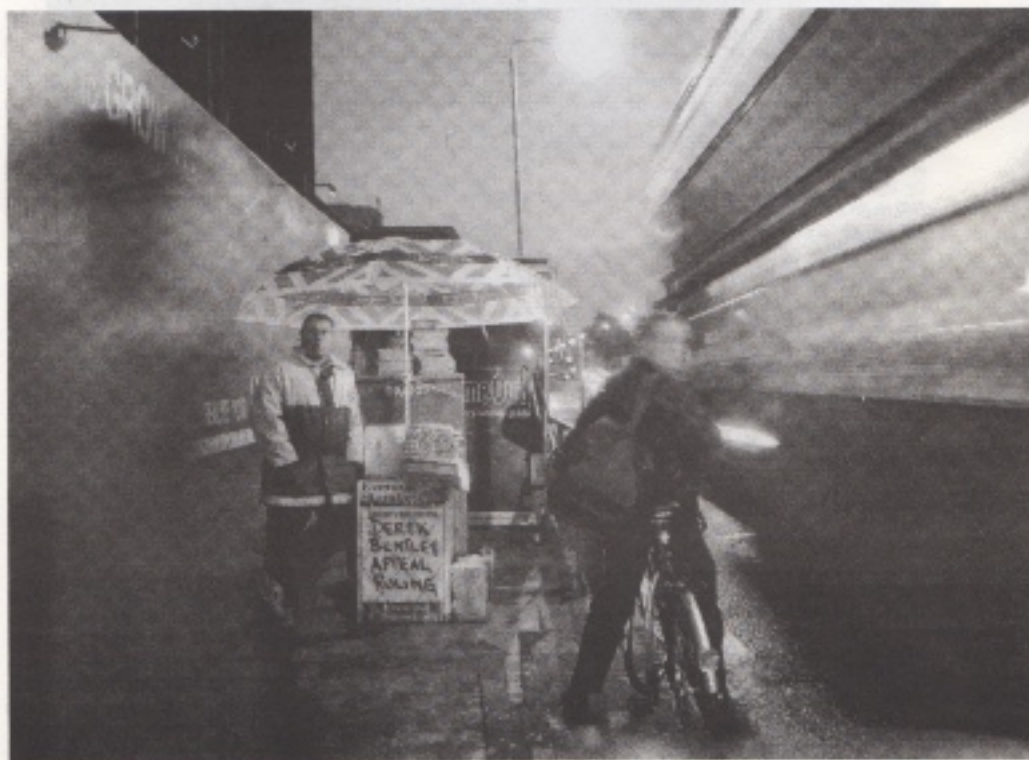
Though officially retired, Jim seems to be working harder than ever. After a day's work on the street he goes home to spend the evening in the darkroom printing.

Every LIP meeting sees Jim with a new box of pictures for our delight, with perhaps another 30 or 40 or more 20x16 prints.

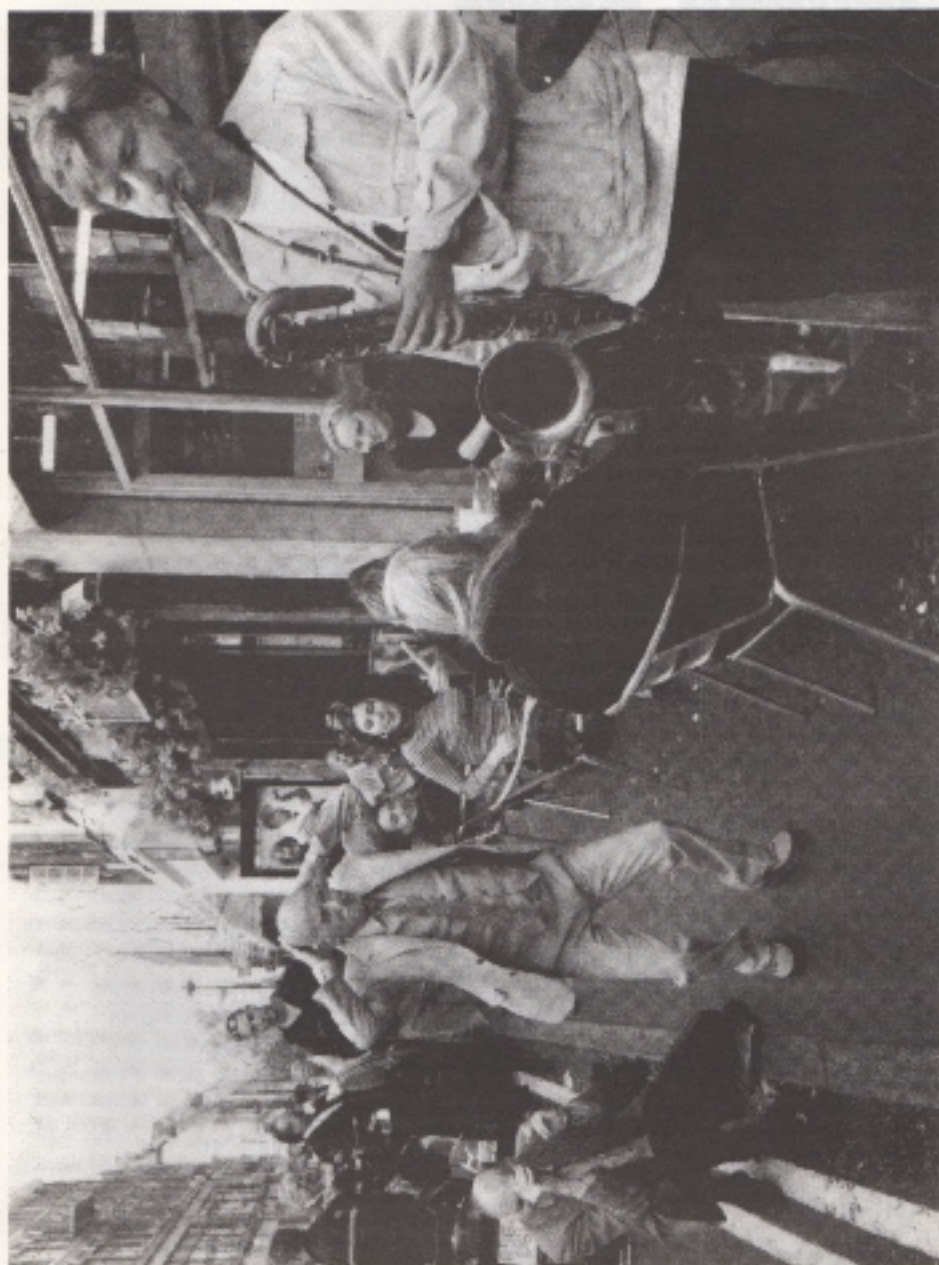
The print below won second prize in a competition organised by the Evening Standard and Canon and was one of a number of prizewinners displayed in the

Victoria & Albert Museum. Despite this success, Jim was robbed as this picture was clearly in a league of its own compared with the other winners.

Another superb example of his street photography made a fine poster for the Soho Jazz festival. It is hard to imagine how anything or anybody in this peculiar theatre of the street could have been better placed - a moment so precisely caught that could not have been better drafted or choreographed. PM.







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# Bjanka Kadie

## Un/Naturally Foreign



In this series of 8 photographs, Bjanka addresses issues of foreignness, of belonging or not. She has juxtaposed alien or merely 'unsuitable' objects within the natural setting of a garden, in order to raise the question - how much of what we consider natural is culturally determined? The garden itself is used as a symbol for 'controlled' nature, a place where culture shapes the natural. The titles of the individual images in quotation marks are taken from Lewis Carroll's *Alice in Wonderland*, and they serve to re-emphasise the strangeness of the world a foreigner encounters, where conventions, norms and the natural order in another country are turned on their head.

*"And yesterday things went on just as usual. I wonder if I've been changed in the night."*

*This work was on show for six months up to the end of October as a part of the Addison Wesley Longman Global Collection - details below for anyone who wishes to submit work*

### GLOBAL COLLECTION

Creativity is the lifeblood of an organisation. One way in which Addison Wesley Longman sets out to encourage creativity among its employees is by providing a stimulating working environment. We have our custom-designed UK headquarters at Edinburgh Gate in Harlow. As well as providing accommodation which is visually striking, the building satisfies all the working needs of our business. However, we go one step further in encouraging creativity: we provide an arena in which artists can exhibit their creative talent, thus making contemporary art accessible to a wider community.

Twice a year, we exhibit works by professional artists, designers and craftspeople. We select works from a variety of media: paintings, prints, sculpture, photography, textiles, jewellery, ceramics and furniture. The work is intended to surprise and excite and provoke discussion and comment; it is also available for purchase.

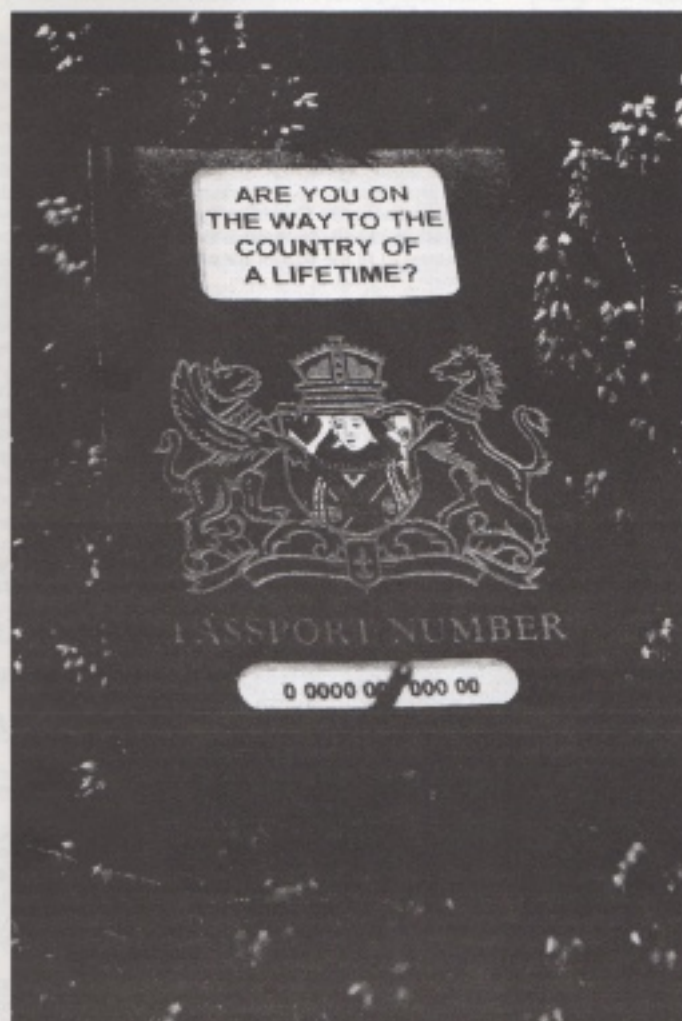
We source our exhibition pieces in various ways - by open submission, from local galleries and by working directly with colleges and universities. Given that AWL is one of the world's leading educational publishers,

our link with academic institutions is fitting and provides students with a unique opportunity to exhibit work in a corporate setting.

We are always looking for exciting works and invite employees, authors, customers and suppliers to contact Lyn Jones on 01279 623260 or Dickson Russell on 0181 747 3066 with ideas for future exhibitions.

Addison Wesley Longman Limited  
Edinburgh Gate  
Harlow  
Essex CM20 2JE





*Voluntary Exile*

*Original prints 20x24 C-types. See these works in colour on the LIP website*

# MAGNUM FORCE

Robert Capa at The Photographers' Gallery.

Peter Jennings

*'Capa was extremely friendly....he carried a sense of inner euphoria....seemed to having great fun.'*

A portrait of Robert Capa by Ruth Orkin in the exhibition **'Robert Capa War Photographs'** confirms this statement by Geraldine Fitzgerald. His grinning, handsome features could have been those of any film star of the Thirties, and seemed to fit the part of the devil-may-care, hard drinking, womanising legend in his own, eventful lifetime.

But it is not image that convinced me he was the right person, in the right place, with the right attitude - it was his photography. Only a strong individual, with the visual stamina to match, could have captured those moments of life and death from the Twentieth Century that constituted this exhibition. Capa undoubtedly had integrity; that may have slipped, if he did - as is alleged - stage *Death of a Loyalist Militiaman at Cerro Muriano* in 1936. That famous and controversial photograph, had to be, and was, in the exhibition - but was almost lost amongst many photographs from the tragedy of war - and the greater tragedies of peacetime. When Capa fought and captured, he used the camera as his weapon. His lens, as is often the case with good photojournalism, proved mightier than the word.

Ernest Hemingway's journalistic prose, stripped of adjectives, gave us a truth about the way human beings were affected and behaved in war. Capa's non-judgemental vision, stripped of polemic, gives us very much the same view. Similarly there are few adjectives in the war photography that Don McCullin and Phillip Jones-Griffith showed us in the 1970's, sandwiched between the chic of the colour supplements. Capa's mentors were most likely to have been Brady and O'Sullivan from the American Civil War. Even the statuesque and heroic 'war is hell' set pieces, of Eugene Smith - traditionally composed, grittily printed - are eschewed by Capa for the more intimate and telling moments from peoples' stolen and broken lives. Corpses as the waste products of the war machine, are not on the usual propaganda list for subjects, but Capa disregards this; his *Omaha beach 1943* shows the sadness and waste of war, a spiritual link with O'Sullivan's wet plates of Bull Run and more recently, Spielberg's *Seeking Private Ryan*.

War and strife seem to bring out the best in a Magnum photographer. Capa was a founder member of what came to be an exclusive club for the elite of photojournalism, and was a war photographer to the manor born. Like a soldier he seemed rootless and undirected without the action. His photographs of Japan in the Fifties seem bland when contrasted with those of China at war with Japan in 1938. In the best traditions he was always in the front line during World War Two, but was a fish out of water in the relative calm of wartime Britain - as some rather nondescript photographs in the exhibition taken between 1941 and 1943 show.

Not all of Capa's photographs show direct conflict. It is ironic that his first war wound - a graze from a bullet - came during the founding of the State of Israel in 1948, a time that should have been joyous and peaceful. His second in 1954 killed him. Even in Mexico in peacetime he comes alive, as a photographer, when people are dying around him. The issue - a general election in Mexico City 1940; the photo - men and boys pointing at a dead man; the caption - *the calmest election day for years*. A day, in fact, when thirty died and several hundred were wounded.

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**'Composition is a way of seeing,' said Weston; Capa shows it is also a way of saying**

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A partisan fighting for the humanity of anyone, even those recognised as enemy, Capa shows a captured German soldier, mittens raised in the air in defeat, in a compositional format normally reserved for the victorious. *Composition is a way of seeing*, said Weston; Capa shows it is also a way of saying. In this case, that we are all the enemy. A small boy carries a blanket on the road from Barcelona to the French border in 1939 - careful choice of framing, by Capa, shows that the road, for the boy, is long. A bizarre humour à la Cartier Bresson/Kertész creeps in occasionally - a group of men and



a boy watch an air raid over Barcelona - one man has a handkerchief stuffed in his mouth. No humour in the *Sniper fire in the Place de la Hotel de Ville in Paris 1944*. A miscellany of shoes and faces hitting the ground, involves us fixedly in the fear of the moment. This unnerving suspension of time could only be a photographic truth.

Another truth of photography is that it is primarily about the subject. A separate section in the exhibition simply called 'Friends,' shows snapshots and only interests because it is William Faulkner or Ernest Hemingway. We are not on the higher levels of perception seen, for example, in the staged paranoia's of Brandt's portraits of the famous. Two photographs, however, reveal: Gary Cooper as a fragile city-slicker, delicately crossed-legged in *Sun valley*; Idaho loses his frontiersman image; Ingrid Bergman - a former lover of Capa - on the set of 'Notorious,' neatly divides the fact and fiction of Hollywood. On the left Bergman hypes up her fictional role; Hitchcock and his cameraman, on the right, work for the fact.

As a whole this was a great exhibition, without theatrical effects designed to 'sell' to a public who we are often told are 'bored' with un-exciting presentations. I could imagine rifles in cabinets, screaming air raid sirens. Thankfully there were just photographs - a maximum of 16x20 size - Capa's 35mm negatives were not pushed beyond the limit for giant, crowd-pleasing prints. He was obviously being taken seriously - pedigree ruled - and the Photographers' Gallery bowed. It is no dramatisation to say Capa's work was causing a sensation amongst the throng, mainly students, when I first viewed the exhibition. I heard the buzz of excitement - saw that curious transcendent light in the eyes; of discovery, delight and hunger for more of this good, food. Perhaps because the photography on show realised real life dramas, up-front, that few in a lifetime will experience, there was intense curiosity - even envy.

This popular accessibility belied the intensity of the photographer's involvement in his subject. Like all great photography, Capa's photographs require many readings. But I had a strong feeling that the aficionados, in the Photographers' Gallery, sensed that the photographs had transcended analysis and were beyond the five-thousand word-strangled thesis. On subsequent visits, I found the Gallery containing even more excited viewers. Almost having to elbow myself in the door, I reflected that I had never seen so many people in the Photographers' Gallery.

Robert Capa's exhibition reaffirms, in a world of chameleonic post-modernism, that from the invention of photography to the present day the camera has worked for us to enlarge - rather than diminish - the range of human visual expression. Recent innovations in photography have just updated the equipment - not changed the fundamental direction. This directness is implicit in Capa's work, suggesting that as long as you take it from there, you can take it to wherever you like!

## Atget Revisited

Peter Marshall

Atget photographed Paris for around thirty years, producing pictures that he described as 'documents for artists'.

The best book to read to gain an understanding of this work is Molly Nesbitt's *Atget's Seven Albums*, Yale, 1992.

Atget was not a naive artist, his approach was rooted in popular French culture; it was artisanal rather than elitist. Although adopting many of the conventions demanded by the markets for which he worked - such as upright verticals - he had his own ideas on how things should be done and applied these with a resolute intransigence. In part these were related to his extreme left wing views and also to a feeling that French culture was under threat.

In 1983-4 I studied Atget's published output and determined to carry out my

This article is a brief summary of my presentation at the LIP Gallery, using King in Derby



St Cloud - Peter Marshall

own project based on his work, photographing the same places that he had photographed and working with some of the ideas that had infused his work. The picture above is from that series, exhibited as *Paris Revisited - A Homage to Atget*.



## News

### LIP Online

Hardly news, but just a reminder. You can see all the pictures in this edition of LipService - and possibly a few more - in superb full colour reproduction on the LipService web site at [www.spelthome.ac.uk/pm/lip](http://www.spelthome.ac.uk/pm/lip) as usual. You don't need to own a computer - many public libraries now offer free or low cost internet access and training.

### The Association Gallery

Has moved to 81 Leonard St EC2. A short walk or bus ride from Liverpool St in South Shoreditch (nearest underground is Old St). Now part of an area with many photographers and artist's studios and not far from Creative Camera in Hoxton Sq. Regular exhibitions - almost always worth a look if you are passing. Some other galleries round the corner in Curtain Road are also worth a visit - such as Sho (73) and Lit (94). Not far is Dazed & Confused in Old St, and the area is riddled with artists studios - I had a very nice tea with Patrick Heron round the corner last year.

### Brunel Show - Staff and visiting tutors

This show at the Beldam Gallery in the Wilfred Brown Building in the university at Cleveland Rd, Uxbridge which closes on 13 Nov includes work by photographers Carol Hudson, Melanie Manchot and Annie Swainson.

### The Bechers at Camden

Bernt and Hilla Becher have a show of their industrial landscapes at the Camden Arts Centre, Arkwright Rd, NW3 until 29 Nov. Recommended viewing.

### Jenny Matthews

Photographs of women in war zones for an Oxfam campaign. The Brunel Gallery, Thornhaugh St WC1 until 11 Dec

### Islington shows

Islington to Edinburgh - photos from both are in the Foyer of Islington Town Hall, Upper St, N1 until 22 Nov. While in Islington look in on St Alban's Place for Original Photographic Prints Gallery and Dolce. Reckless Records in Upper St had good display of Terry O'Neil's jazz portraits in October.

### Barbara Ess

Large pinhole photos showing at Faggiionato Fine Arts, 49 Albemarle St until 30 Nov.

### Zelda Cheatle

Now at 99 Mount St in Mayfair, a short walk from Hamiltons. Mark Ebans portraits of people taken 20 years apart ends 20 Nov

### Rocket Gallery

at 13 Old Burlington St now has a Photo Booth - an area devoted to photography - as well as its main display space.

### Tom Blau Gallery

South of the river near Tower Bridge in the reception area of Camera Press is a large display space. When I visited it earlier in the year it was showing some intriguing 360 degree pinhole pictures. Regular photographic shows.

## World Press

### Photo

The 41st of these shows covering 1977 is on show in the Main Foyer of the Royal Festival Hall from 5-29 Nov. Last years seemed mainly depressingly predictable although there were a few signs of life. Perhaps this will be better. Should you read this before 6th Nov I'd recommend a visit then, with the Deirdre Cartwright group performing free in the Q&A foyer from 5.15-6.45 as a part of the Oris London Jazz Festival. Also free events most lunch times, on the 27th featuring Pat Crumly and Commuter Jazz on Friday evenings. There are also quite a few decent snaps - so I'm told - in the Hayward show - Addressing the Century - 100 years of Art and Fashion.

### Photofusion

has joined the rest of us on-line - at [www.photofusion.org](http://www.photofusion.org) - where no doubt you can find details of their latest shows and events. Although Brixton may be some way for those who don't live in South London, Photofusion is only 2 minutes walk from the Victoria line station. The new premises have a good display area.

### Digital Photo Art

is a new magazine from Creative Monochrome, with its first issue in Sept/Oct 98. It appears to be aimed at the absolute beginner with a background in club photography. A glossy mag with advertising from Nikon, Adobe, Epson, Jessops etc. Annual subscriptions are £20 for 6 issues. Digital Photo Art, Courtney House, 62 Jarvis Rd, South Croydon, CR2 6HU. Submissions are welcome on CD, Zip or Syquest - or even on floppy disk and 'There's a small reward for work which is selected.'

DPA is also offering a consultancy service to give impartial advice on equipment to meet specific requirements and also will find quotes, set up systems and give training.

## An English Eye

Unusually for LipService I quote the leaflet on this book more or less in full:

**An English Eye: The Photographs of James Ravillious** offers the first comprehensive study of the work of this leading British photographer of rural life and landscape, whose photographs are often compared with those of Henri Cartier-Bresson.

In his foreword to this fascinating 120 page book, Alan Bennett emphasizes that Ravillious's pictures "are heirs to a very English tradition of photography" associated with the best work of Humphrey Spender and Bert Hardy. The majority of these wonderful black and white photographs were made over a period of twenty years for the Beaford Archive in North Devon, and are lyrical and evocative studies of the people, animals and landscape of the area.

Occasional trips beyond its boundaries have produced intriguing and masterfully composed photographs of people and landscapes in France, Italy, and other parts of the British Isles. As Alan Bennett writes, "James Ravillious has made his record of rural life out of love, the whole enterprise done on a shoestring and it's perhaps this and his obviously sympathetic and retiring presence that has gained him entry and acceptance into the homes of his subjects. They have trusted him and let him see them as they are; they have not spruced themselves up for the lens or done a quick run round with the Hoover. Nobody tidies up; nobody clears the pots; nobody is on their best behaviour, Ravillious knowing instinctively that when people are on their best behaviour they are not always at their best. And that goes for outside as well as inside, farms shown with all their inevitable clutter, machinery rusting among the nettles and walls of lovely cob and thatch, it's true, but rusting corrugated iron alongside. How many communities very different from the one Ravillious records would benefit from such a compassionate witness." This beautifully designed and printed book contains a substantial essay by Peter Hamilton, in which he discusses Ravillious's life and work as a fascinating combination of art and social documentary, and provides a detailed account of his working methods and techniques. It includes information on his distinctive uses of Leica and large-format cameras and his interesting approach to fine printmaking, and is illustrated by more than 115 duotones of his greatest photographs.

"Like the greatest photographers, Ravillious can take your breath away with his mastery of the instant" Anna Murphy, *The Observer*

"Ravillious may represent the last of his kind: the gifted amateur whose curiosity and vision enables him to create a highly individual body of work" Richard Pinsent, *The Art Newspaper*

"Remarkable as a portrait of place and community" Linda Saunders, *Modern Painters*



*An English Eye* (ISBN 1-85522-628-6) is available from Devon Books, Halsgrove House, Lower Moor Way, Tiverton Business Park, Tiverton, Devon, EX16 6SS, and may still be available at the bargain special offer price of only £17.95 post free.

## Dewi Lewis Publishing

has a new Autumn catalogue - write with your name and address to: Dewi Lewis Publishing, 8 Broomfield Rd, Heaton Moor, Stockport, SK4 4ND (0161 442 9450 Tel & fax) to request a copy.

## IPSE

Meetings at Windmill House, Bolney have reverted to Thursday evenings - next is 26 Nov. Contact Jill Staples for details 01444881891.

A weekend with John Blakemore at Micklepage is on 15/16 May. Saturday workshops are planned for 6 March, 6 Nov and a weekend workshop for 2/3 Oct. Again contact Jill.

There is still time to order copies of Jill's 'Pond' as Christmas presents if you are looking for something different to fill those stockings! £10 including p/p from Jill at Windmill House, Top Street, Bolney, West Sussex RH17 5PP.



## LONDON INDEPENDENT PHOTOGRAPHY

## Annual General Meeting 10 October 1998

1. **Welcome** by Peter Jennings to those present. Apologies for absence from: Annie Crabbe, Virginia Khuri, Yoke Matze and Len Salem.

2. **Minutes** of last meeting were read and the following points arising were made:

a. As noted in the Treasurer's report: the committee has decided not to have a year by year increase in subscriptions and had not implemented the friends scheme or approached former members.

b. Exhibition Organizer: Peter Marshall noted that progress on exhibitions had been minimal as we did not have an exhibition organizer.

The minutes were unanimously accepted as a true record of the previous AGM - proposed by Tony Mayne and seconded by Gordon Raison.

3. **Chairman's report** (summary):

We had a good successful annual exhibition with pictures and comment in both BJP and AP.

The Millennium project - thanks to Quentin - is going well, although an exhibition venue has yet to be found.

LIP hangs together despite being a group of people with very different views.

We need more people to work on the committee. LIP needs sponsorship for some activities. People on the committee are working very hard for LIP.

4. **Programme Organizer's report** (summary):

Janet Hall reported that the connection with the Photographers Gallery is lost for at least one year as they are renovating the building. They are open now on Sundays it is no longer possible to organise day events there. Rudolf Steiner House is likely to be used more next year, also possibly the Camera Club in Kennington, which has easy access by tube and is about to be refurbished. The practical workshops at Brunel University are to continue. Programme ideas are always welcome.

We hope to include a booking form with the next programme. The provisional booking for the Barbican Library in 1999 is no longer available. At the moment we have no exhibition space for '99. A clear majority of those present were in favour of having an exhibition in 1999 if a venue could be found. New members are attracted by exhibitions and LIP would lose out if there were none. Our stall at the Contemporary Photography Fair at the Strand Palace still has room for work - 3 prints per person.

5. **Treasurer's report:**

In Len's absence the report of accounts and his comments on them was read and accepted.

6. **The Millennium Project:**

Quentin Ball reported that this was on schedule with 40 members each with 20 dates. It was hoped most would come on 25 October so we can get to know each other and share ideas. New People can still sign up and cover dates on a stand-by basis. There is no venue or sponsorship as yet, but letters are still out to galleries. No approaches yet made to sponsors but are going to be shortly. Michael Crawford-Hicks volunteered to approach Kodak.

7. **LipService** - Editor's report

(This is reproduced in full on the opposite page, so left out here [Ed]) Some work sent to the editor had not been received. Members were advised to phone to check after sending work.

Tony Wallis said that non-commercial organizations - such as Harrow School - might be able to provide better printing at lower cost and offered to investigate the possibility.

8. **LIP Web pages** - Graeme Webb has already put members work on the web. [This is separate from the LipService site - Ed]

9. **Satellite Meetings**

Jim Barron (Twickenham) has 5-6 people at each meeting.

Michael Crawford-Hicks reported three meetings of 4-5 people at Yoke Matze's in Dulwich; they are thinking of an exhibition in a local venue.

Quentin Ball (Muswell Hill) has 4-6 people every first Tuesday of the month.

Alison Williams (Harrow) meets roughly monthly for well over a year. 5 people involved - very enjoyable.

It was decided include details of nearest local groups (according to postcode) in a future mailing.

10. **Committee:**

Chair Peter Jennings

Secretary Virginia Khuri

Treasurer Len Salem

Programme Secretary Janet Hall

LipService Editor Peter Marshall

Exhibition Organizer Yoke Matze

Publicity Michael Crawford-Hicks



## LipService Report

Editor: Peter Marshall

The last year saw another 3 successful issues of LipService, featuring work by 20 members as well as contributions by two distinguished guests. Several members contributed more than one item to more than one issue. The September issue was - as noted in the magazine - made difficult by the failure of several promised items to reach the editor.

A new development is that all LipService issues this year are now available on-line ([www.spelthorne.ac.uk/pm/lip/](http://www.spelthorne.ac.uk/pm/lip/)), often with increased content - increasingly with colour pictures in colour. It is attracting roughly 1000 different visitors each month - much more than the print version.

LipService continues to promote and enhance the reputation of LIP both in this country and now internationally, being widely read outside of UK.

All members are urged to send their work in - both by messages in the magazine and by reminders at LIP meetings.

Editorial policy remains unchanged - some points:

- all portfolios and articles about member's photography received are printed in the earliest available issue, normally on 1 or 2 pages. Longer items by discussion.
- all notices of exhibitions and publications by members are also published, with comments or a review if available. (Space depends on the material made available, but usually 1/2 - 2 pages.)

- Other material of interest to a wider photographic audience as well as members is also welcome and contributors are invited to discuss proposals with the editor before submission. No articles actually received (other than some by the Editor) have not been published.
- The back cover is generally used for reminders to LIP members (Diary, local groups, exhibition etc.) Further information of interest to LIP members only is normally included with mailings rather than in the magazine itself.

Reproduction of photographs continues to pose problems, not least in its unpredictability. Following the discussion at last year's AGM the committee investigated the possibilities and decided that the alternatives were beyond our means. There are of course no such problems on the on-line version. The possibility of a special publication to accompany the Millennium exhibition is still under consideration.



## Absent Gardeners

# Sarah Thelwall

continues at International House, 1-4 Yarmouth Place  
London W1 until 27 Nov. Open  
Mon-Fri 9am-8.30pm

Original in colour

# Last chance for the Millennium! Diary

Quentin Ball writes

A final reminder to LIP members: The Millennium Project (MP) goes 'live' on 1 January 1999. On that date, the group of registered MP members start photographing the last year of the century so that come December 31st, the 40-plus photographers will have 'captured' London with 365 images.

Even though all dates have now been allocated, there is still need for **stand-bys** to fill dates which will have become vacant for one reason or another. If you are interested in participating, I **must** have your registration by December 31st. **Only LIP members who have registered in advance can be part of the project.** If you have not registered by Dec 31st, I am afraid you cannot participate. It does not matter how wonderful and timely your image may be, it cannot be accepted.

Please understand that the date allocation process was complex and managing it throughout 1999 will require diligence. Thanks to all those who expressed their early interest in the project and we are looking forward to an exciting year ahead.

Quentin Ball: 0181-444 5505 (home)

Peter Marshall - original in colour



Letters and Articles for next issue to the editor,  
Peter Marshall, 31 Budebury Rd, Staines, Middx, TW18 2AZ,  
01784-456474  
by the end of January please.

- 12 Nov: LIP Central Meetings :  
Rudolf Steiner House 7pm
- 14 Nov: London Contemporary  
Photography Fair: The  
Strand Palace Hotel
- 8 Dec: 'An Art Critic's View of  
Photography Today' : Ri-  
chard Cork : PG, 7pm
- 30 Jan: Deadline for next  
LipService

The program for the first part of  
1999 will be available shortly.

## London Contemporary Photography Fair: The Strand Palace Hotel

If you are not taking part the  
event is still worth attending  
(£2.50 on the door) with stands  
full of photographs worth looking  
at - and perhaps buying.

Although LIP only has a stand on  
the Saturday, this event continues  
on Sunday 15th.

## Local Groups

All LIP members - and those in-  
terested in joining - are welcome  
to attend any of the local group  
meetings. These are small,  
friendly events. Normally in peo-  
ple's homes, at which you can  
meet other people in LIP and  
look at and discuss your and their  
photographs and share your in-  
terests and knowledge.

Meetings take place approxi-  
mately monthly - phone for de-  
tails.

Harrow - Allison Williams 0181  
427-0268  
Twickenham - Jim Barron 0181  
892-9044  
Muswell Hill - Quentin Ball 0181  
444-5505  
East Dulwich - Yoke Matze 0181  
693 8107

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