

The Challenge Of Spectrum

Antich

Spectrum Womens Photography Festival did more than simply combat discrimination against women photographers. It demonstrated the extent to which womens' work is part of a radical new wave which is shaping the future of independent photography.

Women photographers have succeeded in driving home the fact that there is more to photography than just pictures. The contribution of feminism amounts to more than simply undermining male dominance of photography. It seems to me (a man) that feminist approaches to photography have positively extended the scope of the medium in four ways.

Firstly, in parallel with black and disabled photographers, women have clarified the ways in which people, work, gender etc are represented and interpreted in the visual media and have generated a political sophistication in creative work as a result.

Secondly, they have extended the form and content of photographic work. The photographer herself is the subject - self, personal history, family and relationships are primary concerns; montage, image and text, snapshots and constructed images are the means to convey ideas and feelings.

Thirdly, women photographers have developed collective working methods in which work evolves through discussion of experiences and a sharing of knowledge and resources. By demystifying and widening access to photography, they have also freed up new creative potential.

Fourthly, they have properly considered their audience, who the work is for. Some work is done simply by and for the photographer and is a private matter. Some addresses family or friends, some a particular community, and some is made for public exhibition.

These factors all lead to a different kind of photography and the work shown in the festival shows freshness, originality and poignancy.

While some purist photographers, male and female, are unhappy with the technique or political motivation behind some feminist or community work, they often overlook the reason it is done and value to a specific audience. At the same time however the ideas and methods are influencing art and journalistic photography. We are all more aware of problems of representation and the political reading of our work, and photographers are more prepared to mix media and methods. Identity, domestic experience, taboo subjects, myth and dream are familiar themes and group project working is common.

True, feminism alone is not responsible for these shifts in approach, and the influence of individual photographers cannot be denied (Duane Michals, Cindy Sherman, Jo Spence for example). But women have translated the theory to creative work and made it common currency. I would hazard that of the photographers featured in *Creative Camera's* double summer issue all except Brian Griffin and David Williams owe something to a new vision largely generated by feminism.

Perhaps this is too bold, so back to the festival. Not only is this the first ever womens' photography festival, it is the biggest and widest ranging festival of any kind of photography seen in Britain. The achievement is astounding - 60 exhibitions, most of London's venues, events in other cities, talks, discussions, an excellent catalogue and a Network Southeast railway poster. The festival showcased women photographers achievement and raised the flag for independent photography.

Spectrum sneaked in just in time before the 1989 150th anniversary bonanza. That will get more public attention but it will probably not progress ideas and photographic debates as much as the womens' festival.

Roger Estop



Hello Sailor

Lost at Sea at the Air Gallery

Roger Palmer's 'Lost at Sea' shown at the Air Gallery, is a series of seven image/text pieces, each of which consists of three black and white photographs and three panels of text hand-written on grey paper. In a purposeful departure from the orthodoxy of linear sequencing each set is hung in a stepped formation suggestive of wave-form and allowing maximum cross-reference between frames. The photographs are of fish-boxes and other debris on a remote Scottish shore, and the texts are virtually straight passages from a standard work on sea-birds, detailing feeding, breeding, migratory and territorial behaviour, which is frequently aggressive, competitive and even cannibalistic.

What's the connection you may ask? Well, the birds apparently made their presence felt in no uncertain terms whilst Palmer was photographing - photographer as intruder, predator, like fishermen and the birds themselves; sea-wrack, like footprints, an intervention in the landscape. The names of merchants stencilled on the boxes conjured up (Palmer suggested in his conversation with Chris Titherington which opened the show) clerks at high desks in far off counting houses; or it might be computerised subsidiaries of multi-nationals: and so, with the parallels between avian and human behaviours offered by the texts amongst driftwood and the nesting arrangements of the gannet we may begin to get a handle on the work and perhaps on the world.

For this is a work for detailed reading: like Palmer making his photographs we are beach-combing, leaving no stone unturned. Nothing that's in front of us and nothing suggested by any of it may be left out of the reckoning. Palmer is definitely not in the business of telling us what it's ABOUT, what it MEANS, although he visibly enjoys 'reading' his work aloud for us - leading us up the garden path, maybe, but identifying some interesting specimens on the way. The boxes, like fishing boats and nests, are vessels, of course, as the work is a vessel for ideas; the pedestrian prose of the text-book ('facts' ascertained by painstaking observation) is powerfully at odds with the challenging obliqueness of the work itself.

Here is a history of doing and making, of winning (a livelihood from sea or shore) and losing (smashed artefacts, stolen eggs, murdered chicks); domestic trivia on the edge of the world; endeavours, like broken boxes, washed up; survival threatened

by alien species; feats of endurance by birds and men. As the imagination gets into its stride detail and association start to map the intricate inter-relationship of man, bird and fish; land, sea and sky; creatures artefacts, elements; instinct and enterprise; order and chaos.

This is art not as statement but as enquiry: an illuminating of clues both forensic and metaphorical into which we are invited by an attractively sparse and utilitarian aesthetic (no fetish of the object here, but equally no carelessness in its making) which leaves us in no doubt that whilst ultimate 'meaning' may elude us (lost at sea) we should not mistake the difficult for the arbitrary in the workings of the piece. Some people take a dim view of photographs that are 'about what you have to say about them', but if work is both complex and MEANT, part of the intellectual life of maker and viewer, then to insist on not straying beyond the edge of the frame is to prize product over process, and to prefer the comfortable haven of 'having done' to the relentless adventure of doing.

One problem with linear sequencing of work, referred to above, is its insistent suggestion of narrative, of cause and consequence, beginning, middle and end. In its structure and intentions 'Lost at Sea' could stand as a reminder that life as it is lived is no less interesting for being all middle.

Root Cartwright



Daguerre Upstaged

'Anniversary' at the Diorama.

One has to applaud the ingenuity of the organiser of the show of Sir John Cass photography students' work at the Diorama in August, for the inclusion of the diversity of work into any single category would have defeated most of us. However, as the information sheet stated: 'A picture palace will be created out of collections of photographs in various mediums and formats, exploring the idea of anniversary...'

The show was on for ten days only but it gained a review in *The Independent* newspaper, if gain is the right word to use. It was a patchy review which revealed a lack of depth of understanding of photography and seemed more like a pretext for showing off the journalist's prejudices and what knowledge he did have. One wonders (as do the reviewed) if an ill-informed review is better than no review at all. Indeed, Paul Hill's letter in *October's Creative Camera* reminds us of the 'popular' treatment given to photography by the media in general, and I can't see this changing. The national press rarely do justice to photography, but then justice is not given high priority. Even in our own ghetto of Do-it-yourself photography we don't have a decent magazine to serve us (ideals and reality are worlds apart) but maybe one will come (cynical realists will believe it when they see it). In the meantime, LIP readers will cherish their LIP SERVICES. Who knows where they might lead to? After all, the *BUP* began life as the journal of the Liverpool Photographic Society (1854)! I am not now going to demonstrate how a review should be written as that would be a hypocritical presumption, but a reviewer should take a responsible stance and have an extensive knowledge of photography to help give perspective to the work under review. All I can say as a general impression of the work at Diorama (the original premises in Regents Park for Daguerre's London operation) is that photographically speaking, the quality was of a high standard. It was not (in general) work which had shock effect (as used by some 'artists' to attract attention in our hyped-up media age) but it demonstrated a 'putting one's back into it' dimension, which is what photography of personal initiative demands. And it is no simple matter to produce a body of exhibitionable

work which can hold the interest of a pack of strangers, as active LIP members will know for themselves.

William Bishop.

Brer Rabbit

David Malarkey should be congratulated for the way he conducted RABBIT DAY. He had more tricks up his sleeve than one would have imagined!

Eight people attended (about the right number) and it was held in the decorous surroundings of Virginia Khuri's Kensington studio. I can't remember learning anything specific but I must have ... if anything, the session revealed the difficulties of translating from images to words and just how much one did not know - a most profitable time. More RABBIT DAYS should be planned - and I'm not being paid to say this!

William Bishop

Paul Hill Card

Paul Hill has donated his image, 'Man against snow, Austria 1974', for use as a charity greetings card by The Blood Research Fund. The well printed 6x6" card (no message) comes complete with envelope. The cost is 40p each or £3.50 for ten. They are available from the bookshop at the Photographers' Gallery and may also be ordered from The Blood Research Fund, 72 Fidas Avenue, Llanishen, Cardiff CF4 5NZ. For ten cards or less you may also contact Paul Hill at the Photographers' Place, Bradbourne, Derbyshire.

Thomas Joshua Cooper

'Dreaming the Godstadt: Northern lands and Islands', recent work by Thomas Joshua Cooper will be on exhibition at the Serpentine Gallery in Kensington Gardens from 26 November to 4 January 1989. Tom will be giving a gallery talk on Sunday 27 November at 3pm.

Images Of Men

1 November to 30 November at the Metro Cinema, Rupert Street W1, during cinema opening times.

Portraits, self-portraits, staged photographs and composite photoworks dealing with a variety of themes including aspects of male identity, men living alone, Man and the natural world, reworking of institutionalised portraiture, the effect of Clause 28 on education, and positive images in response to social attitudes to HIV.

Exhibitors: John Parkes, Robin McCartney, Crispin Hughes, David Griffiths, Root Cartwright.

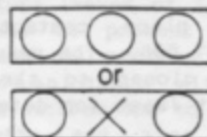
After The Storm

15 November to 3 December at Battersea District Library, 265 Lavender Hill SW11, 10am to 6pm, Monday to Saturday, except Thursday.

Photographs and sculpture from last October's hurricane, plus sequences, collage and photoworks showing a diversity of personal responses to aspects of landscape and the environment.

Exhibitors: Corry Bevington, Luis Bustamante, Root Cartwright, Jenny Edwards, Mark Folds, Jan Littlemore, Sarah Wyld, Children of Telferston Primary School.

Both exhibitions presented by Photo Co-op (tel 01 228 8949).



SUBJECT SITUATION 4

Forthcoming Events

Blu-Tack

26 Nov

We will be holding a blu-tack show and general meeting on the above date, again at the Drill Hall, 16 Chenies Street, off Tottenham Court Road, opposite Goodge Street tube station.

For those who have not been to one of these shows, it is a one-day event which allows members to get to know each other and each other's work in a relaxed atmosphere. If you have no work to bring don't be deterred from coming as it is a chance to get to meet members and share ideas on photography. Early in the afternoon a progress and planning meeting will be held.

The room is booked from 2-6pm. Coffee and tea will be on sale and there is a snack bar on the ground floor selling refreshments. A charge of £1.50 will be made to help cover costs.

Rabbit Day

4 Feb

Participants in the first Rabbit Day have urged a repeat performance... 'better than standing in Sainsbury's carpark in the rain, anyway...' So we are going to do it again. What we shall try to do is talk about photographs and our reactions to them. It will not be a print-crit. Each participant should bring along two prints, one of which is their own work, and another one which isn't. We shall use these as the raw material for the day.

To reserve a place, contact Janet Hall on 01 847 5989. The venue will be arranged closer to the date, please contact Janet for details.

Critique

28 Nov

16 Jan

13 Feb

13 Mar

St Martins evenings

Critique sessions, talks and informal meetings will take place from 6-8pm on the following dates at St Martins School of Art, located on the left side of Charing Cross Road between Cambridge Circus and Oxford Street. Ask for the photography department.

All members are welcome to come - with or without work - and join in the general discussion and print viewing. Some evenings may also include slide shows or talks. If you wish to know the contents of the meeting ring Janet Hall (01 847 5989) nearer the dates.

Don't be put off coming if you can't make the 6pm start as these are fairly informal occasions.

Workshops

Booking

To reserve a place on any of these workshops ring Janet Hall on 847 5989 and send a deposit of £6 (£8 non-members) payable to LIP to her at 27 Hawkfield Court, Woodlands Grove, Isleworth, TW7 6NU.

10 Dec

Paul Trevor Workshop

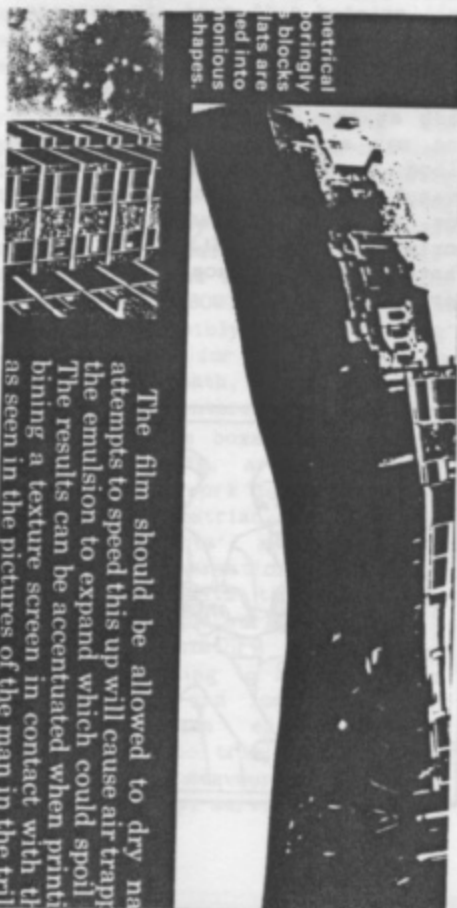
This workshop will look at the kinds of problems involved in trying to put together a photographic book. Paul Trevor will discuss his personal experiences of three such efforts. Using a variety of materials - slides, prints, contacts, proofs, dummies etc., he will describe the key stages of each project and the practical solutions that were evolved to tackle some of the difficulties encountered. The emphasis of the workshop will be on the appropriate method of producing, editing and presenting a large body of images and maintaining personal control of the process.

There will be every opportunity for participants to discuss their own work and intended projects.

Paul Trevor is a photographer and film maker based in London. He is the author of *Constant Exposure: A Paul Trevor Videostrip* (1987), the co-author of *Down Wapping* (1974) and *Survival Programmes: In Britain's Inner Cities* (1982). He was a director of the Half Moon Photography Project from 1973-80 and co-founded *CameraWork* magazine in 1976. His work has been exhibited in Britain and abroad since 1973 and is held in a number of public collections.

The venue will be the Photo Co-op, 61 Webbs Road, SW11 (248 8049). The workshop will start at 10am and finish at 5pm with an hour for lunch.

Fee: £12 (£16 non-members).



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14 Jan

Martin Parr workshop

Martin Parr will give a workshop in which he will show slides of his work, concentrating on his most recent project, 'The Cost of Living', and talk about his approach to photography.

He will also discuss participants work, so please bring a portfolio (prints or slides) of not more than ten images.

One of this country's most distinguished documentary photographers, Martin has work in collections worldwide including the Victoria & Albert Museum, the Museum of Modern Art, New York, and the Getty Museum in Malibu. His books include *Bad Weather*, *The Last Resort* and *Prescott Now and Then*. He has lectured extensively in photography.

The venue will be the Photo Co-op, 61 Webb's Road, SW11 (tel 01 248 8049). The workshop will start at 10am and finish at 5pm with an hour for lunch.

Fee £13 (£16 non-members).

11 Feb

Workshop at Nautilus Press and Paper Mill

Jane Reese, founder and director of Nautilus will discuss the archival care and presentation of photographs and will show how to make an acid free storage and presentation box. It is a 'hands on' workshop and each participant will make a covered and lined box to fit photographs to 10x12".

Jane Reese is a very experienced university lecturer, artist/photographer, book artist/fine binder, hand papermaker, and paper and book conservationist.

The workshop will be limited to eight people, so please book your place early by ringing Janet Hall on 01 847 5989.

The workshop will take place at Nautilus Press, 79 Southern Row, W10 (tel 01 968 7302) from 10am to 5pm. Coffee and tea will be provided, but please bring sandwiches for lunch.

Fee £10 (£12 for non-members) plus £7 for materials, (deposit £8).



28 Jan

Platinum/Palladium printing workshop with Eddie Ephraums

This workshop is being repeated due to the enthusiastic response to the first one.

Eddie Ephraums makes a living from selling his own primarily landscape photographs. An article appeared on his work in a recent *BJP*. He uses the same platinum process as Pradip Malde and Mike Ware and has done a great deal of experimenting recently with paper surfaces and film to get optimum results. He is also able to pass on tips on keeping costs to a minimum.

During the workshop Eddie will demonstrate his platinum and palladium printing processes including showing how to make a negative, how to prepare solutions and how to coat paper and prepare for printing. He will bring samples of his own work to show attendees.

The venue will be the Photo Co-op, 61 Webb's Road, SW11 (tel 01 248 8049). The workshop will start at 10am and will finish at 5pm with an hour for lunch.

Fee £12 (£16 for non-members).



LIP Work

The following pages are devoted to work currently being produced by LIP members. The purpose is to present ideas and approaches to photography amongst members, to communicate intentions and stimulate the readers, rather than simply to exhibit a number of poorly reproduced images out of context.

Future issues of *LIP Service* will continue to present work in this way, and all members are invited to submit an image with some background information to illustrate your interests and aims. You may of course wish to submit an image to stand by itself or submit text only, if that better communicates your ideas. You may wish to consider making a joint submission with another member. All work received will be published.

Prints will be returned as soon as possible by post. Text should be less than 400 words.



My photographs mostly represent people in the environment, usually a group interacting in some way through gesture, expression, space and movement. I would like my photographs to express a slight strangeness and wonder, so that everyday social occurrences can be seen afresh and perception heightened through the medium of photography.

Townly Cooke



This photograph is from a project, running over two years, on Christmas shoppers in Oxford Street. I had various thoughts while working; Confrontation (how far can you go) Money (talking in a loud voice) People (en masse), credit boom etc etc. Some large scale, some smaller. One of the things I wanted to show was the energy involved in this manic period, to try to catch things on the wing, rather than in a static 'armature' (that is, setting up a particular background, and waiting for something to happen in front of it).

I also wanted to photograph every day, for a period of three or four

weeks. In order to do this, and to be able to get what I wanted, I needed to be able to control the light, since I was otherwise dependent on reasonably good weather. The solution I came up with was to use a mixture of flash and daylight, slowing the shutter as the light got worse.

This photograph is a result of the opportunities provided by the technique. The light was very poor, and it was raining hard, as you can see from the way it bounces off the shoulders of the figure on the left. The technique conveys the sense of motion, through blur, while at the same time providing a high density

of information, including texture of clothes etc etc.

One of the things that I noticed when I worked in this way - in the same place, for five hours or so each day, irrespective of the weather or my inclinations - was the gap between what I felt and the resulting photograph. Many times I would work in a frenzy, thinking that I was producing a great deal of good work only to find nothing of value on the contact sheets that evening. This photograph comes from a roll of film taken when I was wet and fed up, wanting to go home, yet there are several interesting photographs on the sheet.

Chris Evans



It was long ago. Before all this. I do not know where those people are now. They are lost to me. I only remember the sea and the spray and my happiness. Days pass me now without event. They fall from memory like snow.

This is part of a large group of work in which I am attempting to combine the fields of fiction/narrative with image/photograph. For years I have worked at both but as separate entities; this is an attempt to break down the barriers between the two.

Jo Smith



FAMILY PORTRAIT PARIS 1985

PETER MARSHALL

How to describe, justify, illustrate an obsession in 400 words?

Recently I made a picture which may sum it up. Naturally a shop window. Its left-hand two thirds are occupied by a slightly concave white stepped display stand of six levels each crowded by a line of twenty-one identical small brown stoppered glass bottles. Probably their large white labels state different contents, but these cannot be read. Above them on top of the stand sit seven larger bottles while yet more are dimly seen at the rear of the shop. To the right of these is the usual dim reflection of the photographer. Still further right, gilded leaves twin up and around a false column, with more appearing like wandering bindweed to the left of the display. The dominating feature of the print, however, is on the

plinth below the bottles, where capitals made from gilded acorn cups spell out their message:

P-A-S-S-I-O-N

The picture I have chosen to include is, I hope, funnier.

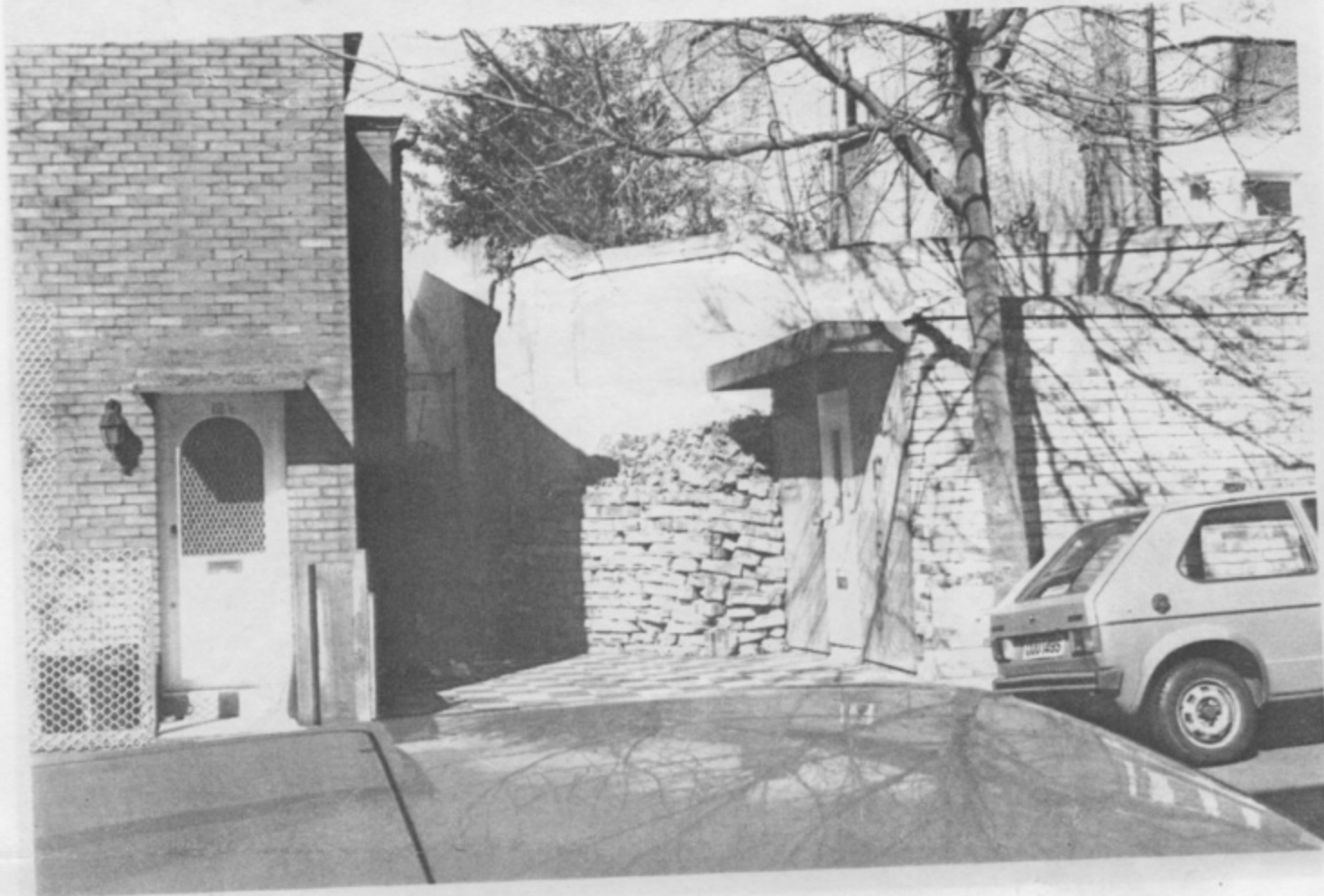
Street-corners, sheds, scales of charges, statues, snooker clubs, sun-roof fitting stations, stock lists, street furniture, salt beef sandwiches, sphinxes, soulfood, sort furnishings, stucco, socks, slipper baths, solecisms, squares, the sub-conscious, suburbia, symbols (status, sex...), stereotypes, symbiosis, signs, shadows, tree trunks, trimmings, travel agents, telephones, tailors, takeaways, tentacles, tarpaulins, tandooris, tessellations, taxis, tattoists, tables, tenderness, tele-

phone wires, taste, transparency, triangles, trash, traffic lights and tea shops have all appeared in my pictures recently.

(However this should not be taken to imply that I am an alphabeticist photographer.)

Over the past year I have been continuing my pictures of London (a sort of a document of a culture). Also started a so far very eshort series on male sexuality (without Foucault - in fact without text at all - a novel approach these days). Playing with a few image-text pieces too - just to hedge my bets. Then I went to Paris and made some rather nice holiday snaps - including the picture here and the 'Passion' - which might amount to a show if I can work up the enthusiasm to promote it.

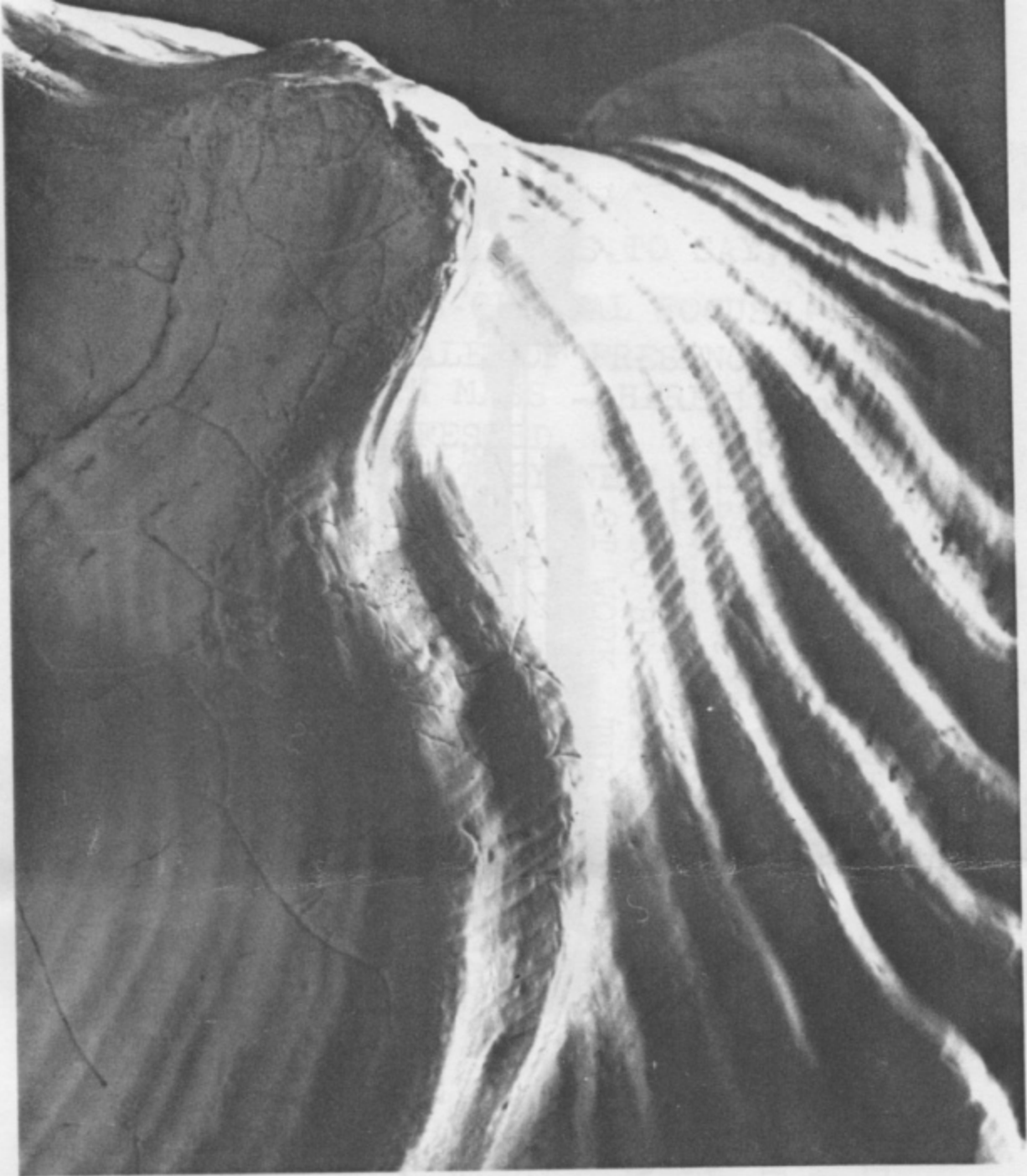
Peter Marshall



I am currently working on an urban landscape series whose central concerns are those of form and light. The inner city environment is a maze of fascinating surfaces and extraordinary relationships which hold great photographic potential. By considering differing qualities of light in the description of the formal structures that I find most interesting, I hope to highlight the processes of nature in my immediate environment.

I would like to make a book of this work on London which would be a kind of sculptural appraisal of the city, and a celebration of what are considered its more ordinary aspects.

Robert Claxton



For the past ten years camerawork has led me on a journey of exploration and discovery. Through it, by looking attentively at the visible world around me, I have been learning to 'See'. Such an intensity of looking produces feelings of joy and wonder at being in the presence of life's mystery. When making images I can rediscover the world and feel truly awake...alive.

Anything can be 'seen' in this way: sunflowers and stones, mountains and machines, walls and windows, faces and figures...I now

tend to look most often at the small commonplace bits of the natural landscape, the usually overlooked and ignored, the ephemeral, transient bits which relate to seasonal cycles of growth, decay and renewal, or most recently, to the coming and going of the tides on a beach.

For me the craft of black and white fine printing is integral to this way of seeing. Quiet, contemplative looking continues in my darkroom, finally resulting in a print which may allow a fleeting

perception to live.

I recently decided to really look at a conch shell which has sat on my dining table for twelve years. I could name it, describe it, indeed greatly appreciate its beauty, but only after I began an intense photographic exploration of it, did I begin to SEE it and to become aware of the extraordinary, the miracle and mystery, residing in this ordinary shell. In thirty images of it I have discovered, landscapes... moonscapes... stories of the universe... possibilities...

Virginia Khuri



I make two kinds of photographs. Firstly, commonplace manmade landscapes in which the interaction and tension of lines, planes and points are observed and held in the picture. Secondly, I make pictures where the subject consists of a single object, centrally framed. The pictures are then grouped into sets or panels, their juxtaposition creating humour or unease. This approach helps to reduce or control ambiguity.

The picture shown here is of the second kind. It is from a set called 'One-Offs', images of detachment or self containment. I like the way photographs make you see again, see better. My aim is to make the familiar surprising.

Roger Estop

TEXT LESS IMAGE

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Ah, the relentless pursuit of self-promotion! Let's do the show right here. Cue ego, cue trousers. Well, basically, Brian, I think it's all a load of crap except mine. Quite honestly a lotta photography leaves me in a definite under-the-moon situation.

Yes, but what do we want? If we want to use the medium, any medium, conscientiously rather than just passively then we must take account of the fragmentation, alienation, darkness, deceit and damage, proliferation and depletion which symptomise our 'civilization's' long slide. Reassuranceburgers and Cosmic Waifles are right off the menu. Escapism? QED. And if we are to 'transcend' (personally I'm quite happy with my feet of clay, thank you, squire) then it can only be through DEALING WITH THIS LOT, not by beaming up on the astral shag-pile.

Yes, but what do we want? Something that bites, something that moves, follows us around the room? Something to make us cringe, jump, stop-in-our-tracks, stop 'n' stare, look, consider, re-consider, SEE. Something to which we must respond with shock-horror, anger, rapture,

violence, laughter (for Chrissake at least make us LAUGH) - what else is left now - sex, money, the drink; you can't build ivory towers without killing elephants, and we NEED elephants).

I have a quite specific (but not static, not stubborn) view of the world: an ecological view, if you like, and the pictures I make that don't connect with it disappoint me no end. I'm concerned with the connections between things, causes and effects, and I see in much of human behaviour what Lewis Baltz has called the 'casually rapacious disdain' with which we regard the world. In progressively marginalising everything which does not seem to serve our immediate ends, we also suppress those aspects and consequences of our humanity that we find hard to deal with. The increasing difficulty in believing our eyes and ears is an important concern, and the problematic issue of the literal in photography itself seems a good reason to explore distortions and extensions of the image both visually and through the use of words. So many photographic images are designed to seduce that it becomes interesting to make

pictures that alienate.

Easy enough to alienate by pointing the camera at nasty things, but you can make the pictures themselves hard to look at. I use flash a lot - leaves you in no doubt that it's a PHOTOGRAPH - the world never looked like that without the intervention of the apparatus. And where does it say that they have to be sharp; composed, exposed, printed, mounted, hung, drawn and quartered BY THE BOOK? Where does it say? (And why was REM left out of 'American Images'? We could have managed with one or two fewer Leica-totin' pavement-artists to make room for one of the few GENIUSES of the medium, one of the fucked-up, dying, COMMUNICATORS).

Using flash and double-exposures I have been photographing objects left behind by the tide at Hammer-smith Bridge: objects alienated from place and purpose, the leavings of a civilization characterised by nothing so much as the twin tendencies to desperately hoard and to casually waste everything that ingenuity can devise and commerce make available. Oh yeah, and Dead Animals. Well, there's a lot of it, as they say, about. →

Root Cartwright

They've all had a go you know, even EW who's been dead quite a while himself.

The subject-matter, the IDEAS, seem so urgent that fire-side chats about aesthetics don't quite make it, entailing as they do the separation of form and content - how quaint. (No problem with some stuff, of course, it evaporates at the mention of 'content'.) Thomas

Cooper, too handy a reference-point for too many people lately, quotes:

At first the visible obscures:
Go where light is

For me it's more like:
Bugger the light
What IS that stuff?

So much photography celebrates

the beautiful, claims the metaphysical or casts a sidelong detached glance at chance conjunctions of thing. There may be 'murmurs at every turn' but if in tuning ourselves in to them we become deafened to the shouts and the screams, we risk ending up in Faerie Land, which is already seriously over-populated with photographers.



Janet Hall



Veil of solitude

The thin veil which most men choose to shelter behind.

A confession of having deep, strong and normal emotions
but only being able to express them incognito.

You can't see or hear him Cry as this can only happen
in the confines of his solitude.

Pete Sofroniou



Within and beyond boundaries

The Centre 181 Gallery in King Street, Hammersmith is the venue until 28 November for an exhibition of the work of LIP member, Yoke Matze.

The exhibition consists of thirty or so beautifully printed black and white photographs taken in the old Victorian graveyard in Kensal Green. Although the theme is death, the images do not display a 'morbid fascination' with it, but rather are an attempt to place it in proper perspective as part of a whole, a natural part of life's continuum.

We are led into the exhibition by a group of images including a road entering the cemetery and an overall view of the enclosing walls. We are then led on to inspect the bulk of the work which is concerned with details of the tombstones and statuary, some mysterious, some more

playful, all 'within boundaries', but evoking thoughts and feelings 'beyond' the confines of this particular time and place. Two mysterious images working in this way are of the statue of a dark horse, blurred in motion, which appears as a mythical messenger racing through the graveyard as through time.

Following are a group of four images whose purpose seems to be to link the life cycle of birth and death to the cycle of seasons. A grave stone lies with scattered autumn leaves adorning it; a stone cross is barely visible in the midst of a mass of spring grass and flowers.

Then, warmth and humour in images of two graveyard cats, one a winter sentinel, the other at home amongst workman's hanging jackets in their shed. (This also to be seen in the V&A collection.)

The final series is a sensitive

group of portraits of those involved in the 'industry of death' - from diggers to directors, but nothing morbid here - all too human even if there are references to St Peter and his lists...

The final image is appropriately and movingly the grave of an artist on which the Greek letters Alpha and Omega are carved.

What we call the beginning is often the end and to make an end is to make a beginning The end is where we start from

Cycles

Yoke will be talking about her work at the gallery on Saturday 19 November at 3pm. The gallery is open from 12 noon to 5pm.

Virginia Khuri

Yoke Matze.



From a project on street entertainers.

Isabel Leal Barbosa

Pete Sofroniou

Gold Watch

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life',
week

As for the space problem, much of the trouble springs from the gallery's ill-considered decision to put up photographs alongside the paintings. Contrary to the current view, photography is not an art form and photographs, however good, cannot compete with paintings and drawings.

Last week, in another silly decision, the National Portrait Gallery paid over £4,000 to an auctioneer to sell a portrait which was in his prime waiting until now was old and ill.

Richard Ingrams: one-time Fly Godwin collaborator, on the NPG.

Pictures On Wireless

Pictures better on wireless shock horror

Jo Spence and her disciples have been busily deconstructing the Family Snapshot for some time now, but as we all know, social or cultural phenomena are only truly legitimised when they are written into The Archers. One fine August evening Susan Carter (nee Horrobin) asks salt-of-the-earth husband Neil to take a group photo of herself, daughter Emma, and the Grundys, with whom they are having tea. Neil's all for it, and for their new baby, Christopher, who has a hare-lip, being included. Eventually they hope the surgeons will fix the boy up good, but for the moment mum's life is blighted by her infant's misfortune, and so the closing sig tune fades up over Desperately Shrieking Susan insisting that the poor child does not appear in the picture. The incident supports one of the feminist deconstructionists' favorite findings - that it tends to be Dad (Neil is bread-winner, used to handling machinery, self-employed member in good standing of the Enterprise Culture) who presses the button. But who's calling the shots? Who's trying to falsify the photographic record down Borsetshire way? It also throws a whole new light on the famous line: 'Stick to radio, dear, you've got the face for it'.

Visitors to Edinburgh should check out the latest addition to the already thriving photographic scene north of the border in the shape of Photography Workshop at 43 Candlemaker Row. Launched at the beginning of August by Jane Brett and Gloria Chalmers, and with funding from the Scottish Arts Council and Edinburgh City Council, the aim is to combine in modest but easily accessible city centre premises a comprehensive programme of exhibiting, production, education and publication. Workshops planned range from beginners' darkroom instruction to a residential landscape weekend in Arbroath with Tom Cooper (who has also selected a forthcoming open landscape show) plus portfolio critiques by guest photographers and critics. An ambitious and varied exhibition schedule is supplemented by a new quarterly, *Portfolio Magazine* (£5 for 4 issues) the first issue of which, despite suffering rather from 'design', is a crisp and professional production with interviews, reviews, listings, as well as pictures, and an encouraging and obviously vital level of trade advertising. Sadly the budget does not stretch to colour, despite which the witty and disturbing tableaux of Any Wiener still made fascinating viewing. The organisers are both former workers at Stills Gallery and see the new venture as one that can cooperate rather than compete with existing venues/organisations in promoting the medium to a wider audience.

McFoot-note: if the term 'Scotland's foremost photographer' is one that confuses you, then an ad in *Portfolio Magazine* will soon sort you out. It states, quite unequivocally, that the title belongs to the one and only King of the Cock-up (oops!) Cokin filters: Colin Baxter. Mind you, there are those who think of the bagpipes as a musical instrument ...

EVIDENCE

SUNLIGHT RAKING THE FURROWS
AT THE APPROVED TEA-TIME ANGLE
DOES NOT CHANGE THE MEANING OF
THINGS

ONLY THE WAY THEY LOOK
(MAKES THE BORING OLD CROPS GROW,
OF COURSE, BUT STILL)
A PERFECTLY ORDINARY SNAP
OF TRACEY BY THE SEA-SIDE
COULD GET YOU LIFE

Root Cartwright

Inputs

LIP Service aims to provide information and stimulation for photographers in London. Contributions and suggestions are very welcome. In particular, LIP Service requires the following:

- news of current or forthcoming exhibitions
- projects in progress
- ideas and opinions
- reviews of exhibitions, books, magazines or single photographs
- actual photographs accompanied by a critical text

Also,
-information about facilities or equipment for loan or hire, especially darkrooms and studios.
-For sale or exchange advertisements
-information about possible exhibition venues.

Articles should be between 1-400 words if possible. Please send items to:

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London E11 4PR
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