

LIPSERVICE

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INDEPENDENT PHOTOGRAPHY MARCH 1998

CAMERAWORK



An accidental double exposure of a photo-44 screen at Robert Clio Pleasure, Box, Summer 1998

Photography in the Community

No 13

Half Moon Photography Workshop

50p/\$1.50

Don't miss the Millennium - page 20

Cover from: Camerawork, March 1979, reproduced as 'The Camerawork Essays' of 6 based on the original design by Paul Trevor

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Paul Trevor

The *Camerawork Essays: Context and Meaning in Photography*,
 Jessica Evans (editor).
 London: Rivers Oram Press, 1997

The Camerawork Essays

AS one of a small band of photographers who founded the UK's first radical photo magazine *Camerawork* in 1976, this book comes as a rude reminder of what went wrong. Within a decade it had lost the plot, spiralling out of control in endless discoursing, analysing, theorising and criticising - to the point of paralysis. One of the book's contributors recalls that in the 1980s "quite a few of the most politically and theoretically 'advanced' photographers stopped taking pictures altogether. The act of photographing someone had been so analysed as a relation of power that it came to be experienced as politically impossible." A cruel joke.

The *Camerawork Essays* serves up some of the evidence. What had begun as an alternative magazine by photographers for photographers is here edited in abstruse academic language as an anthology by scholars for scholars. Fourteen essays by twelve contributors. The editor, Jessica Evans, offers to "recover an historical understanding of *Camerawork's* motivation for encouraging a democratising practice in photography."

I was a co-editor for four years, at a time when the magazine was in its ascendancy. It's as an insider that I've been asked to comment, based on my experience. My remarks are about the anthology as a whole, not the individual texts.

Jessica Evans writes: "I have tried above all to present an accessible but critical introduction to the twists and turns of the debates in recent British radical photography." Cool. Yet on the facing page she writes: "For this reason, as the magazine followed the trajectory of a 1970s Marxist analysis that had initially regarded cultural production in direct terms as an agency of class consciousness, but then added a structuralist emphasis on the relative autonomy of the structures of meaning of meaning, the concept of ideology became central as a way of thinking of representation in the mass media." Not cool. This says a lot about the nature of the book and her idea of 'accessible'. In tone and feel it largely misrepresents the magazine. *Camerawork* was lively, visual, user-friendly, polemical. The *Camerawork Essays* is dry, didactic, specialist, pretentious. Different times, different motives, different audiences. Change the context and the meaning changes. Without a hint of irony the book is subtitled 'Context and Meaning in Photography'.

Camerawork was a child of its time. It was nameless until the very last moment. Its mission statement - which I drafted and the others approved - was also of its time. "By exploring the application, scope and content of photography, we intend to demystify the process. We see this as part of the struggle to learn, to describe and to share experiences and so contribute to the process by which we grow in capacity and power to control our own lives." This aim survived till 1980. We insisted on clear, comprehensible language and often asked authors to rewrite, to find an accessible way of expressing themselves - all part of our project to 'demystify'. Jessica Evans's text would have failed the test.

The *Camerawork* I worked on blended image and text, theory and practice with care. But Evans detects a problem of 'editorial

coherency' from the start. She writes: "The tone of *Camerawork*, even within the same issue, oscillated between hard-line Marxism, humanist individualism, and the rhetoric of the 1960s counterculture - often with blissful unawareness." The truth is we were acutely aware of what we were doing. We discussed it a lot. We didn't write editorials, we 'editorialised' in the balance and juxtaposition of the content. For example, a one-page review of the sexist *Women are Beautiful* faced a one-page review of the feminist *Growing up Female*; or an interview with Marxist photographer Robert Golden provided a telling contrast with the concerns of arch-formalist photographer Ralph Gibson in an interview a few pages away.

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We didn't patronise our readers. We trusted their intelligence. They could judge issues and make up their own minds. In the plurality of ideas and attitudes there was something for all our readers. Evans's remark implies that blissful awareness would have compelled us to opt for one consistent position - what kind of stultifying notion is that? We sought to create a popular, dynamic forum in which even 'heavy' theoretical essays were

palatable, and somehow we succeeded. If she understood this Evans might have tried to produce a more palatable book herself.

The political and cultural challenges posed by **Camerawork** are here made to seem unduly difficult and tedious. With subtlety, the magazine promoted vivid and illuminating debates on a wide range of issues and genres (too many to list here). Theory and analysis played a useful but small part. You wouldn't know this from **The Camerawork Essays**. Again the book misrepresents the nature of the magazine.

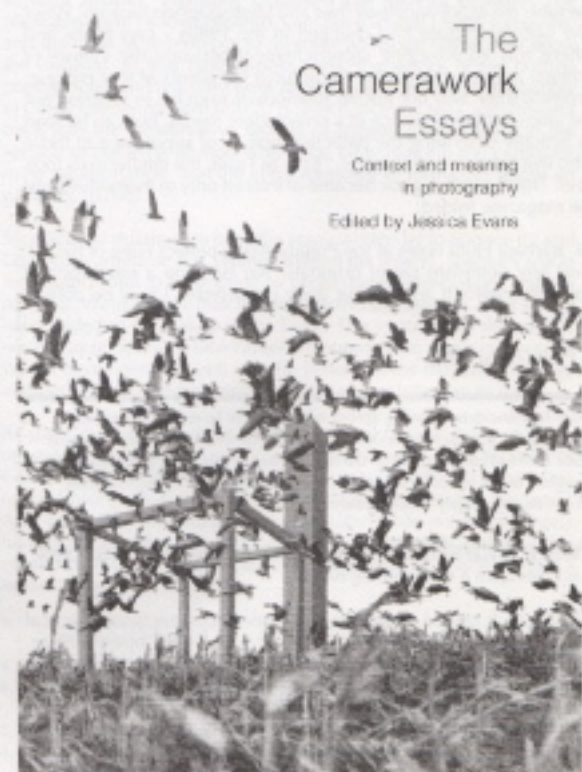
Each of the essays is given its own new 'context', a mini-introduction, usually by the original author, offering hindsight thoughts on the significance of the piece. The effect of these texts is to distance the essays even further from their original context - the dynamic of the magazine - and subject them (and us!) to a further fiendish forest of footnotes. Generally, however, these new reminiscences are the most interesting pieces, short first-person accounts that provide much-needed relief from all the theory and analysis.

**The magazine was
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expression of a small,
committed editorial
group**

The book gives a misleading account of the origins and early years of **Camerawork**. In the introduction Evans refers to one of the founders, the late Jo Spence, repeatedly and some founders not at all. The effect is to create a distorted impression of people's relative importance and roles. This is invidious. The magazine was the collective expression of a small, committed

editorial group who worked for nothing to get it out. It was a collaborative effort, based on trust and mutual respect. There was no 'Editor', we were small and informal enough to have equal say as co-editors. I welcome and endorse the tributes paid to Jo Spence, who was an inspirational colleague. But I have to say the Introduction is a disservice to historical accuracy and to those, unacknowledged in the book, whose role and contribution behind-the-scenes was crucial.

Evans ends **The Camerawork Essays** with a personal appreciation of Spence's post-**Camerawork** achievements, an essay that never appeared in the magazine, and is therefore historically misplaced here. And Spence's own essay 'The Politics of Photography' which launched the magazine is unforgivably omitted! The effect is to further skew the historical picture. Spence's reputation is secure, and has largely to do with her output outside of her year-and-a-half with **Camerawork**. It doesn't require this kind of awkward reconstruction. It's curious that Jessica Evans, concerned to "recover an historical understanding" didn't bother to talk with three of the four remaining co-founders. A strange omission by someone versed in 'the politics of representation and the representation of politics'? My own involvement, from 1973, (first as the Half Moon Gallery and later the Half Moon Photography Workshop), included the launch of the



The cover is virtually the only photograph large enough to reproduce 3

magazine. I still house an extensive dossier of original documents. She might have found it useful. Or maybe not, if she'd already decided what she wanted to write.

The *Camerawork Essays* shows the extent to which the process we'd begun has now been professionalised. That was never our intention. The essays are by academic careerists and professional writers. Those in the anthology who were originally published in my time were not part of *Camerawork*; they rarely, if ever, came through the door. And those of us who, like Jo Spence, made it all possible with our time and energy are overlooked. What you don't learn from this book is that *Camerawork* was our baby, we decided how it would grow, the direction it would take. We weren't there for the money (there was none) so what were we there for? We encouraged, cajoled, bullied and begged the contributions we wanted; the magazine was our voice, and represented our journey. This dry, obfuscating book fails abysmally to bring any of this out, or any of the fun, anger, excitement, passion, exhaustion, turbulence, generosity, energy and creativity we experienced. The *Camerawork* that emerges from the book is not one I recognise.

The *Camerawork Essays* is an exercise in that 90s phenomenon - repackaging. The expression isn't used in the book. Nor is 'rewriting history'. The book represents only a narrow strand of *Camerawork's* legacy. It reduces a radical visual populism to a wordy specialism. It also demonstrates vividly why *Camerawork* ultimately went down the tube: the academics took over and photographers took off! Why? The cultural climate had changed in the 1980s - says Evans and "there was an emerging rapprochement between the culture of critique and the culture that constituted the object of that critique. 'Intertextuality' was not just an intellectual exercise in pointing out the latest rhetorical device of a postmodern media, but can be read as actually describing the particular texture of experience of those who live by the (media) image." Er ... as I said, the intellectuals took over. Their gobbledygook became of interest only to themselves and the magazine folded.

PS. Barbara Hunt notes in the Preface that a perfect copy of Issue 1 (and any complete set of originals) has become a much-prized collector's item. If anyone out there is interested I may be able to help.

© Paul Trevor 1998.

Quite by coincidence, having agreed with Paul that he write a review for *LipService*, I was asked to review the same work for an academic magazine. Since Paul has concentrated on the relationship of this book to the magazine I thought it might be useful to include some excerpts from my forthcoming review dealing largely with the essays included.

Peter Marshall: The *Camerawork Essays* (excerpts from a forthcoming review)

Camerawork treated its themes from various perspectives, practical and theoretical, engaging its readers in a lively open debate. Photographs were central - its A3 format specifically designed for their effective use in single and double page spreads. Their strong blacks dominated the design of this 'sinister, black-covered magazine' (John Tagg, p64). By contrast this book gives a single view, designed around white space and elegant (if obscure) text, its sparse photographs insignificant pale interlopers. It marginalises photographs both literally and conceptually. What is important about *Camerawork*,

it asserts, were these few theoretical academic essays - a betrayal of that unique and vital gestalt of theory and practice that was *Camerawork*. The title of this book is pure fiction. There were no '*Camerawork Essays*'.

The title of this book is pure fiction. There were no

'Camerawork Essays'.

Out of context, are these essays are worth reading today? John Berger writes well, but wrote this piece better as '*Uses of Photography*' in his widely read '*About Looking*' (4) filling in some 'missing links' in his thoughts and clarifying the relationship of his ideas to Sontag's '*On Photography*' (5).

John A Walker's '*Context as a Determinant of Photographic Meaning*' (from issue 19 not 14) discusses at tedious length the effect of context on photographic meaning. He then looks at the role of shared pictorial stereotypes in creating common cultural understandings which limit the meanings we then ascribe to images.

John Tagg's attack on that sitting duck *The Photography Year Book, 1977*; is, as he says, 'out-dated stuff'. (p65) Despite his assertion that Kodak brought the camera to the masses in 1888; it was not until the 1950's and 60's that families like my own in the UK moved decisively behind the camera - an event that can be dated with precision by the demise of the beach photographer.

Victor Burgin's '*Art, Common Sense and Photography*', a plain English translation of his article '*Photographic Theory and Art Practice*' (6) represented a major triumph for the editorial team. It remains a useful brief introduction to the 'rhetoric of word and image' (p74).

Issue 26 of *Camerawork*: *Models*

of Vision - Moments of Representation ran 'through several different models of what 'the image' has been taken to signify'. A discussion with Susan Meiselas on Nicaragua, articles on photographing war, and the Mafia, illustrated 'a model of the visible as knowledge, providing access to the urgent object of the photographer's concern.' Don Slater compared 'this vision as knowledge, with a quite different model of vision: vision as limitless and anchorless signification' to which Oliver Richon contributed images with text. A third section examined how computer, video and audio technologies might be changing the concept of representation. Here we get only Don Slater's lengthy situationist article with 'its crude periodisation, its association of photographic realism and the photograph-as-knowledge with nineteenth-century modernism; its association of spectacular representation with the twentieth century.' (p90) He is over-dogmatic and often spectacularly dismissive, for example 'August Sander more naively (than Weston or Blossfeldt) continued the classificatory quest of nineteenth-century science aimlessly and emptily.' (p111).

David Green's *On Foucault: disciplinary power and photography* concentrates on Foucault's 'formulation of the historical emergence of the body as the nexus of power/knowledge relations which give rise to what he (Foucault) termed a politics of the body' (p120). He successfully retains the impenetrability of the original.

Mass Observation: The Intellectual Climate by David Mellor, explores a curious thirties documentary project: public opinion polls, upper class spies and candid photography involving many leading London intellectuals (endorsed by Professor Bronislaw Malinowski.) Splendidly clear and informative, it cruelly lacks most of its original illustrations by Humphrey Spender. Mellor mentions admiring 'the totalising force of Don Macpherson's

Foucauldian essay (*Nation, Mandate, Memory* - also reproduced in this volume) '...but it gave me a sense of over-mastering intellectual terrorism, a rhetoric of suspicion and a blind generality in attributing some myth of nostalgia and 'Britishness' to the process of reading those radically un-English and strange Spender photographs.' (p133)

Terry Smith demonstrates in *Picturing History: The Matchgirls strike, 1888* that careful reading of photographs can give precise historical evidence and also 'that pictures - these ones for example - actually made history; had quite specific historical effects, influenced the actions of both the powerful and the powerless' (p153)

Kathy Myers in *Towards a Feminist Erotica* outlines arguments from a women's discussion day and analyses the conventions used in two images of reclining women. As she suggests, erotic imagery made for women may be appropriated for use by male viewers - which appears to her as a problem. (Perhaps pornography exists in the processes of production and consumption of images rather than in the images themselves - as ever in large part arbitrary signifiers.) In *Love's Labour Lost* she examines the 1983 UK General Election: - 'If Labour wants to be a viable party of the future it has to change its political vision of the media and how to use it' (p235), a lesson Tony Blair took to heart, although some feel that concentration on image is at the expense of substance. Her interview with Stuart Hall adds his name to the book cover.

Rosetta Brooks' *Fashion: Double-Page Spread* explores the photography of Helmut Newton, Guy Bourdin and Debra Turbeville, and their use of stereotypes to promote an image rather than show the material. At that time, Brooks feels, the worlds of the fashion photographer and fine artist were appearing to converge, (for example in Cindy Sherman's 'film stills.' (17)). Since then she sees 'a movement back into the conservative worlds of fashion photography in the service of titillating illusion where the body is again the centre for male appropriation, and the elitist formulae of formalism in the art galleries.' (p206)

Significantly missing are both the essay written by Jo Spence (8) and Liz Wells's article on her, *Woman Behind the lens* (9). Spence's article is arguably vital in attempting to understand *Camerawork* and her part in it; Wells's piece puts honesty above hagiography. Both would have added to the stature of the book. The inclusion of the editor's own essay on Spence's later career is inappropriate; much more useful would have been research into the genesis of the magazine to have enabled a balanced treatment of Spence's contribution to it.

As stated before there were no 'Camerawork Essays' but a vital mix of varied texts and pictures of which this is a travesty. Its view of *Camerawork* is distorted through the spectacles of PCL, in omitting or minimising the contributions of those not party to that tendency. As a collection of writing on photography it has points of (largely historical) interest. Overall, as Paul Trevor aptly states in his contribution above, this 'is an exercise in that 90s phenomenon - repackaging.'

4. *About Looking* John Berger, Writers and Readers Publishing Cooperative Ltd, London 1980, ISBN 0 306495 25 3, p40-63
5. *On Photography*, Susan Sontag, Penguin Books, London 1978 ISBN 0 34 005397 2
6. *Studio International*, vol.190 No.3766, 1975, reprinted in *The End of Art Theory*, Victor Burgin, Macmillan, 1986
7. *Untitled Film Stills*, Cindy Sherman, Cape, London 1990 ISBN 0 224 03017 5
8. *Cultural Sniping*, Jo Spence and Jo Stanley (eds) Routledge, London, 1995 and
9. *Cultural Sniper*, Jo Spence in *Bodies of Excess*, Ten-8 Vol II No 1 Spring 1991 5.
9. *Camerawork*, Issue 32, 1985 p26-28, Jo Spence 'The Politics of Photography' in issue 3

Christopher Pert



As a new member of LIP, what better way of introducing myself and my work to fellow members than to invite you to a joint exhibition 'A Shared Vision' I shall be holding in London with my colleague David Gibson at the Quaker Gallery, London from 24th March to 5th April 1998.

David and I met ten years ago at the Kent Institute of Art and Design, where we were both mature Photography students. Since graduating, we have remained friends and shared an admiration of each others' work as well as a passion for observed 'street' photography as a genre, and we felt it would be fitting to stage an exhibition to celebrate this and show our work side by side.



The eighty or so black and white photographs that will be on show are taken in the documentary humanistic tradition, and give glimpses of life's joys, sorrows, ironies and humour from both here and abroad. Our images document the human condition, mainly in a light-hearted way, but are viewed with an unashamedly surrealistic eye.

Christopher Pert

A Shared Vision

When a group of people share a common vision, they can achieve great things. This is the story of the Quaker Gallery, a place where people can share their vision and make a difference.

The Quaker Gallery is a place where people can share their vision and make a difference. It is a place where people can share their vision and make a difference.



LIP SERVICE: MARCH 98



Quaker Gallery

52 St Martins Lane London WC2.

opening hours:

11.00 am - 9.00 pm Monday - Saturday

10.00 am - 5.00 pm Sunday 29th March

10.00 am - 2.00 pm Sunday 5th April



All accounts taken 6-7 © Christopher Port



Claire Branton reading Social Anthropology Vice President, Junior Combination Room

Girton People

Photographs by Anne Crabbe,
Emily Davies Publications,
Girton College, Cambridge,
1997

Available from Chapter One
Bookshop, High St, Chesham,
Bucks £7.50 + £1 p+p

Anne's work can also be seen
in Stratford on Avon, at the
RSC's 'The Other Place' where
some of her work on former
WWII evacuees from her
exhibition 'With a Label on my
Coat' is on show with a new
play about evacuees in war.

Elizabeth Wright Life Fellow

'Fifty years ago, at morning assembly in the Girls' Grammar school where I had just started, a sixth former (was she really as beautiful and ethereal as I remember?) was presented with pride from the dais as "The Girl who is Going to Girton". It seemed so mysterious, so remote a place then. Although I later read about it in Rosamund Lehmann and Virginia Woolf, it remained thus until my niece became a Girton Woman five years ago.'

Thus writes Anne Crabbe in her delightful book of portraits of people - students, academic and non-academic staff from Girton.

**Anne
Crabbe**



All photographs © 1997 Anne Crabbe



Mark Harben and Richard Hewitt Gardeners

Much has changed in those fifty years, not least that many of their are now Girton Men as well. Her forte appears to be the showing of people in their space, people who obviously she makes feel at their ease and who collaborate willingly in fixing their image on paper.

I find the 30 or so black and white pictures more successful in general than the few colour or sepia ones also included, but others may disagree.

This really is a nice book - as Richard Draper writes in his introduction 'These are gentle and positive photographs; Anne has gained the trust of all her subjects, revealing them with dignity and integrity. Girton appears a happy and purposeful community. PM

Martin Arms Director of Studies in Music, Director of College Music



Ritva Raitalo



Looking back at the last ten years of my photography there have been pictures I like very much, but which haven't got much exposure, so now is their chance to get it..



See Ritva's work on the web at <http://www.artonline.co.uk/artonline/raitsalo.htm> and <http://www.staffs.ac.uk/ariadne>. You can visit her studio - Studio 110, Cable St Studios during Whitechapel Open Studios on 16 & 17 May.



UPPER FIVE: MARCH 98



All photographs by Ritva Raitsalo

Letters

David Murray's article on William Bishop's 'Realising Personal Truths' attracted a lot of attention, with letters and email to the editor as well as spoken comments. David Brittain (editor of *Creative Camera*) was typical of most when he wrote 'I enjoyed the lively debate about Bill Bishop's book...' I reproduce in full the letter from Colin Osman

28 Nov 97

Dear Sir

I am now retired but my whole working life has been as a writer, a photographer and an editor. My part in the history of photographic publication in the 1970's with *Creative Camera* is not unknown. Others have given their versions of this period which I found varied from the hilarious to the unrecognisable. Bill Bishop's was much better than most.

David Murray is entitled to disagree, but I find his comments (p8 *LipService* Nov 97) pathetic. He claims that Bishop's book is 'grotesquely one-sided', 'massively omissive' without giving one single example of any alleged errors. I think all of us would have welcomed a step by step criticism of Bishop's view or even a single example.

Criticism should be responsible and informed. Unfortunately David Murray replaces it with vulgar abuse; eg 'nuked his brain with acid'. I don't think this kind of infantile assault should be allowed to go unchallenged. A blow by blow rebuttal would be welcomed.

It is now unfashionable to compare modern work with old work, but as an editor I would have binned Murray's trees in favour of Rodchenko's 70 years earlier. Perhaps Bishop did the same!

Colin Osman

Top of the photos

LIP's Questionnaire analysed by Roger Estop

Anyone who has read *High Fidelity* or recently watched *Music of the Millennium* will understand the fascination of lists and rankings. Some of us base our philosophy of life on our top five books, politicians, records and photographs.

Not everyone answered all the questions in the LIP members questionnaire, but everyone responded to the questions on the back page. Forget the business of subs and policy, this was the important bit: our most inspiring photographers.

We were invited to confess our three all time favourite photographers, our favourite living photographers, and our favourite writer/critic on photography.

This was a list of favourites not a vote for the best, which may have produced a different outcome. Although the LIP membership does not produce a huge statistical base, everyone had the chance to name three or four people, so allowing a reasonable analysis. The range of names was impressive, the combinations surprising.

The all-time favourite photographers with the most votes seems reassuringly right, these are the favourites that would crop up in any survey of serious photographers. However, perhaps LIP members would love Weston just that little bit more than Brandt or Cartier-Bresson. The other feature betraying LIP is the presence in the top list of Blakemore, Caponigro and Cooper, all long-standing LIP influences, rather than say Strand, Callahan or Ray Moore. These all received only one or two mentions each as did Doisneau, Frank and Arbus for example.

If the list is comfortably right, it lacks a radical edge. Man Ray, Rodchenko and Moholy Nagy were not mentioned by anyone in their list of three all time favourites. However it was reassuring to find that Ansel Adams was nobody's favourite either.

In the favourite living photographers countdown Blakemore and Cooper go straight in at numbers one and two with other big workshop hits Godwin, Caponigro and Hill all figuring in the chart. Salgado and Friedlander are the worthy representatives of harsh reality in our list.

It seems extraordinary, given the above, that Sherman is in the list considering the complete difference of her work from the others and the scarcity of any other post modern photographers in the survey such as Duane Michals or Jo Spence (who, like the Norwegians, got nil points), or Mari Mahr or Nan Goldin (who got a couple of mentions each). Consider also the other photographers who did not get a

single mention in anyone's list. None of the Towards a Bigger Picture Brits: Chris Killip, Brian Griffin, John Davies; no Lewis Baltz; no Germans. Martin Parr and Anna Fox were each mentioned once.

But then hit parades are never more than a bit of fluff, and they obscure the real interest of the individual choices. After all, James Alinder, Javier Vallhonrat and Avati Notuyoshi are all somebody's favourites. Perhaps the real insights from this survey were revealed by the combinations of photographers named by members. The photographers in each personal selection say something about each other, and as a group, provide clues to what people find inspiring in their work. There were a number of stimulating combinations of personal favourites in both the 'all time' and 'living' lists, for example:

Eugene Atget, Jane Bown, FSA photographers,
Ray Moore, Tony-Ray Jones, Edward Weston,
Jerry Uelsman, Bill Brandt, Ralph Gibson,
Mari Mahr, Catherine Yass, Barbara Ess,
Robert Frank, Ralph Eugene Meatyard, Richard Misrach,
Josef Sudek, John Blakemore, Imogen Cunningham,
Diane Arbus, Peter Lindberg, Nan Goldin.

All time favourite photographers

- 1 Edward Weston
- 2 André Kertész
- 3= Bill Brandt
- 3= Henri Cartier-Bresson
- 4= Eugene Atget
- 4= John Blakemore
- 5= Walker Evans
- 5= Thomas Joshua Cooper
- 5= Paul Caponigro

Favourite living photographers

- 1 John Blakemore
- 2 Thomas Joshua Cooper
- 3= Sebastião Salgado
- 3= Henri Cartier-Bresson
- 4= Fay Godwin
- 4= Paul Caponigro
- 4= Lee Friedlander
- 4= Paul Hill
- 4= Cindy Sherman

Favourite writers/critics on photography

- 1 A. D. Coleman
- 2= John Berger
- 2= Roland Barthes
- 3 Bill Bishop
- 4= Bill Jay
- 4= Susan Sontag

Fewer respondents to the questionnaire named a favourite writer or critic on photography but the resultant list contains the international great and good with a spectacular intervention from Crouch End. All are challenging, theoretical writers contributing hugely to our appreciation of the medium and the art. Other writers mentioned by members were Andy Grundberg, Ian Jeffrey, Beaumont Newhall, Peter Galassi, Rosalind Krauss, Julian Rodrigues, and Peter Marshall. *[I didn't vote - Ed]* Clearly, Inscape has a greater influence than LIP Service.

As well as being an entertaining diversion, this highly unreliable survey does give some further insight into the kind of people that make up LIP. We now need a nationwide poll, perhaps Photographers of the Millennium?

News

Design & Art Direction Society

Lectures are held at 7pm, Royal Geographic Society, Kensington Gore

- 5/3 Michael Nyman
26/3 Joe Sedelmaier
16/4 Terence Conran
2/6 Paul Smith

Sarah Thelwall writes:

D&AD is a professional association & charity working on behalf of the advertising and design communities in the UK. Their remit is to promote standards of creative excellence in the business arena as well as to educate and inspire the next creative generation. Their lectures are excellent. Tickets for non-members are £15, £5 for students. Previous lectures have included Dave Stewart talking about his photographic and video work, Elliott Erwitt talking about his photography, Peter Greenaway talking about his films. The lectures are usually very interesting and provide an insight into the work of the lecturer.

London

Contemporary Photography Fair

The first of these happened on 16 Nov last year, with a busy LIP stall and other members including William Bishop (Inscape), Jim Barron and Peter Marshall (London Arts Cafe) elsewhere in the hall. I think we all enjoyed ourselves and a few pictures were sold. Don't miss the next one.

Islington Arts Factory Ben Graville

Showing until 27 March at Islington Arts Factory (2 Parkhurst Rd, N7) are Ben Graville's colour



photographs of North American Motels.

Graville has spent most of his working life driving - London cabs and lorries. In the work shown he records independent motels built on the old state highways in the 50's - the heyday of the road in the USA.

Each motel is shown as 4 photographs - exterior architecture, interior, owner and resident.

Alt Photo Review

has changed its address and is now at: Altpress, 6 Penwith Business Centre, Long Rock, Penzance. UK Subscriptions are £10.00 pa.

Often useful reading for those who like dabbling in such things as cyanotype, bromoil or gum bichromate

Creative Camera at 30 Festivals List

Recent issues of Creative Camera seem to be back with more to interest photographers. One new feature - for all issues this year is a pull-out supplement. The Oct-Nov issue (still available) gave details of over 60 photography festivals around the world.

The first issue with Bill Jay as Editor and published by Colin Osman in Feb 68, thirty years ago. The current issue carries work by Harold Chapman from that year (and he was interviewed in 68 for Creative Camera) of posters from the events in Paris. Also an interesting article on moments - decisive and staged - appropriate for the year in which Cartier-Bresson celebrates his ninetieth birthday. Nick Waplington's 'Safety in Numbers' shows work from his latest exhibition and book, and Mark Haworth-Booth suggests that Susan Meiselas's book about the Kurds is a Guernica for the nineties.

I have to admit to finding Jennifer Bornstein's photographs somewhat less interesting than those in my own family album, despite being part of the group show sightings at the ICA.

Creative Camera is not a magazine for those who aren't willing at times to challenge and rethink their own ideas about the medium. I wish it another 30 at times controversial years.

Individual subscriptions £24 p.a. (6 issues) (students £18) from Creative Camera, 5 Hoxton Sq, London N1 6NU - 0171 729 6993.

Reportage

The Spring 1997 special issue of this relaunched oversized international magazine of photojournalism which came out surprisingly recently includes the kind of work that makes me wonder why the recent World Press photo show seen at the Festival Hall was so pedestrian.

Michael von Graffenreid's panoramas from the streets of Algeria's civil war make my hair stand on end. Jodi Bieber spent several months hanging around with young South African gangs. Costad Sakellariou's fine documentary on the Greek community in Turkey attracted the wrath of the authorities who broke into his flat and stole much of his work. Gideon Mendel photographs Senegalese fishermen whose livelihood is under threat, while Manuel Bauer travelled through Tibet recording the erosion of native culture by the Chinese occupation. Also in the issue are a haunting series of mugshots of Khmer Rouge prisoners and an article examining the media coverage of Bosnia.

Jill Staples

pond

LIP SERVICE: MARCH 98



Spring Summer

Autumn Winter



Pond, Jill Staples,
Inscape Small Books, Bolney,
West Sussex 1998
ISBN 0 9530290 18

Available for £9.95 + £1 p/p from
Jill Staples, Windmill House, Top
Street, Bolney, West Sussex
RH17 5PP (01444 881891)

Small but perfectly formed would stand as an accurate description of this book. The illustrations are in 4 sections - Spring, Summer, Autumn, Winter - each of roughly 10 pictures, each with an aptly chosen quotation.

As the text by Chris Baines reveals, in 1985 Jill was inspired by his wildlife garden at the Chelsea Flower show to create a similar area with a pond in her own garden. Over the years many of us have seen the

development of this pond as recorded in Jill's clearly stated but evocative images and it is extremely pleasing to see their fruition in this cleanly designed and well-printed work.

The book will be launched at the Gallery, Hove Camera Company Ltd, 58 Western Rd, Hove on 14 March (signing 11.00 - 4.00 pm, private view 12.00 - 3.00 pm) and an exhibition of the work there will continue until 4 April. PM

Cartier-Bresson at the Hayward

Cartier-Bresson is almost the only part of the 1998 Year of Photography and the Electronic Image to escape Yorkshire and occupy London, with currently 3 shows (**Europeans** at the Hayward to 5 April, **Portraits** at NPG to 7 June and **Drawings** at the RCA 6 March - 9 April)

Europeans is drawing good business to the Hayward, and is worth a visit if only to look once more at all the well-known pictures. There are some less well-known images (and a few that should have stayed in the rejects basket.) For me the parts worth detailed study are the sections on France, Spain, Italy and Greece, perhaps Ireland and a few odd pictures from elsewhere. Away from the Catholic and the Mediterranean his touch seems less sure.

His view of England is in some respects a foreigner's stereotype - 3 pictures of royal/state occasions, 2 society events, 2 of private education, the City, a dowager in Hyde Park and - one curious contrast - 3 little girls in coats coming back from the shop past a broken down back wall in 60's slum clearance foggy Liverpool. The pictures are fine, but is this England?

Should you have £152 to spare there is also a Conference on the changing face of UK Public Art at the RCA.

A note for travellers

Tony Mayne

It has come to my notice that, in the fight against terrorism a new type high powered X-ray aircraft baggage scanner is becoming the norm throughout the world. This scanner will ruin film (exposed or unexposed) but not audio/video tape. This system is not only used in some of the baggage scanners that you see, but behind the scenes in many others that you don't. Common sense should help you to guess at the airlines, countries and circumstances where these practices might be relevant. There is no overall authority responsible for the use of all these scanners - airports, for instance, can operate these scanners without consulting other agencies, such as airlines or government security services.

So what can you do about it? Always assume that your films might be ruined if you lose sight of them, and do not believe any official who tries to reassure you that the film will be safe (they might not even know what procedures are being employed elsewhere in the building). Always hand-carry onto the plane all your films - exposed, unexposed, still in the cameras, etc. If you have more film than you can hand-carry (with a cabin-baggage allowance of six kilos, this is usually only a problem for professionals) there is an alternative technique. Anyone wishing to know this can contact me via the editor.

Hand-carrying means that you should still have to put the films through a scanner that you can see. Whether or not these scanners will ruin your film is often a function of whether the operator has turned the X-rays up to full power or not. I always try to politely persuade the operators to hand-check the film but, in the last resort, they can insist on scanning the film or refuse to take it on the plane. You will help your case by (a) allowing plenty of time for inspection, and (b) carrying a changing-bag.

An alternative (but usually more expensive) solution is to buy your film abroad and have, at least the negatives, processed abroad.

A system which has always been a bit of a worry now has the potential of turning into a nightmare. Take all the care that you can.

IPSE

Details of cost and bookings from Jill Staples, 01444 881891

Books and Bytes

Niall Allsop and Denis Doran will be looking at book design and working with the computer Sat 25 - Sun 26 April

Summer meeting at Windmill House - probably 1 August

Micklepage weekend 26/7 September

Saturday at Micklepage 7th Nov

Perspectives

An exhibition of work produced by a 3 day workshop (led by Eileen Fitzpatrick) for students with learning difficulties by students from Northbrook College is on at the Theatre Cafe, Northbrook College, Goring-by-Sea from 11 March - 24 April

Nick Barker



Red Landscape (above - original in colour) was recently shown in the Payroll Exhibition which was organised by Cooltan Arts. Over 30 artists covering a wide range of media showed their personal response to the word Payroll. The show took place in a large empty unit in the Elephant and Castle shopping centre - courtesy of Tesco Stores plc.

'Taken in Cheshire, I have hand-manipulated the image more or less eradicating the original photograph but making use of some of the shapes and textures. Despite this, for me there is still much of the initial scene present: - the cold winter day, the hard ground, the ominous presence of the farm tractor intruding from the left. Although the original subject/content may be somewhat subverted, my experiences and the meanings of the photography to me are not lost. The manipulation is part of a continuing development of my relationship and experience of the initial image.'

Duckspool

Workshop leaders in 1998 include:

John Blakemore, John Davies, Fay Godwin, Peter Goldfield, Charles Harbutt, Homer Sykes, Martin Parr, Paul Hill, Eamonn McCabe, Mari Mahr, John Goto, Leonard Freed, Susan Meiselas, Judy Dater, Lewis Baltz....

Great courses, lovely country, marvellous food. From £240 - £480. Get the full list with dates by phoning Peter Goldfield on 01823 451305, fax 01823 451325 or email: Goldfinger@compuserve.com

Peter has a web site at: <http://ourworld.compuserve.com/homepages/goldfinger> though I've never managed to access it.

Photofusion

has a series of workshops, lectures and photo exhibitions in their enlarged premises in Brixton (close to the station) as well as darkrooms available for hire. The fine print workshop series in April might interest those wishing to improve in this area. Program with details from Photofusion: 0171 7885509

German Indications

Peter Marshall

CAPTIVE SPECIES



Original in Colour

ALWAYS it rains when we go to the zoo. This time it pours instead. At the bear pit, the burger-bar bears presented to the burghers by the burger-bar are getting wet too (sponsorship has hit the zoo, but at least the bears are not yet jumpered with the

burger logo). One sits cataleptic; the other, regular as a metronome, moves three steps forward, one right, and back, then in reverse repeating the imaginary treadmill into which it is locked. Hypnotically we follow its movements until the rain stirs us from the trance and we move on, leaving it to its 1, 2, 3, right, back, forward, left, 3, 2, 1 it could be a new dance craze, the bear plod, in 5/4 time.



Links to Other stories (won't work in the print version I'm afraid!)

Aryan Rain
Culture & Nature
Down to Nature
The Gun
The Mark of the Beast
The House of the Master
Craftsman
Reciprocal Thoughts
The Web of Life

[Back to Start Page](#)

Pictures and text
©Peter Marshall, 1997, 1997

A small part of a text/image work I produced over 10 years ago and have recently started to revise as a part of my web site. (<http://www.spelthorne.ac.uk/pm>) See the LIPSERVICE site at: <http://www.spelthorne.ac.uk/pm/lip/>

LIPSERVICE: MARCH 98

This zoo has a theme, specialising in animals which once lived - or still live - in the wild in this area of Germany; from the smell some of them have certainly been here for a long time. It's not easy to decide if the owls are still living or not, perched so motionless they may be stuffed, although if so they are surely rotting fast in this weather. We keep moving; if you've seen one owl you've seen them all, and they certainly weren't putting on a performance. With every step we become more nasally aware that we are approaching the pigs. There are those who assert that the pig is a clean animal, but here a whole herd of some kind of ancient breed of Ur-pig determine to prove them wrong. Their enclosure a sea of mud, crowded with bodies which had obviously enjoyed rolling in it, a practice which two demonstrate for our benefit. In one corner an energetic boar grunts

and shakes impressively mounting an impassive sow; nearer us in a puddle, piglets scramble over the torpid carcass of their mother, fighting for teats amid their superfluity. Despite the revolting fascination of this garden of delights we are unable to stand and watch for long. They certainly smell like real swine.

Thankfully up wind are the dogs, where an uncaged Alsatian (or German Shepherd, though I've always thought them more likely to eat the sheep than guard them) quickly moves us on to his cousins, the wolves. Here, in a small cage of her own in the middle of them, sits a young woman. I begin to compose a notice for her like those on the other cages.

- **HOMO BUREAUCRASIS** (note the characteristic file and pen).
- **PLUMAGE:** blonde hair, khaki jacket, blue jeans. Probably a heavier coat in winter.
- **HABITS:** given to writing in file and scowling at strange men.

I wonder if they have got her diet right, or perhaps she is lonely without a mate, for she certainly does not look happy as I stop and stare at her. She sits watching the wolves and they sit watching her and occasionally howling. No doubt in time she will get a doctorate on the results, but the wolves are obviously hoping for the more immediate gratification of a good meal.



Me, I think she's a bit on the skinny side to really satisfy.

The rain edges from downpour to cloudburst and we wish we'd stayed at home. Most of the animals seem to wish they had too, but at least here they are going to be handy for Noah, as through the trees we catch sight of his boat. When we reach it, the Ark turns out to be only a large wooden shed for the use of school parties. By now moated,

without a drawbridge and very locked, which seems appropriate. Today is even too wet for the otter, who is nowhere to be seen, keeping dry somewhere. We shelter under a six-foot high metal toadstool, red with white spots; even the most unlikely objects have their uses (or too much water warps the mind); no doubt a poisonous variety, but we are too sodden to care. Eventually it clears enough for us to run for the exit and abandon our zoo visit unfinished. The honey bee will just have to wait for next time.

Who goes to see the honey bee?

LIP Millennium Project

Your chance to take part in LIP's biggest and most exciting show

The LIP Millennium Project will be a photographic profile of the last year of the twentieth century, with an image from each day reflecting both the passage of time and the diversity of photographic ways of seeing. The photographs will reflect culturally significant dates and places in London, but also the any-day, every-day quality of life in the capital.

The complete body of work will demonstrate the range of contemporary approaches to photographic interpretation in this threshold year, with approximately fifty photographers covering a wide range of practices - including professional photographers involved in advertising and editorial as well as amateurs; the work is expected to range from fine-art constructed still life to portraiture to documentary and photojournalism.

It will utilise the whole gamut of techniques that contribute to the contemporary photographic scene; as well as conventional photographic printing we expect also to see digitally produced work and revived historic processes.

Several photographers will be working on each day throughout the year 1999, and from their work a single image will be selected to represent that day. Exhibition of this work will commence on 1 Jan 2000 when the picture selected for 1 Jan the previous year will be put on an internet web site. Each day throughout the year 2000 a fresh image taken on the same day the previous year will be published. An exhibition of selected work from the project will be LIP's major exhibition of the year, which we hope will be shown at several venues. We also intend to publish all 365 pictures from the year on CD-ROM, and are investigating other possibilities. We are currently seeking sponsorship from a major photographic manufacturer for the project which would considerably enhance the credibility of this work, as well as possibly providing some materials and other help.

We hope that this project will be an important and exciting contribution to the Millennium celebrations.

LIP needs your support for this project - see the forms enclosed with this issue which give further details and return them as soon as possible before the closing date of 31 March. Encourage your friends to join LIP and take part too.

This project will be going ahead to form its unique view of the last year of the current Millennium - make sure your contribution is there by signing up now.

Work from photographers who have not registered as a part of the project will not be considered for use in it.

**Fill in
your
form
and
send it
NOW**

Diary

* Note change of dates

8 March: Is there a Crisis in Photographic Education - PG

9 March: The Independent Image 98 - LIP annual show opens

12 March: The Independent Image - Private View 6.30pm

14/15 March: Max Ferguson - B/W Printing - Brunel

* 31 March: Capturing Movement, Colin Osman, PG

15 April: LIP meeting, Rudolph Steiner House, 7.00 pm

1 May: The Independent Image 98 - LIP annual show closes

10 May: Blackbirds to Bermondsey Walk, 10.00 am

20 May: LIP meeting, Rudolph Steiner House, 7.00 pm

2 June: Magnificent Desolation - Jeremy Millar PG

14 June: From Both sides of the Desk - Eamonn McCabe, PG

* 10 June: LIP meeting, Rudolph Steiner House, 7.00 pm

* 21 June: Criticism in Photography - Bill Jay PG

31 July: Deadline for LipService - articles to Peter Marshall, 31

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