

Commission H.
L I N D E P E N D E N T
P H O T O G R A P H Y

No. 8



Downstairs

Heather McDonaugh, 1990

... as the language or vocabulary of photography has been extended the emphasis of meaning has shifted - shifted from what the world looks like to what we feel about the world and what we want the world to learn.

Aaron Siskind 1903-1991

East

Photography in East London

Within the East End of London there is a remarkable intensity and diversity of photographic activity. Stimulated partly by physical and social change in the area, the activity is mainly a consequence of the availability of cheap housing and studio space which has attracted a concentration of artists and photographers. At the centre of this small corner of the photographic world is the John Cass School of Art, Camerawork in Bethnal Green and the Whitechapel Art Gallery. The background to intense creative activity is intense change and, over the past ten years or so, the population of the East End has faced docklands development, housing problems, racial tension and more. From this environment has emerged a wealth of reportage and social documentary photography, a strong community photography movement and a new wave of art photography.

Being there

If you step out of the John Cass School of Art, negotiate the traffic on Whitechapel High Street, and turn into the narrow and chaotic Brick Lane, as Paul Trevor did seventeen years ago, you will find yourself in the heart of Spitalfields. The photographer, Paul Trevor, lives here off an easily missed side street, opposite a former brothel now occupied, as chance would have it, by the president elect of the RIBA and next door to Boyd Webb. This was no deliberate choice of residence however; John Cass School of Art and cheap housing costs inspired to bring him to Spitalfields, initially as a temporary base for the group of photographers he was then working with. From this east end base however, Paul Trevor has photographed continuously and produced a remarkable diversity of photographic work.

His work ranges from reportage and street photographs on one hand to the manipulation of television images on the other. Paul Trevor has contributed significantly to photography as a book based medium through *Survival Programmes*, about inner city life, in which photography and text have equal weight and *Constant Exposure* in which the sequencing, size and pace of the television images makes a kind of

visual sonata. Both books remain important commentaries on the eighties. He continues to plan future books. Recent work involves startling close ups of faces taken on the move, challenging preconceptions of both portrait and street photography. This work, contrasting the people of the City and Brick Lane, a mere couple of hundred yards apart, shows his constant awareness of place and his eagerness in translating it into photographs.

Paul Trevor reacts strongly against being pigeon holed: "I've never called myself a documentary photographer, people are just photographers, people used to say 'oh yes you're that political photographer' because I worked on *Camerawork*. I did the TV book and then they called me a conceptual artist!" He is motivated by a basic enthusiasm for photography and communication, people, their energy and interactions and is influenced by the European photographic tradition - more emotional, less constrained than the British tradition.

Paul Trevor has made a substantial contribution to photography in the East End in two ways - by producing a wealth of photographs of the people and place and by being instrumental in setting up what became an East End photography 'establishment.'

He has just finished the 'Eastender Archive' for the Museum of London. This body of three hundred prints represents a selected fraction of his photographs in the East End since the early 1970's. They are pictures taken 'because I was there' and not as a self conscious attempt to create an East End document or personal statement. The cohesion they have comes from the strength of his own vision and spirit of openness and curiosity.

The work is about people. It has the empathy of the photography of Bert Hardy or Oscar Marzaroli, the European street sensibility of Doisneau, and the uncanny perception of Koudelka. As an account of life in Brick Lane it could hardly be surpassed either in terms of sight or insight and therefore constitutes a significant document before the changes that redevelopment of the market will bring.

Paul Trevor played a vital role in the setting up of the Half-Moon Photography Workshop which later developed into Camerawork. After discovering the American photographer, Wendy Ewall, showing work in a theatre foyer, he kept the Half-Moon Gallery going single handed for a few

years until Mike Goldwater's arrival. He was then involved in setting up the Half-Moon Photography Workshop with Jo Spence and Terry Dennett, *Camerawork* Magazine and finally the Camerawork Gallery and darkrooms in a former supermarket in Roman Road.

His motivation here was the wish to communicate to others the excitement he had felt when he first discovered photography through magazines like *Picture Post* and *Life*. He has tended to be gregarious in his activity, from the first working in a group producing a book about Wapping, now running workshops on, for example, producing photographic books and teaching at John Cass.

His work has never fallen into a rut, and he has always looked towards new ideas. Hence his slight displeasure at being associated solely with the early Brick Lane or Liverpool pictures. More books will undoubtedly emerge and they will be different again from *Survival Programmes* and *Constant Exposure*.

There is no doubt that without Paul Trevor photography in East London would not be the same.

Roger Estop

In the community

In setting up *Photography Workshop* in 1974, Jo Spence and Terry Dennett brought an explicitly socialist and class conscious standpoint to photography, running educational, research, publishing and archival projects, innovating and challenging uses of photography. They have vigorously applied critical theory to photographic practice and have had a major influence on the community photography movement and photographic education.

Their original statement of aims was essentially concerned with people reclaiming their local historical resources and the technical means to make their own photographic statements. The demystification of photography, access to archives, shared resources and organisation of groups enabled people to record their own personal, group and local history.

Photography Workshop was always an independent venture but was involved in other projects. It merged for a time with the *Half Moon Photography*

Workshop and was involved with the production of *Camerawork* magazine and running of workshops. The *Hackney Flashers* collective was set up with their help to produce exhibitions and posters around issues of women, work and domesticity. They collaborated with the Cockpit Gallery in Holborn. *Photography Workshop* had an influence greater than its poverty stricken members would imply because of their emphasis on publication and communication. Many laminated exhibitions are still available and their work was publicised and debated through magazines.

Once photography centres were established with grant assistance, many of their ideas were able to be translated into community photography projects, many of which continue, and it has undoubtedly influenced new photographers and photography schools' curricula. Photographers are exploring concepts of self-representation, family histories and reuse of old photographs in new work, ideas which owe much to *Photography Workshop*'s pioneering work.

Reference: 'Photographic Practices' Stevie Bezencenet and Philip Corrigan. *Comedia*.

Camerawork now

In the middle of the shopping centre on Roman Road, Bethnal Green is the *Camerawork* Gallery and darkrooms, now approaching 15 years of influential photographic practice. Despite many changes and financial crises over its existence it maintains its community darkrooms and a programme of talks and courses. Its reputation for innovative and challenging exhibitions has if anything increased, pushing the limits of photography as a medium for polemic and social change even further. Tim Hilton in *The Guardian* said 'Camerawork puts on better sociological and political exhibitions than any comparable institution in the world, with a sense for topical issues and a conviction that the camera examines life in ways not available to any other art form.'

At the end of last year *The Emperor's New Clothes* exhibition explored the 'colonial stereotype' and showed how cultural ideas about race continue to justify imperialism. The exhibition *Lightly* in January and February showed installations by Jyll Bradley and Shirley McWilliams exploring questions of body, feeling, sensuality and language, sexual choice and sexual difference. *Cataract*, the exhibition recently opened is a large-scale installation using video monitors, x-rays and images to create an extensive dialogue about the 'public image' of black males in contemporary Britain. Donald

Rodney's *Cataract* attempts to create a self portrait - to wrest his image from clearly defined areas of political and social control.

Camerawork no longer produces a magazine but publishes books in association with exhibitions and the exhibitions themselves tour nationally.

In the studio

The East End contains the greatest concentration of artists in Europe, drawn there by cheap, shortlife houses and studios in former factories with the help of ACME Housing Association which provides a service specifically for artists.

This hotbed of artistic activity has been the breeding ground for much of the 'new wave' of photographic work which is rooted in the world of fine art as opposed to the journalistic or sociopolitical worlds. This work has enjoyed good publicity over the past few years and gained some notoriety within photography and art communities. The work is popularly characterised by being big, for liberally mixing media, for disregarding the finer points of photographic technique and for using as its subject matter constructed installations or tableaux. Anti-photography critics criticise it as not being art and 'pure' photographers accuse it of not being photography.

Enfants terrible of the 'artists using photography' school are Gilbert and George based in their Huguenot house off Brick Lane. Not far away and not far behind in terms of photographic controversy is Boyd Webb who has made a success out of photographing installations as high value one off pieces, and poses the question - photograph or sculpture? From deeper in the heart of Hackney emerged Helen Chadwick, Hannah Collins and Craigie Horsfield.

Within a small area between Bethnal Green and Lonadon Fields there are a number of galleries which show new work - Interim Art, The Showroom, Flowers East, Chisenhale Gallery, and Matts Gallery which recently mounted an installation by Willie Doherty. In docklands, Actualities showed work made directly in response to local change including Tom Evans' docklands photographs

In the course of its post modern upheaval, photography has been explored and exploited by artists everywhere. The significance of the East End is its sheer density of activity. However if



Beck Road, E8: A Boyd Webb work is mounted on a rooftop hoarding during an exhibition at Interim Art in 1985.





there was any significant motivating force in the area it would be Maureen Paley, a photographer turned gallery owner and curator. Her terraced house in Beck Road is Interim Art where much interesting new work is showcased. She now runs a new West End gallery representing photographers including Peter Fraser and Hannah Collins.

The Whitechapel Art Gallery includes a healthy proportion of photographic work in its programme of exhibitions - in recent months there have been exhibitions by Boyd Webb, Marie Jo Lafontaine, Christian Boltanski, Ian McKeever. The Whitechapel Open Exhibition usually contains a good number of photography pieces. This years overall prize winner was *After a Long Silence* by Deborah Thomas, made in Carpenters Road Studios in Stratford.

The London Project exhibition at the Photographers Gallery included a large scale piece by Alison Marchant. Her work featured an old family photograph in a empty derelict room. Her work is rooted in the east end and uses photography and old photographs to explore family and labour history. In the doorway of a derelict house in Leytonstone (on the route of a proposed motorway) is a giant enlargement of an old family photograph looking out from the past into the disintegrating street. RE

East London revisited

The Streets of East London by William J Fishman, with photographs by Nicholas Breach, Duckworth 1979 (9th Imp 1990) £7.95.

East End & Docklands by William J Fishman, Nicholas Breach, John M Hall, Duckworth 1990 £7.95.

The Streets of East London is a fascinating read and anyone who missed it before should get hold of a copy now. The illustrations, approximately half by Breach and the rest from various historical sources, supplement the text well. Some things have changed in the last ten years, but this volume remains essential reading for anyone who wants to understand London's East End today.

In *East End & Docklands*, the balance of text and pictures is reversed, with less fortunate results, partly as a result of too much self-indulgence by the photographer. The two short essays are worth reading; Fisher presents a balanced picture of the changes in the

Whitechapel and Spitalfields areas (although over-stressing the importance of the contribution to the area by white middle-class clerics and neglecting the efforts of non-church organisations, women and, particularly, the ethnic communities); Hall gives a clear exposition of the politics behind the docklands debacle. I could only wish that each of their contributions had been several times longer. The relationship between the two books is slightly puzzling, and I feel that more direct comparisons in the pictures would have helped to clarify this.

Strongest photographically are those occasions where he confronts wide open space, for example the frontispiece (badly reproduced on the cover), a view along the dockside framed by the stern and ropes of a moored ship (a cliché we have all used at times, and reasonably successful here) towards what he describes in another caption as a 'weird high-tech Gormenghast' to you and me an oddly triangular block of flats - called Cascades. Possibly the most interesting picture in the book is a densely covered view from Discovery Walk, largely arranged in horizontal bands, with bollard and dockside rail at bottom, a strip of leafless vegetation (complete with ridiculous lollipop light on stick), a band of construction, and at the top the sky punctuated by cranes, a distant tower block and that improbable Hawksmoor tower of St George-in-the-East.

The previous work contained a number of good pictures of people, largely in posed or fairly formal situations. Here there are still a few strong portraits, but the more candid work is disappointing.

The photographs of buildings are also a mixed bag including some which could have been retaken under more appropriate lighting conditions (an example is the prosaic shot of the mosque in Whitechapel Rd.) However there are good examples too, a boarded up Wapping pub springing to mind. Following the outdated convention of avoiding people and cars has perhaps limited his ability to choose suitable times of day. Literally lifeless, these pictures are too often also metaphorically so, denying evocation. Perhaps the greatest disappointment of this book is that it fails to convey the atmosphere of the East End and the positive side of the picture; by concentrating on the derelict and sterile it largely neglects the vital and living.

The printing is adequate for the topographic purposes. Personally I feel colour would have been an advantage in some the work, but perhaps cost precluded this.

Of course many other photographers (myself included) have worked in Docklands. This book would have been much stronger had it included work by some of them, for example Tom Evans (see his pictures in *Creative Camera* 5/1988). And what a vast improvement it would have been to have had several pages by the Docklands Community Poster Project rather than two snaps of their work!

I've just been reading another new book on London that you should also all run out to buy - and so should Duckworth's, to find out what evocative really means. It's *Geoffrey Fletcher's London: a Private View*, illustrated by around forty of his superb drawings, and, oh dear, not a photograph in sight.

Peter Marshall

Sequence of experience

Heather McDonough completed a Diploma Course at John Cass in 1990 and followed this by a run of exhibitions including *Against the Grain* at Camerawork, the Whitechapel Open and the forthcoming show at the Cambridge Darkroom who awarded her a bursary last year.

She invariably works in sequences as means of expressing feeling for her situation and surroundings. All the pieces arrive via sketchbooks. 'It is here that I juggle and experiment and begin to understand how the pictures function and what they mean to me'.

The piece selected for the Whitechapel Open was a page in a book called *A Summer Story* about the building of a pond. This picture and accompanying handwritten 'downstairs' worked well on its own.

The Cambridge Darkroom show is the first time she has had the opportunity of having a whole space to work with. The exhibition includes 6 pieces, some hung at low level, some at a higher level. The central piece consists of 30 small pictures incorporating words and images, hung in a circle from wire at eye level. The aim is to enable a relationship to be formed between the central circle of photographs and the pictures on the walls.

Double Indignity

Matthew Rake

Perhaps the two most celebrated British 'art' photographers in the 1980's were Paul Graham and Martin Parr. Two books seemed to cement their reputations - Parr's *The Last Resort* of day-trippers visiting the soiled seaside of New Brighton and Graham's *Beyond Caring* of the unemployed visiting the soiled dole offices of London, Bristol and Birmingham. Images from both books duly qualified for the *Through the Looking Glass* exhibition at the Barbican of the best post-war British photography.

The books, in fact, share a lot in common: they were both published in 1986; they are both collections of large format colour photos; they both have middle class authors and working class subjects.

Furthermore both books, so their authors claim, comment upon particularly Thatcherite phenomena. Graham states in his introduction to *Beyond Caring* that his photos are meant to indict, and indeed change, Thatcher's Department of Health and Social Security.

And when I talked to Parr he defended *The Last Resort* by declaring, 'It's not only about New Brighton specifically, it's about wider ideas about what was happening in Britain in the eighties...the fabric of society is very run down, it's all part of the whole effect of Thatcherism. It's messy, it's untidy. It's a very selfish society: people are left to their own devices.'

However, Parr's criticism on Thatcherism seems oblique - certainly in comparison to Graham's explicitly stated intentions. Indeed, the difference between the two books seems to be their attitude to the working class. Parr's subjects have chosen to go to insalubrious New Brighton; Graham's subjects have no choice but to go to insalubrious dole offices. In Parr's book it is the subjects that seem not to care; in Graham's book it is the state - and ultimately us - who seem not to care.

In short, Parr appears antipathetic to his subjects; Graham appears sympathetic to his subjects. But I'm not so sure.

Parr, in fact, admits to fielding a lot of flak for *The Last Resort*. The book, it is claimed, is very obviously a middle

class southerner's view of working class northerners.

Many of the photos do seem to confirm crass stereotypes of the working class. For instance, he pictures a young couple with their ghetto blaster and bright yellow Cortina. The girl is draped on the bonnet wearing white high heels and a very short skirt, in the manner of a *Car Mechanic* advertisement. Indeed, from his choice of vantage point, Parr appears to attempt to look up her skirt.

Parr conceded in our conversation that to a "certain extent" his work is "voyeuristic, exploitative". Certainly the two photos taken at the Miss New Brighton beauty contest raise these issues. In the first beauty contest photo, contestant number 11 poses for the judges; number 11 has apparently been chosen by Parr as she is clearly a little too plump to conform to the conventions of feminine beauty that she evidently aspires to.

Significantly, though, Parr includes in the foreground of the image an incongruous red light - it is almost a warning label that this is red light material. Parr's antipathy is perhaps directed more at the nature of the beauty contest than at the contestant.

This is born out in the second beauty contest photo - juxtaposed with bathing beauties 5, 6 and 7 is the proverbial Amateur Photographer with his uncapped, protruberant telephoto lens emerging from his midriff. Parr undoubtedly denigrates the owner of the camera - but only to denigrate the form of photography he represents.

Nevertheless by juxtaposing a monstrously phallic telephoto lens with bathing beauties, Parr, perhaps inadvertently, alerts the viewer to the question of voyeurism and to the position of power of the photographer. We cannot help evaluating the rest of Parr's images without recourse to these issues.

Certainly there is an element of voyeurism in Parr's practice of taking photos of people on the beach in various states of undress. One photo is particularly disquieting - it shows a naked boy balancing on a wall; a woman, presumably his mother registers her unease at Parr's intentions by looking quizzically at the camera.

There is also an element of voyeurism in that his subjects are caught un-awares. It is remarkable, in fact, how

often he moves to within touching distance of his subjects without them noticing. (Interestingly it is often only babies who notice him.)

The explanation (I think) is that he informs people of his intention to take photos; and then he lingers long enough to become invisible. But the technique give the subjects the chance to raise objections.

Of course the viewer is implicated in an intrusion - the loud, gaudy colours are testimony to the brutish flash-in-the-face encroachment. Some of the scenes are actually touching - a mother feeds her baby, a young girl brushes her mother's hair, a mother and baby play on a coin operated swing. And yet our view is conditioned by the knowledge that Parr's intervention has not only recorded but, in all probability, broken up these happy family tableaux.

However, Graham's technique is even more perturbing than Parr's. Graham writes that in the dole office he was able, through lack of privacy, to overhear many moving stories in conversation. This is not the whole truth; he does not write that he was able to capture his photos through lack of privacy. The poor, of course, whether they be in an Ethiopian famine camp or under Waterloo Bridge cannot afford privacy; consequently they attract photographers like flies.

And the photos in *Beyond Caring* appear classically voyeuristic: the unemployed are glimpsed from behind benches, between a break in the crowd, through doorways, at the the end of corridors. It seems, in fact, that given the low vantage point of many of the photos that Graham might have shot surreptitiously from his lap. He mentions in his introduction to the book that he spent hours in dole offices; presumably he was duplicitously posing as one of them.

Steven Cooper and Anne Hollows, in their introduction to the book, state that the photos argue for 'a system that adds rather than subtracts dignity from those people who receive Social Security.' The question is: in order to effect this addition of dignity do you first have to subtract dignity?

The DHSS spies upon the unemployed to check for moonlighting - it is one of

the indignities the unemployed suffer at the hands of the state. *Beyond Caring* is testimony to the fact that they suffer this indignity at the hand of Graham as well.

Graham's spying shows us people at their most helpless: they are photographed while they sleep; significantly they are photographed isolated in corners and in dead-end corridors; the recurring pose is of the body bowed with forehead resting on the arms - a gesture of despair or fatigue. We witness their shame in sedentary degradation; they are shown robbed of independence and initiative.

Cooper and Hollows note the high incidence of violence in dole offices. But Graham photos are exclusively of passive people - like, say, Sebastio Salgado's subjects in famine camps. Unlike many of Salgado's subjects they are not even at liberty to address themselves to the camera.

Certainly when shown without text - as they were at the Barbican exhibition, for instance - they could be used to confirm the worst prejudices of a Norman Tebbit. One reading might be: these are slothful people who sit around waiting for state handouts.

Furthermore, Graham seeks out litter in the dole offices. At the Walthamstow DHSS he appears to have got down on his hands and knees to photograph the rubbish underneath the benches. If we read the introductory text we might conclude that the DHSS, starved of funds, doesn't provide adequate cleaning. An easier conclusion to arrive at, however, is that unemployed people are slovenly and drop lots of litter - this type of behaviour, one might deduce, is probably why they haven't got a job.

Parr undoubtedly has been criticised for his skunk-like search for litter in New Brighton and his juxtaposition of this litter with the day-trippers. But Graham seems equally culpable, perhaps more so - it's not simply litter he looks for, but the even more telling evidence of beer cans in particular. In the centre foreground of the Walthamstow image is a can of Tennents. Cans of Carlsberg Special Brew are also featured in the book. The implication of such a selective vision is that the unemployed are drunks.

Beyond Caring works best when people become peripheral or even non-existent. In lieu of people we read the signs: 'Surnames L-Z', 'Boxes 1 to 16 This Way', 'Now Serving 32'. In these photos the signs denote the impersonal bureaucracy of the DHSS office - they are effective evidence in support of Graham's didactic message. Graham also photographs the rows of numbered

appointment booths. The booths resemble, perhaps, seedy peep-show booths. The unemployed, one might deduce in these images, are accorded about as much dignity as a porn purchaser.

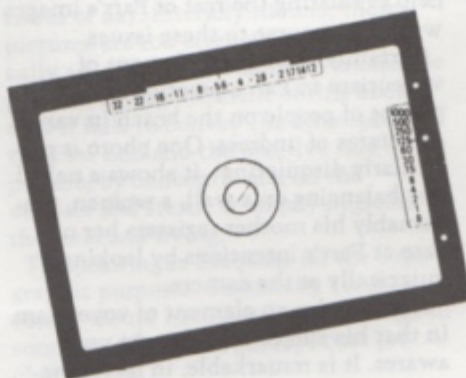
For the most part, though, it is Graham who accords the unemployed the status of the porn purchaser - he appears to deliberately photograph unemployed males who appear like the archetypal 'dirty old man.'

In a particularly telling image at the Bloomsbury DHSS Graham chooses to show a man studying a page three girl. Graham also captures another man peeping over the shoulder of his neighbour at the pin up. As in Parr, the issue of voyeurism and 'stealing' glances applies both to the content of the photograph and the act of photographing.

Graham notes that his images speak of humiliation and loss of compassion. They do indeed: we see that DHSS has humiliated them and Graham has humiliated them. The photos are testimony to a two-fold loss of compassion. Graham seems beyond caring about some of these problems.

Graham's treatment of the unemployed obscures his criticism of the DHSS's treatment of the unemployed. Parr undoubtedly shows a loss of compassion in his photos of the working class in New Brighton: they are transfixed by the machines in the amusement arcade, they participate in beauty parades, they paddle in puddles of litter. His subjects are also humiliated. But while Parr is denigrating his subjects, I can also see and sympathise with his denigration of amusement archades, beauty contests, and litter.

At least Parr shouts his obscurities at his subjects' faces; Graham bitches behind his subjects' backs.



Mono duo

As of February there will be two new magazines for the committed black and white photographer/printer. The second issue of *The Black and White Art Photographer* is scheduled for the middle of the month. It is 'dedicated to the support of monochrome creative art photography' and is available by subscription only. Contact China Hamilton, Editor, The Black & White Art Photographer, Brooklyn Holdings, Badingham, Woodbridge, Suffolk IP13 8JJ.

The other magazine whose debut is in February is associated with the new *Silverprint Manual* by Eddie Ephraums and Martin Reid of Silverprint photographic supplies. The Manual is a 'users guide to black and white materials, processes and techniques' and comes in the form of a loose leaf notebook with pages of basic information already included but with space for additional supplements to arrive four times a year. Along with the supplements comes the magazine whose purpose is to provide examples of work discussed in the manual. The Manual costs £15 and a subscription for the supplements and quarterly magazine an additional £12. For information contact: The Silverprint Manual, 12 Valentine Place, London SE1 8QT (071 620 2591).

The Photo-construction project

There is a project starting for photographers and artists who work in constructed images with the photograph being the main medium. The aim is to create a UK network of people here and abroad to share ideas and facilities; exhibit, set up workshops and educational projects. If you work in constructed images or just want to be kept informed of the project, contact: Gandha Key, 54 Tollington Way, London N7 6RL. Tel 071 281 0720.

Jo Spence

A Jo Spence Health Fund has been set up to raise money to help defray the cost, estimated at £20,000, of Gerson nutritional therapy treatment of her chronic lymphatic leukaemia. Money, and advice on how to raise money, is urgently needed to see the photographs through the next 18 months. Contact 651a Harrow Road, Wembley HA0 2HA. Tel 081 902 0170.

Scripting the real

Peter Marshall

On several occasions recently I've found myself wondering, and - as will surprise no-one who knows me - quite often arguing, about what we mean by *documentary* so far as photography is concerned. Apart from anything else, I occasionally have to teach about it, and although over the years I've become expert at strategies to hide my ignorance - "well, what do you think about it Jo?" - it would be nice for once to have some small idea of what I am talking about.

Those who can think of nothing better always start with the OED. From which we learn that the word *documentary* was first noted around 1810 in the writings of Bentham, simply meaning consisting of documents. Carlyle gets us a little closer in 1843, 'it is an authentic...fact, quietly documentary of a whole world of such...', using the word in the sense of affording evidence. To the supplement we must go for, 'factual, realistic, applied especially to a film or literary work based on real events or circumstances and intended primarily for instruction or record purposes.' John Grierson was possibly the first to use it in this sense, in a film review in 1926, and it is also found in Rotha's *Film Till Now* (1930) and in *Cinema* (1932) which remarks 'the French who first used the term only meant travelogue.' Documentary almost became government policy with the British documentary film movement of the 30's - Grierson, *Night Mail* and all that - and the 1932 *Film in National Life* gives as its definition 'a transcript of real life, a bit of what happened, under approximately unrehearsed conditions.' Post-war perhaps its strongest manifestation in this country was in Charles Parker's ballads for radio.

Where all this fits into photography is more difficult. We could start with a little hagiography. Hine, Atget, Sander, Evans, the FSA must be in there with strong chances of canonization, and I'd also like to put a bit of money on Frank. All of us can no doubt think of some other possibilities to place on the holy side of the lines between documentary and other areas of practice such as photojournalism.

What then are the signs of their sainthood? Miracles such as healing the sick and stigmata may well be lacking, but there are some well-established shrines in the museums, galleries and histories. Of course you may feel that this is all a

part of the myth of the heroic individual (personally I believe there are millions of them or us enduring their lives of muttering desperation). There are some people in whose work we can see a clearer expression of ideas - even though these ideas must be the expression of a wider cultural activity. Photography may be a democratic medium - many, too many feel called to be photographers, but very few choose (outside of Mitty-esque dreams) to produce convincing work as documentary photographers. To understand documentary photography it may be useful to look at some the features common to those whom we regard highly - from which I would like to suggest three signs.

First, some kind of commitment both to whatever you are photographing and to the act of photographing it. This has to be reasonably long-term and you have to keep on at it long after the sensible photo-journalist would have tied up the loose ends, sold the story and cashed the cheque. Documentary photographers in general don't make much money and can often exist only with state support. They photograph because they think things need photographing, and money (necessary though it is) is only the means to the end.

Secondly, you have to have a script. Here is one from Walker Evans (in a letter written in 1934, p.98 *Walker Evans at Work*):

'People of all classes, surrounded by bunches of the new down-and-out. Automobiles and the automobile landscape.

Architecture, American urban taste, commerce, small scale, large scale, the city street atmosphere, the street smell, the hateful stuff, women's clubs, fake culture, bad education, religion in decay.

The movies.

Evidence of what the people of the city read, eat, for amusement, do for relaxation and not get it.

Sex.

Advertising.

A lot else, you see what I mean.'

For a more detailed version, see the Nancy Wood and Roy Stryker book on

the FSA, *In This Proud Land*. On a more parochial scale here is one I wrote in 1986/88:

London. Representations of:

women (especially if sexist)
family
men

London
ethnic groups
foreign/ethnic sub-cultures
symbols made concrete
1980's style
conspicuous consumption
C20 architecture, especially industrial
trees in the city
fake antique buildings, features

Contrary to what some suppose, my work is not about shop windows although it may often use them. It may not be a great list, and parts of it require explanation, but it served.

Photographers often like to hide behind such statements as 'if I could write it down I wouldn't need to photograph it'. Anyone who says they don't/can't/won't write things down, or that they only think in visual terms, disqualifies themselves as a documentary photographer. Of course writing the script is only a starting point, but it is, as on dit on de Clapham omnibus, a *sine qua non*.

Finally you can't be a documentary photographer and be concerned only with trivia. Some at least of the items on your script have to be things which are central to the problem of existing in our society (And I can't imagine a documentary photographer who didn't think this was a problem - a bit of struggle is essential). Homework (my background as a traitor again) is to actually make a list of the concerns you think a documentary photographer should have in the 1990's.

Let me clarify one point. There is no such thing as a documentary photograph per se. Or at least only in the superficial sense that every photograph is a document (although I think this is arguable). A documentary photograph is a photograph by a documentary photographer. Perhaps I should save for another time that there is in any case no such thing as a single photograph.

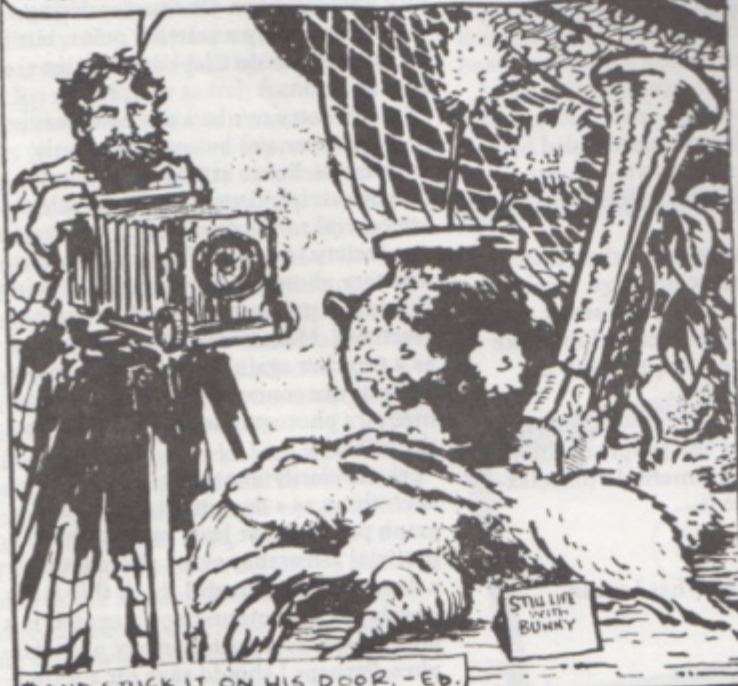
O.K...NICE...COULD YOU HOLD THE PICKAXE A LITTLE HIGHER?...THAT'S LOVELY...AND ONE MORE?... THE COUPLE WITH THE CHEESEBURGERS...BIG SMILE...**GREAT!**-THAT SHOULD CREATE A DISQUIETING COMPOSITION...

O.K...NICE...COULD YOU HOLD THE PICKAXE A LITTLE HIGHER?...THAT'S LOVELY...AND ONE MORE?... THE COUPLE WITH THE CHEESEBURGERS...BIG SMILE...**GREAT!**-THAT SHOULD CREATE A DISQUIETING COMPOSITION...

-HURRY UP PAL- WE GOTTA
DRIVE 45 MILES IN A 1959
TRABANT WITH THIS LOT! WHAT YOU
BRITISHERS CALL BLITZESSEN, JA?

ALWAYS THE TROUPE, BACK IN BLIGHTY,
ROJ MADE A NAME FOR HIMSELF*
PHOTOGRAPHING LA NATURE MORTE...

—RIGHT!—JUST A COUPLE MORE
WITH THE NETTING AND THE LIFE-LORN
MONSIEUR LAPIN AND WE CAN WHIP
THESE PRINTS ROUND TO THE CLUB IN TIME
FOR THIS MONTH'S COMPETITION!



AND STUCK IT ON HIS DOOR. - ED.

Y'KNOW, IT'S NOT A BAD OLD
LIFE BEING A PHOTOJOURNALIST...
TRAWLING THE WORLD'S HOT SPOTS
FOR THE HISTORY OF TOMORROW
WITH THE SEXIEST STATE-OF-THE-
ART ULTRA-LITE CAMERA
TECHNOLOGY!...

...UNLIKE THOSE OLD
PIONEERS OF PHOTOGRAPHY
WHO HAD TO HUMP ALL THEIR
MASSIVE ANTIQUE CAMERAS, GLASS
PLATES, TRIPODS, BOTTLES OF
CHEMICALS, A WHOLE PORTABLE
DARKROOM, TO HELL AND BACK
JUST TO GET A SHOT!...

AND NOW, LIVE
FROM BERLIN ITS
GARDENER'S QUESTION
TIME...

I'M STANDING
IN FRONT OF THE
BERLIN WALL...

...TAKE ONE
FOR INSTANCE
TO COVER THE
IN A CONVERT

'BYE BLANCH
'BYE SHANE!
'BYE MARTIN

ENTON
GRAPHIC

...AND PIONEERED A PROTO-FEM
CHEESE-CAKE PHOTOGRAPHY.

OH HI ROGER! HELP YOURSELF TO COFFEE!
- ONLY INSTANT I'M AFRAID... HOW WAS THE
STILL PHOTOGRAPHING STIFF RABBITS? - WE
ALL INTO POETIC INTENSITY HERE....

...O.K. LOVE THAT'S GREAT... LOVE
INNOCENCE... JUST FOLLOW ME AROUND
WITH THE EYES... REMEMBER - THE
OPHELIA. THINK MARY MAGDALENE

ROYAL PHOTO
CLUB

Mainly I'm concentrating on what I'm being asked to do, but sometimes I think about what I'm going to buy for tea. 'Shall I stop at Marks and Spencers on the way home?' "

ROGER FENTON,
RUMBLING OFF
RIMEAN WAR
BREAD VAN...



...IN PURSUIT OF JOURNALISTIC
TRUTH... LET'S SEE... SHALL I GO
FOR A DECISIVE MOMENT AT 1/500TH SEC.
AND SACRIFICE BACKGROUND
DETAIL, OR A BLURRED DEEP FOCUS
NUMBER A LA PETER O'SULLIVAN?



BAH! MISSED IT! OH WELL,
I'LL JUST DO A FEW ELEGANT
SNAPS OF THE VALLEY OF DEATH
FOR THE QUALITY SUNDAYS OF
THE FUTURE.



A CRITIQUE OF

CLEARLY IT'S NOT
JUST THE SHUTTER
SPEEDS THAT ARE
BEING MANIPULATED
ROUND HERE, EH READERS?



...WHADDA GUY! USING HIS LENS TO CONFRONT THE
AESTHETIC AND POLITICAL HEGEMONIES OF CONTEMPORARY
CULTURE, ROGER FENTON WORKED TIRELESSLY FOR THE
DEMOCRATIZATION OF THE IMAGE, PRODUCING CARTES
DES VISITES WITH HIS REVOLUTIONARY 8-LENS BOX BROWNIE
AND OPENING THE WORLD'S FIRST RAILWAY STATION PHOTOBOOTH
AT LIVERPOOL LIME STR —



Reproduced with permission

'Faxes from Biff: Chris Garratt and Mick Kidd, Methven £5.99

Goodbye Network

Ian Runeckles

'Keep up the good work because we are all eagerly awaiting the next issue'

This sentiment, taken from a letter published on the front page of the January 1990 issue of *Network*, will possibly mean that several people are sitting underneath their letterboxes waiting in vain. The Box Brownies, instigators and editors of *Network*, the newsletter of the Independent Photography Network, will not be producing any further issues. This has come about for a variety of reasons but involvement in other activities with the corresponding shortage of time has a great deal to do with it. The last issue, *Network 6*, suggested that another group or individual could take it over but to date no one has come forward.

The first issue of *Network* went out to around 150 people in July 1987. It came about because a group of London photographers, the Box Brownies, had identified a gap in current photographic practice, people who were neither rank amateurs or professionals, and who did not fit into existing camera clubs. This viewpoint was aired in a Talkback article in October 1986's *Creative Camera* entitled 'The amateur photographer is a neglected and patronised species.' The article urged photographers to create local informal groups which could be served by a co-ordinating body and to exhibit work in the community, possibly in unconventional places. Following a good response to the article, questionnaires were sent out through Paul Hill's mailing list and to galleries around the country. The questionnaire results showed that 75% of those responding wanted to make contact with other groups and individuals, 86% wanted to find new exhibition space in conjunction with others and 95% would consider joining a loose federation.

With this kind of response the Box Brownies decided to issue *Network 1* which, apart from the questionnaire results, contained a directory of photographers, an article on do-it-yourself exhibitions and an interview with one of the Photographers' Gallery exhibition selectors. The BB's, as self appointed co-ordinators, were inundated with encouraging noises and small donations which enabled *Network 2* (January 1988) to be put together. This contained the satisfying news that several groups had formed and were meeting regularly. Around this time LIP came into existence with several BB members be-

came, and still are, involved in.

An innovative scheme which came about through *Network* was the Print Exchange which Ian Elson in Telford ran for a while. July 1988's *Network 3* gave news of the Exchange whereby photographers working in isolation exchanged prints and criticism over a period of a year.

By *Network 4* (November 1988) it was apparent that the BB's were having to contribute a large majority of the copy in order to put together a coherent, worthwhile issue. In addition the BB's were finding it hard to retain their initial enthusiasm both for *Network* and working as a group. Meetings became infrequent and the photographically active members were either too involved with their own personal work or LIP to be able to contribute thought to what the BB's should have been doing. Issue 4 bemoaned the fact that funds were running short and that a funding application to the Arts Council for £1,500 had been turned down. A request for funds raised £135 and this meant that we were able to produce issues 5 and 6.

Network 5 in June 1989 was a strong issue containing news of workshops, a report on the print exchange, the ongoing dialectical battle between Messrs Cartwright and Marshall and a round-up of correspondence received urging *Network* to continue. *Network 6* (January 1990) looked at Green photography, a review of Graham Swift's book *Out Of This World*, further discussion on photography and art and more Cartwrightisms. And that's pretty well where the story ends.

I believe that the idea of a network of independent photographers is still as relevant today as it was 5 years ago. In London at least it has been met by the work of LIP which has a strong programme of events, workshops and exhibitions and an excellent newsletter. The *Network* newsletter was unsustainable because the people it was meant to serve did not use it enough, ie we did not receive enough feedback, news, criticism, fan or hate mail. But it set out essentially to be a catalyst for activity and in this sense it was a success.

Thanks, then, to everybody who contributed money, articles, letters of support etc. over the years. The BB account will be able to support the mailing of this *LIP Service* and any money left over will be used to buy the BB's a drink or two. We hope you won't mind this misappropriation of funds too much. If anybody feels a response to the above coming on, please send it to Lip Service, c/o 23 Melford Road, Leytonstone, London E11.

An Englishman at home

Roger Estop

Richard Ehrlich's book and exhibition finally puts Tony Ray-Jones into historical context and extricates him from the mythic, half remembered status he has enjoyed until now. The way is now opened for a proper critical assessment of his photography. The book stops short of undertaking this assessment being concerned first with putting the facts in order and giving the work its deserved exposure. However, the book is not unquestioning or adulatory and, mindful of the existing Ray-Jones myth, tends to err on the side of his shortcomings.

The exhibition and book occur at a time when pure or straight photography and the documentary tradition is at its lowest ebb of respectability, confronted by a new wave of photographic criticism and creativity. For the critics, there are inherent problems of subjectivity and misrepresentation in straight documentary. For the new creative photographers everything has been 'seen before'. This all works to the disadvantage of Tony Ray-Jones whose work consequently can appear hackneyed or quaint. Hence his work will attract criticism for being naive, elitist and narrow, as for example in Liz Heron's review in *Creative Camera* 306.

One issue which is relevant to an assessment whatever the critical starting point, is Jones alleged class consciousness in his pictures of British life. This is overstated both by his admirers, to enhance the depth of the pictures, or by his detractors to attack him for a simplistic view. Furthermore his preoccupation with the 'English' is seen as a failing in his world view. Any political implication is likely to be observed more acutely in a Thatcherised Britain; Tony Ray-Jones was working during consensus years. His preoccupation with Englishness may have come from George Orwell's patriotic radicalism, but more likely it comes from an ironic affection for an anachronistic cultural phenomenon which he gently mocks. Indeed, Englishness is itself an anachronism. There is no anger or resentment in his Eton or Ascot pictures nor any weighted observations about class seen in Bill Brandt's or Chris Killip's pictures. Within his picture making however he undermines, does not reinforce, those peculiarly English traits.

In its own terms of pure photography, Tony Ray-Jones achieves a stunning

display of timing, framing, lighting and personal expression and shows what the virtuoso photograph is capable of. His chief achievement was in ordering within the frame a diverse range of mobile elements to create a picture with dynamism and tension.

Composition was possibly Tony Ray-Jones primary concern. He told himself to 'be more aware of composition'. His best pictures contain a geometry created by the arrangement of objects and by the suggested lines and directions from peoples' gaze and gesture, as well as an inner motion created by comic ironic or surreal relationships. It was a classical approach to a harmonious picture. He achieved success with a minimum of aesthetic radicalism, despite his note to try to 'vary compositions and angles more'. In his own time, conventional rules of composition were being broken. In Britain, Bill Brandt had already cultivated a radical new approach to composition and, a world away, Ray Moore was dismantling and mixing conventional picture structure to near perverse lengths. At least British photographers were concerned with order; in the States Robert Frank and then Garry Winogrand were pursuing a more anarchic approach showing a marked ambivalence towards the frame and foreground/background range. Tony Ray-Jones was in a prime position to be influenced by the Americans, yet that

British/European sense of order prevailed.

Tony Ray-Jones teaches us a lot about 'approach'. His contact sheets show a careful building towards an image but he did not shoot too much. 'Be more aggressive' he noted, but there is no aggression in the pictures. His pictures are not confrontational or unkind, he doesn't even get up that close. It would seem from the book that he was arrogant, assertive and tiresome but he took gentle pictures. Compare Martin Parr, evidently a nice bloke who takes uncomfortable pictures of people in their worst light.

Humour wins Tony Ray-Jones the jackpot. He is in there with Doisneau and Erwitte but different again. He is Giles with a camera, he has the cartoonist's sense of a self contained situation comedy. Would this have worked in America? His foreign pictures do not have the same humour. While he observed and tried to pin down the American character in the exiled photographer tradition, he identified with English eccentricity. However, his life abroad must have also given him the benefit of detachment which gave him a keener eye for the nuttiness he liked.

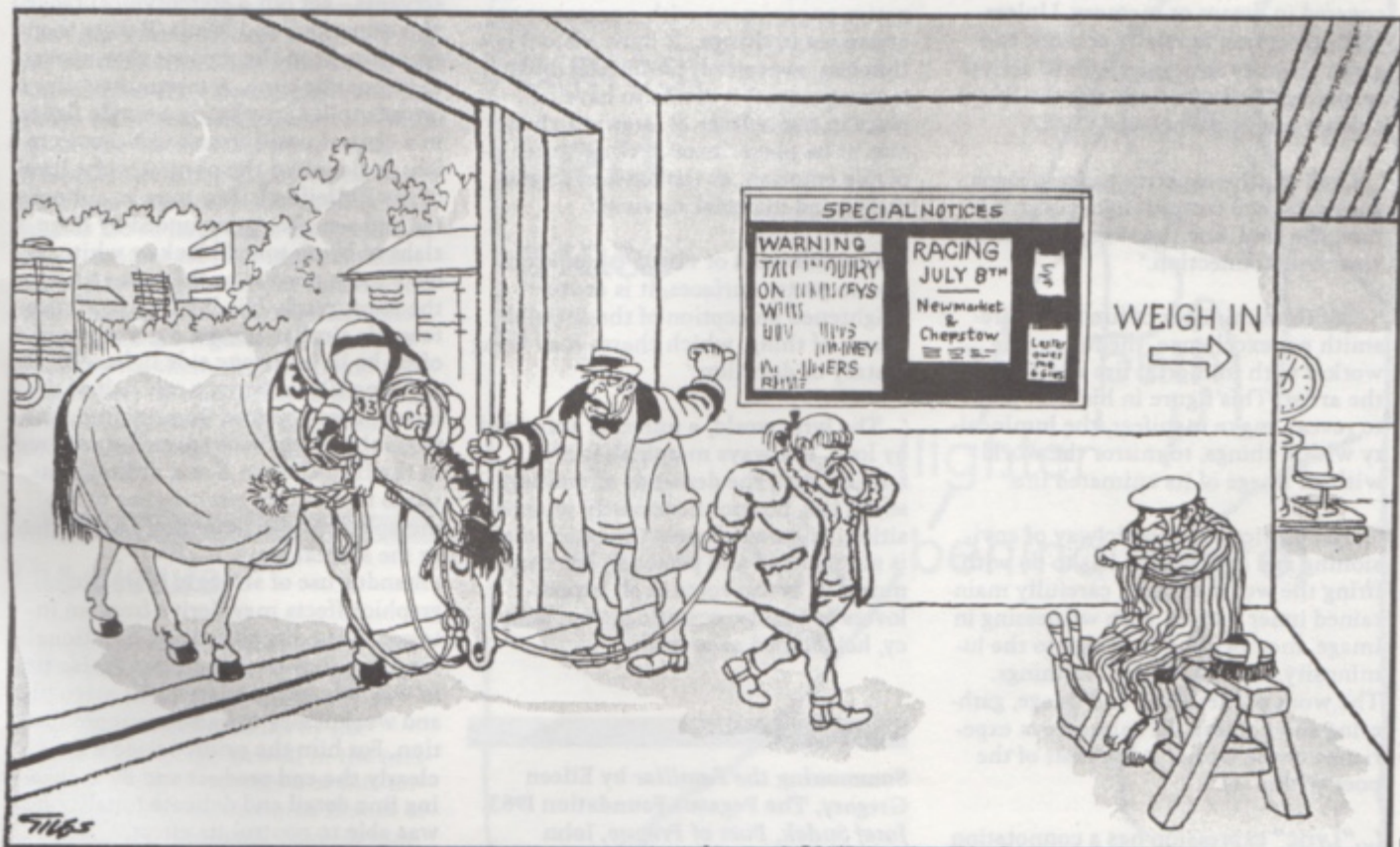
With Tony Ray-Jones we have the rare opportunity of seeing someone's early work and of trying to identify the influences that 'early' work is bound to contain, especially in someone as aware as

Ray-Jones. Stylistically, Cartier Bresson and Frank are evident, but not other contemporary American photographers. Brandt is most visible in the portraits. Photojournalism, as in *Picture Post* and *LIFE* affected his approach and the British popular culture of seaside postcards, stand up comics and the Dunkirk spirit filter through but without a real critique.

To assess Tony Ray-Jones contribution to British Photography, we can use the seaside theme, a constant strand in the British tradition from Paul Martin to Martin Parr. In their seaside scenes, photographers have encapsulated the state of the nation, Tony Ray-Jones acted as a fulcrum in a transition between record pictures of people on holiday to pictures which revealed wider indicators of economic realities which was pursued by later photographers such as Chris Killip.

How does Tony Ray-Jones stand up to his reputation as a major photographer in the light of the book and exhibition? It is not a good time for the straight photograph. However, despite the mass of similar work that followed him in the seventies, his vision remains unique.

Tony Ray-Jones by Richard Ehrlich, Cornerhouse Publications, 1990.



Express Newspapers PLC

Summoning Sudek

Virginia Khuri

I was given two books for Christmas last year. One, a group of printed lectures entitled, *Summoning the Familiar*, the other, *Josef Sudek, Poet of Prague*. Seemingly completely unrelated, I found that taken together they reinforced each other, the one becoming a critique or explanation of the other, very much deepening my appreciation of each. Following are some thoughts from *Summoning the Familiar*. You will have to locate a copy of the Sudek book yourselves.

'... "poetic vision" (is) that human mode which allows and recognises the animation of the world, the play of things, which reads occult significances in the ordinary. Poetic vision is connected with the heart, with the capacity to suffer desire and to touch with clairvoyance upon the inner richness of another; it is present in the engagement with beauty and with death residing in things.'

'... (so we assert) the "primary imagination", the power of subtle, deep, concrete perception of the world, manifest immediately in metaphor or image, recovered in dream or memory. Unless that perception is vitally at work and given primacy as a 'miraculous' activity, neither individual life nor the life of culture can be deeply sustained.'

'... Craft is... the capacity to grasp signs, analogies, and correspondences in nature, the soul, and the world, and to devise their connection.'

'... the third minister of fire is the fire-smith par excellence, the forger, the worker with immortal fire and gold - the artist. This figure in his craft seeks to reveal, make manifest, the luminosity within things, to mirror the world with an image of its animated life.'

'... The particularly poetic way of envisioning and crafting life has to do with firing the world through carefully maintained inner flames, with witnessing in image, memory and language to the luminosity, the hidden fires in things. The work of metaphor and image, gathering and holding the miraculous experience of the world, is the craft of the poet within us.'

'... "Lyric" expression has a connotation of weakness and sentimentality.

Frequently it is used in a pejorative sense to indicate humourless emotional outpouring containing little rational complexity. Among modern poets it is a thing almost to be feared as 'too feminine,' in a common biased meaning of that phrase... The lyric world, I have found is always in tension with a spirit that denies its possibility or validity, that is suspicious of its pretensions to convey, under the veil of emotion, anything of lasting value.'

'... Lyric (poetry) is concerned with feeling - subjective, sensuous, articulate emotion... a modern dilemma is that in modern culture emotion is so generally inaccessible, even to poets, except through excess or through a kind of cloying narcissism.'

'... The lyric world then, as it is figured in the lyre is that experience of a cosmos animated and clarified by intense desire, a world held in the suspension of articulate feeling and in consciousness of the body. This lyric moment, when it comes, is intimate revelation... But for all its intimacy, the lyric world is not merely personal or private. In it we are touched by something beyond us. It is a visitation of a kind of ordering; it is not created, but granted at certain times - the "exalted moment" in the natural course of things... in this moment the mortal is breached by the immortal in an imaginative engagement with a presence or presences in things... It (lyric vision) is a timeless, evocative, communal dream language... (yet) it seems to have no place in our culture at large which creates in its place "mass feeling", manipulable emotion, as the basis of its economic and material survival.'

'... Exquisiteness of vision is not attention to pretty surfaces; it is acute, heightened perception of the invisible charm of thing, which charm may bring ecstasy or devotion.'

'... The lyric world, a universe animated by love, is always marginal; it is in tension with the demands of ordinary social life, but not necessarily in opposition. In its wholeness the lyric voice is not isolated and personal, but communal. It is the voice of all lovers - lovers of beauty, ecstatic power, delicacy, heightened awareness.'

Summoning the Familiar by Eileen Gregory, The Pegasus Foundation 1983.
Josef Sudek, Poet of Prague, John Murray 1990.

Determined in the Depression

Peter Marshall

Coal Searcher returning home, Jarrow 1936 by Bill Brandt

The photographer

Bill Brandt (1904-83), the son of wealthy British banking family of Russian origin was brought up in Germany. He studied to become a photographer at the Paris studio of surrealist Man Ray in the late 1920's.

In the 30's he worked producing books - *The English at Home* (1936) and *A Night in London* (1938), - showing social contrast in English society. Although Brandt's work has some superficial similarities with the new photojournalism of the 1930's in that it largely centres on people and apparently concerns social divisions, his approach is quite different. Brandt's motive is seldom that we should empathise with the persons shown; he is more concerned with showing social variety than with social comment. (See David Mellor in *Behind the Camera*). Brandt's characters - often played by friends, relatives and their servants - act out a stereotypical range of occupations and levels. Rather than reporting from the present they appear to be outside time. A monumentality often implied by placing a single figure in a central position and viewing from low angle (often the natural waist level of the Rolleiflex); they may be silhouetted and are often surrounded by huge slabs of blank toned black or white, effects more normal to the poster than the photograph. His lighting too tends towards similar effects; a portrait will often be lit by strong side light with little or no fill in, leaving one half of the face in deep shadow. Brandt often employs the 'deep focus space' he admires in the film *Citizen Kane*, although his use is more often reminiscent of the metaphysical landscapes of De Chirico or the surrealists.

Brandt's use of strongly dramatic graphic effects may derive from an interest in the simplified and emotional language they represent, but it also in with his recognition of the strengths and weaknesses of half-tone reproduction. For him the printed page was clearly the end product and by eschewing fine detail and delicate tonality was able to control its effect.

Throughout the period after the ea

fifties he moved in the direction of harsher contrasts, reprinting his early work in a new harder style, a trend visible both in the photographic prints and the revised editions of his books.

The times

Brandt's British family lived in Germany during the First World War in which the two countries were opposed; he and his family were part of an 'international' (European) wealthy elite. The war, and in particular the obviously senseless slaughter in the trenches, led to the questioning and to a large extent rejection of established values, particularly among those artists involved in Dada and, later, the Surrealist movement with which Brandt became associated.

Although economic activity had been stimulated by the war, mistaken economic theories and mismanagement of the international economy led to a failure to sustain post-war economic growth. In the late 20's stock market prices slumped and unemployment rose, bringing in the Great Depression of the '30's - only to be overcome with the increase in production and military service for the Second World War.

The effect of the peace treaty following the 1914-18 war on Germany was politically and economically disastrous. Weak governments were unable to control the country; inflation soared to unthinkable levels; extreme right and left groups were involved in street violence. In 1933 the fascist Nazi party under Adolph Hitler came to power; its anti-semitic and generally anti-intellectual policies led to large scale emigration of artists, writers etc (and imprisonment and/or death for those who failed to escape). Among those leaving were photographers and magazine editors who brought with them their skill and experience to set up magazines in this country such as *Picture Post*, *Liliput* and *Weekly Illustrated*.

The picture

News of the depression and its effects on the North were slow to reach the rich and prosperous in the South. It may well have been books by J.B. Priestly and George Orwell in the mid-thirties about the problems of this unknown region that prompted Brandt to go and explore the conditions for himself. It is some indication of the general

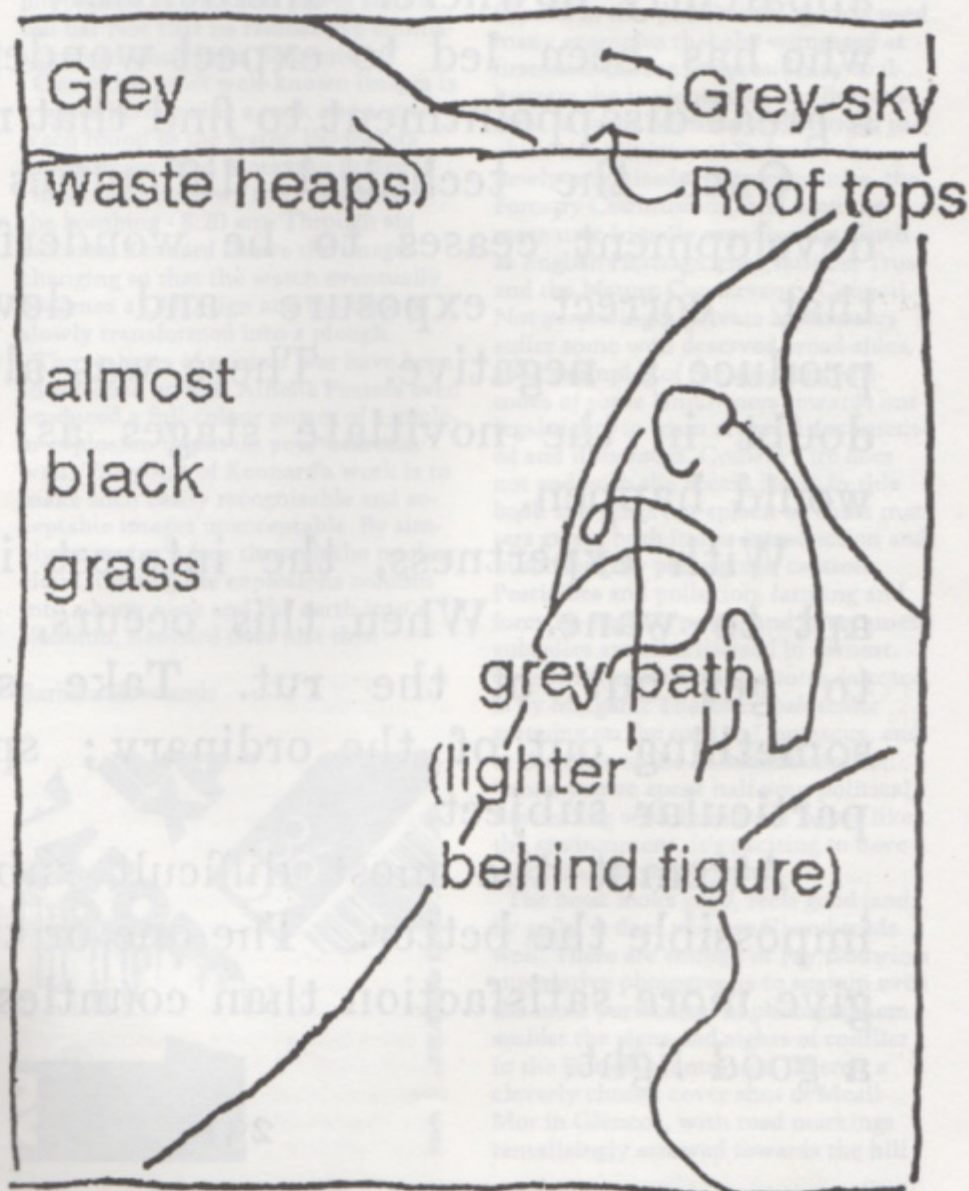
lack of interest in the subject that Brandt's photographs including this - remained unpublished until ten years later. This picture is now often used as a symbol of the depression.

Brandt builds up a mood of depression/dejection/gloom by:

- pointing the camera down, thus both looking down on the figure and excluding the lighter sky
- printing grass and figure virtually to black (both are probably stained by coal dust)
- using a skyline of chimneys across half the width of the picture
- printing the little sky visible as a dull featureless grey
- the emptiness of the scene with its large areas of almost black grass
- the small scale of the man

- his bent back and the sagging sack across the frame.

The picture is not, however, entirely of depression. There is also a feeling of determination about this little man pushing his load up the incline towards the photographer. Taken together with Brandt's pictures of the men lying on the heap picking coal fragments between finger and thumb we can gauge the hours of tedious labour that part-filled sack represents - a determination rather than a resignation. Again, light surrounds his figure precisely framing him against the path. As the only area of high contrast in the scene it also immediately directs our eye to his figure.



ADVANCED PHOTOGRAPHY

GET OFF THE BEATEN TRACK

PHOTOGRAPHY (with the first principles of which it is assumed in this book, every boy is familiar) owes its popularity as a hobby to the wonderful air of mystery which surrounds the after processes of development, etc. It seems so wonderful to place a plate in the camera, make an exposure, and after finding that nothing seems to have happened to it, to be able to bring up the latent image from apparently nowhere. Incidentally to the amateur who has been led to expect wonderful things, it is a great disappointment to find that nothing happens.

Once the technical difficulties are overcome development ceases to be wonderful. One knows that correct exposure and development *must* produce a negative. There was always a delicious doubt in the novitiate stages as to whether this would happen.

With expertness, the interest in the hobby is apt to wane. When this occurs, immediately try to get out of the rut. Take something new; something out of the ordinary; specialize in some particular subject.

Attempt the most difficult subjects—the more impossible the better. The one or two successes will give more satisfaction than countless snaps made in a good light.

Cutting up the official deceit

Images for the End of the Century: Photomontage Equations by Peter Kennard, Journeyman Press, £6.95.

This collection of the work of Britain's finest exponent of photomontage demonstrates Kennard's unique talent in using images as a powerful method of attacking what's going on in the world. The problems and contradictions our our society are contained by keeping them separate: Kennard breaks down the visual barriers and constructs the juxtaposition of imagery with the aim of understanding the world politically.

Over the past 20 years Kennard has used his skills to produce a collection of montage images that explore the theme of peace, the futility of the arms race and the possibilities for disarmament brought about by the recent changes in Eastern Europe.

Some of his best-known images are contained within this slim volume: the traditional tranquility of a rural scene epitomised by Constable is subverted and desecrated by three nuclear missiles poking out of a transporter in place of the artist's haywain; two massive hands grip each other through the rubble of the Berlin Wall; instead of the torch of freedom, the Statue of Liberty is grasping a missile.

As Kennard says in the book's final chapter, the world contains terrible equations. One billion dollars - the cost of 20 modern military jets — equals what it would cost to control the illness killing 11 million children annually in the developing world. The single click of the camera cannot make that connection, but two clicks can be brought together to make a third meaning.

'My photomontages,' says Kennard, 'attempt to rip apart the smooth, apparently seamless surface of official deceit to expose the conflict underneath. By breaking down elements in photographs, cutting them up and reconstituting them, a critical narrative on opposing futures can be presented visually.'

We are surrounded by images. Even the language in which we describe these images is warlike. We are 'bombarded' by the contradictions of glamour and horror in the Sunday supplements; television news has 'impact'; we are 'struck' by a picture. Most of us re-

ceive these images as they were intended to be received - or we just ignore the contradictions inherent in them.

In *A Small History of Photography*, Walter Benjamin quotes Brecht saying that a picture of the Krupps works or GBC factory tells us nothing about what goes on inside the walls. The human relations within the factory, the impact on society of what it produces are not explicit in the photograph, so something must be built up, something 'artificially posed'.

So Kennard shows the massive globe of a nuclear reactor being prised open by a clutch of nuclear missiles just in case we should forget that the by-product of the station is plutonium. The montage creates an image and an answer in the argument against 'peaceful' nuclear power. 'Images are nothing,' says Kennard. It's the relationship between images that counts. 'What does a photograph of a nuclear power station tell us? Not that its radioactive emissions can cause birth deformities.'

One of his most well-known images is a series juxtaposing a tank and a wrist-watch found in the water, 150 meters downstream from Motayasu Bridge in Hiroshima. It shows the exact time of the bombing - 8:20 am. Through six pictures, Kennard shows the images changing so that the watch eventually becomes a CND sign and the tank is slowly transformed into a plough.

The realities of nuclear war have been so softened up that Athena Posters even produced a full-colour poster of a nuclear explosion to put on your bedroom wall. The point of Kennard's work is to make such easily recognisable and acceptable images unacceptable. By simply imposing a face through the nuclear cloud, turning the explosions column into a bony neck and the earth into a skeleton, Kennard does just this.

Barbara Rowlands



**For those which
trespass against us**

Our Forbidden Land by Fay Godwin:
Jonathan Cape, London 1990, £12.95
(paperback).

Fay Godwin's latest offering contains many photographs which may disappoint some photographers, for there are many shots included that don't meet her unusually high standards of work. The reason for this is simple - they aren't intended to. Included as subjects are signs, barbed wire fences, demonstrations and litter. Despite the lack of aestheticism in selected examples, this may well prove to be her best book yet.

It is a political book, arguing the case for greater public freedom to and access across land. Fay Godwin was President of the Ramblers' Association from 1987-90, and in this publication she has used many examples that she witnessed at first hand during her presidency to illustrate the inadequacies of a Briton's right to roam. Victims of her wrath include the Ministry of Defence, the newly-privatised water companies, the Forestry Commission, and even the more user-friendly organisations such as English Heritage, the National Trust and the Nature Conservancy Council. Not surprisingly, private landowners suffer some well deserved broad-sides, good examples of the appalling attitudes of some landowners towards our legal rights to roam are well documented and illustrated. Godwin's ire does not end with the access issue. In this book she vents her spleen on most matters green, both in her introduction and in the lengthy photograph captions. Pesticides and pollution; farming and forestry; nuclear power and government subsidies are all criticised in earnest. One of the most telling quotes selected is by Margaret Thatcher, before her greening on the road to Damascus, and at the time of the Falklands conflict: 'when you've spent half your political life dealing with humdrum issues like the environment, it's exciting to have a real crisis on your hands.'

The book looks good, feels good (and, by golly, it does you good?) and reads well. There are enough of Fay Godwin's superlative photographs to sustain even the most puritanical of photographers amidst the signs and sights of conflict in the British countryside. There's a cleverly chosen cover shot of Meall Mor in Glencoe, with road markings tantalisingly arrowed towards the hill

and into the book. There are even shots which include her own shadow, intruding into the 'private' countryside of a National Nature Reserve at Cadland, and the Beaulieu Estate in Hampshire. And there is irony in the subjects - an appealing billboard of a Cornish pastie photographed with Penwith District Council's warning sign below:

**FISH AND EELS FROM THIS RIVER
ARE CONTAMINATED AND
SHOULD NOT BE CONSUMED**

Or else holiday-makers on the River Biure cruising past the local doctor's warning message:

DANGER RAW SEWAGE

She saves her greatest anger for the Ministry of Defence and the agri-(aggr-)businessmen who not only preclude the public from their land, but who also pose a threat to our health, either from unexploded bombs and shells, or the unexploded time-bomb of the chemical and toxic residues in our food.

Our Forbidden Land is her 14th book, and one that deserves to succeed. Go buy it.

Stephen Sankey

Stephen Sankey is Regional Officer for the Royal Society for the Protection of Birds in West Scotland, and the author of *Three Degrees West*, published by John Donald, 1990.

Inciting gesture

***In The Money* by Christopher Evans.
Blue Window Books 1990 £5.95.**

It was interesting to read Christopher Evans lament the lack of recognition given to the pioneering work of William Klein in the last issue of LIP Service. Evans' new book of photos of Christmas shoppers in Oxford Street - *In the Money* - does much to set the record straight. In terms of its urban, human subject matter, its pictorial strategies and its design, *In the Money* lifts its hat off to Klein's monographs.

Evans' approach to people on the street is one of the key resemblances to Klein's work: he believes his subjects should be actively engaged rather than dispassionately observed. In the middle of the book, for instance, there is a sequence of young men opening their arms, inviting the release of the shutter. Like Klein, there is a tendency to incite and invent scenes rather than

discover them.

Furthermore, as in Klein's work, abstract arrangements are prized from these brief encounters. The subject matter is not registered exactly, there is always a sense of animation: the subjects respond in kind to the overt gesture of the photographer, shoppers slip by in the background, the images blur into arabesque designs.

By the end of the book night has fallen, and moving the camera during exposure creates sweeping patterns of light against the black background. These images in particular resemble Klein's night photos taken in the early 1960's in Japan and Africa. One's attention is directed to the two-dimensional image rather than the three-dimensional world.

Evans' night pictures are almost composed solely of blacks and whites; indeed throughout the book Evans' photos have the harsh, high contrast feel of Klein's. Evans takes this a step further by his use of black borders. The only white in the book is in pictures.

The heavy use of black, and indeed the blurred focus, are not purely formal devices. The black borders give the book a sombre tone - they convey the claustrophobia of Oxford Street. Likewise the blurred focus conveys the unceasing movement of the swarms of shoppers. And in fact, the design of *In the money* - as well as being a formal exercise in the patterning of the photos - is used to simulate the multiple visual stimuli of the street. Evans is as demonstrative in his photographic presentation as he is in his photographic practice. The manic energy, that Evans noted in the design of Klein's *New York*, is certainly evident. The photos are often severed by the seam of the book, sometimes they bleed to the edge of the page, sometimes they are squeezed onto the same page as others.

The unchoreographed movement of the eye as you read the book echoes the unchoreographed movement of the eye as you walk down Oxford Street. Indeed the act of reading the book is not dissimilar to fighting your way down Oxford Street. Again this use of design underpinned Klein's books on the big cities New York, Rome, Moscow and Tokyo.

The form of the Evans' photos may be taken in large measure from Klein, the content - in so far as it is a critique of commercialism - comes from the concerns of contemporary British photography. We have become accustomed to the iconography of shoppers, shopping bags, shop windows, in the work of - dare I say it - Martin Parr and Paul Reas.

On the back cover is an artful compo-

sition of litter, found in some corner of the street. There is an empty bottle of Moët & Chandon amongst a coke can, a Heineken can and the debris of fast food packaging. By putting the image on the back cover, Evans seems to suggest this is what is left after the people have gone. However, the image is too pretty - a sharply focused still life. It is more attractive than the people that have gone before. It won't be used in any environmental crusade against litter.

Of course, the corollary of the rise of Christmas as a festival of commerce is its decline as a religious festival. The opening photo is of a religious sandwich board man on his soap box. Nobody seems to be taking any notice of him except Evans and perhaps one woman in the foreground. The woman is probably laughing simply for the benefit of the camera; possibly though she is laughing at the sandwich board man and sharing the joke with Evans. Certainly the sincerity and solemnity of the sandwich board man is undermined by his juxtaposition with the woman and her expression of comic incredulity.

Perhaps, given the religious theme, the young men who open their arms can be read as a comic travesty of Christ on the cross. Unfortunately this theory is undermined as almost invariably these men have the remains of their last supper, a Big Mac, in their hands or their mouth.

The humour that Evans extracts from his encounters is always qualified by the black borders - a shadow hangs over every image. Indeed the funereal gloom of the black borders makes the book an intimidating, rather than inviting, read.

This has much to do with the physical nature of the book. It will not stay open on a page for you. Furthermore, *In the Money* is the size of a regular paperback. One expects when buying or receiving a luxury purchase, such as a book of photographs, something a little grandiose and ostentatious. One expects photographic "monographs" to come in a coffee table format - whether the book be *Picturesque Views of Yosemite* or *The Cost of Living* or *Untitled Film Stills*.

However I don't think *In the Money* was meant to be a commercial proposition; that would rather defeat its message. I cannot see it being sold at too many Oxford Street outlets.

Matthew Rake

Hurry and run

Lately the theme of 'what a funny lot we are' has been taken over by photog-

raphers in colour, so this book in traditional black and white is something which looks new and fresh again. The trick of using flash on the camera in daylight produces a glowing, deliberately unnatural effect in colour, but here instead is used to detach parts of the image from hurry and run, and freeze expressions and attitudes. See, for instance the second head from the left on the cover.

Two things seem to distinguish the photography. Firstly, the use of hand held long exposures combined with flash have generated very complex images, which should be difficult to read but, because of the skill of the photographer, are excellent translations of the experience of Christmas shopping. I've never tried surfing, but this is what it must be like to surf in crowds instead of water. The second point is that in most of these pictures the subjects are aware of the camera, either deliberately posing or gazing in their various ways into the lens...most such photographs stick to the convention of grabbed shots and the decisive moment. Mr. Evans in these pictures is the moment.

The book itself has unusual qualities. It has no text to speak of - oh blessed relief! But you will only discover that as you reach the last page, your enjoyment unsullied by amateur sociology or school-of-communications gobbledegook. It is printed in matt ink. Sounds awful but looks, (and feels) terrific. You remember all that stuff about glossy paper giving the best blacks, and little diagrams of an arrow hitting the surface and bouncing off? Ignore it. These

blacks are what black is all about, and the highlights shine. I like it.

David Malarkey

Twin Peaks

White Peak, Dark Peak by Paul Hill. Cornerhouse Publications, 1990 £9.95 (paperback).

Virginia Khuri has already reviewed Paul Hill's exhibition - *White Peak, Dark Peak* (LIP Service 7). She liked it, and so did I. There are, however, interesting differences between the book and the exhibition.

Let me say, firstly, that I enjoy handling photographs. Somehow, that temporary, private possession feels close to the work. Even the best display technique (and how little display technique is even adequate) doesn't quite make up for actual contact.

I have a feeling that this book is not just a transcription of the show; unsupported memory tells me that some prints are exclusive to one or the other; and the text, which appeared in the show on separate panels, and in any order the spectator, and the gallery dictated, is now structured by Paul Hill.

This looks like a book about surface of the land; (it isn't at all about 'The Land') the changes on it, and under it, but really, it's a book about what goes

on behind the surface. Perhaps, if you look hard, you'll guess that it's about what goes on behind the surface of Paul Hill.

It's almost a book about texture. One small problem, for me, and I guess for other photographers too, was that these pictures encourage scrutiny. Every blade of grass is important, not so much pictorially, as morally. In the exhibition, I stepped up close, to rub my nose in the grass. Perhaps I shouldn't do this sort of thing. From a few inches, the grassy, or rocky, or snowy surface turned itself into photographic grain. There are many games to be played with the surface of the print and the surface in the image, but I didn't want to play. I wanted to see through Paul Hill's eyes, his camera perhaps, but not his enlarging lens. This doesn't happen in the book. The pictures sit at the right distance quietly and invite you in. The scaling of the prints on the page is extraordinarily well considered. I would like to say more on this subject but better, perhaps, to suggest that you hold the book, and attempt to visualise changing the size or placing of any image by a millimeter here or there. Try it.

So, a book of ideas, a book of thinking, a book about living in a world, about what shapes worlds and ideas; about one species that thinks itself important (although does it make as much difference as earthworms do?); about looking and feeling. It's about me, too, and a man called Paul Hill.

David Malarkey

Exhibitions

Hooked on photography

Gary Winogrand: *Figments from the Real World*. Hayward Gallery 29 Nov 1990 - 3 Feb 1991.

This show (in book form) has been sitting on a shelf in my living room for a year or so, but still came off the wall of the Hayward as a powerful experience. Winogrand's work has an energy and urgency, arising from his working methods, echoing his life. It is also, at times, extremely funny and often beautiful. *Figments* is a fortunate choice of word; the photographer imposing his

own 'story' on figures and fragments from the real. This is almost certainly the most important show the Hayward has had this year and the most interesting in terms of photography for a long time.

Curator John Szarkowski in a lengthy and useful catalogue essay suggests that in 1955, as he was about to set off on a lengthy trip across the USA, *American Photographs* by Walker Evans (now available again - buy it while you can) changed Winogrand's life; 'he remembered the experience of the book as the first time he had been moved by photographs - not as in moved to tears, but moved to understanding. For the first time he realised that photography could

deal with the fact of intelligence.' It was busy on the road that year; as well as Winogrand, and Kerouac with his typewriter, another photographer, Robert Frank, also under Evans' spell, was making his lengthy cross-country trip which resulted in *The Americans*. Frank's work was later also to influence Winogrand who developed much of his compositional strategies from hints in this book. Pictures such as Frank's *Rodeo, New York*, showing a cowboy poseur in a city street leaning his butt on a waste basket (no horse in sight!) - p 141 in my edition - and many others. Winogrand began systematically to use the wide-angle in a different way - not to get out of a tight situation (or delib-

erately cause distortion) but in order to approach the subject more closely. Tilting the frame, largely used by Frank to signify immediacy, became a deliberate compositional device, in part to counteract the 'lensy' effects of convergence, but most importantly (Szarkowski again), 'his proof sheets make it clear that he would often tilt first one way and then the other, trying to find the configuration of facts that would best express the force of the energies that were his subject.'

To a photographer it is perhaps these proof sheets, half a dozen or more of them which are shown giant size, that provide the greatest insight into his work (and one puzzle - why is one film shot upside down?). I would have liked to have seen more, and to have more than the two in the catalogue, which apart from this and the slides from the unfinished work, reproduces the majority of pictures shown.

Two sections of his work are most problematic. His work on women - both in the section of that name and in some other work - clearly opens a can of worms; many feminist inspired critics would regard this aspect of his work as a clear cause of indecent exposure. Winogrand belonged to one of the last generations where to be interested in women was largely regarded as a normal male characteristic. Looking at the contact sheet suggests he was interested in something more general, in street performance. The women (and men) who attract his attention do it by gesture, by facial expression, by dressing in an attention grabbing manner. The women - to a man (in both possible senses of this unfortunate phrase) - are sexy; in the interests of scientific objectivity I can report a slight stirring in the mercury of my own personal thermometer. My misgivings and possibly my interest) are in that he shows a pre-occupation with one aspect of female anatomy: to put it crudely, Winogrand, on the often ample evidence of this show and his book *Women are beautiful*, was clearly a tit man. He felt his work was a celebration of women and could apparently understand neither the generally hostile attitude of women critics nor the generally negative or apathetic views of the men. Remaining interested in the work - probably as Szarkowski suggests because it was not a complete success - he 'spoke possibly in jest of a sequel which he threatened to call *Son of Women are Beautiful*.' His attitudes (like those of us all, women and men unlike), come from an upbringing in an unequal society, from a culture in which women are treated as second-class citizens, as ob-

jects and fetishized. Winogrand put on display what many of us would have kept - literally or metaphorically - in a locked drawer. But is honesty an excuse?

In his last years, Winogrand, obviously hooked on the adrenalin of the photographic act, exposed literally thousands of rolls of film which he never looked at - much not proofed or even developed. Some of this now appears on show, and its selection in some ways leaves me unhappy - there are some that seem too predictable and others that need more context than is provided. Winogrand was well known for his comments on photography (best known being the observation that he took photographs to see what things looked like photographed). Perhaps something which better describes how he worked is this (again from Szarkowski) 'Winogrand said that if he saw a familiar picture in his view-finder he 'would do something to change it' - something that would give him unsolved problems'.

As well as the exhibition, there was a full programme of gallery talks, education workshops and critical talks on both this and the simultaneous exhibition of Jasper Johns. Gilane Tawadros, who some will know from the Photographers' Gallery, has made a busy start in her new job on the South Bank.

Winogrand: Figments from the Real World, Szarkowski, MOMA 1988 £18.95 paperback.

American Photography, Walker Evans, MOMA 1988 (Fiftieth Anniversary Edition) £11.95 paperback.

Peter Marshall

Fragile

Glass Works by Fay Godwin, at Queen Charlotte Hall, Richmond Adult College, Parkshott, Richmond.

Our Forbidden Land is Fay Godwin's heavyweight contribution to the debate on access to, and usage of our countryside, and if this were not enough, it's a serious addition to her already considerable body of Landscape Photography.

This is all true, but not the whole truth: Fay Godwin is also the author of *Bison at Chalk Farm*. So it's no surprise (well actually, yes it is - where does she

find the time?) that the serious work has been counter balanced by something altogether lighter and more playful. *Glass Works* is about delight. If you like your pictures grim and purposeful with lashings of semiotic analysis, stay away. Others should make the trip.

The pictures of the title are 'just' of broken glass, with condensation and dirt on one surface and small plants on the other. Unknown creatures have left their mark. Leaves and butterfly wings have decayed. These are, I suppose, the nearest thing to a sonnet that photography can produce.

David Malarkey

Concrete expressions

An exhibition of architectural photography: **Framework** at Watermans Arts Centre.

Richard Ingle is noted for his church architectural interior photography and gives an authoritative and entertaining illustrated lecture on the subject as those who attend regular *Framework* meetings at Watermans will know. Invited by a genial founding father of *Framework* to organise an exhibition on architecture, Richard Ingle has now become the latest link in the great chain of people that will organise group exhibitions in the regular *Framework* series at their current base at the riverside arts centre of Watermans. Next link in the chain, incidentally, will be Carol Hudson who will be arranging a late Spring exhibition on the theme, still life as self-expression, and even I will be organizing one next spring on the theme, Spirit in Matter. So, spirited materialists, take note!

But to get back to earth, Richard Ingle managed to bring together over sixty prints by fourteen individuals. The standard was high and included the two broad camps: illustration and self-expression.

LIP's own David Malarkey was represented by the stark contrasts of light and dark within underground car parks - strong images which show what he is capable of when he puts his heart into it. Other forceful, moody, and expressive work was presented by Peter Jennings, a long-standing associate of *Framework*. Although his prints were said to show the decay of obsolete gunpowder Works, these images could alternatively be read as expressions of the shadowy and dark terrain of the psyche.

Next in its impact upon me were three glowing gems by Australian-born Kirsty McLaren. These seemed like monochromatic colour prints but were in fact selenium toned and bleached print renderings of architectural exteriors. I am informed that there is a current fashion for manipulating prints. She at least seems to know what effect she is seeking; a glowing quality emerged. And talking of expressive light, Richard Ingle's largely illustrative work gains much from its attention paid to the expression of light. It adds a living quality to the architecturally expressive interiors.

Much was made of the large prints by Herbert and Lucie Jones, but when all is said and done, they are but well executed illustrations. For me, trained in art history and with a decadent Romantic tinge, I lean more towards self-expressive work. But good documentary work has to be acknowledged. In this category Peter Marshall featured once again though his prints suffered from poor positioning, once again around the exit corridor. Of course these are expressive of Peter Marshall. He is after all the recipient of a Doctorate in chemistry, and the expressive scientist is much in evidence in his images which it would be foolish to underrate. His apparent, slight characterological diffidence seems to me to be related to the work's positioning by the exit corridor, and this simply must be attended to. On the other hand, James Bartholomew's colour prints of London landmarks were notably competent and Eddie Bowman's four prints from the *North Circular* series added a refreshing note in this group context. Richard Eldred's quirky treatment suited its subject well, the follies at Stowe (very well worth a visit) and these added to the variety in this broad coverage of the architectural theme.

It is always difficult to know what to say about Terry King's work since he might be listening, but his work is very visual. To his picture of the Barbican his entry in the catalogue reads: 'This print gives a feeling of warmth to a sea of cold concrete.' That about sums it up. It is about feeling. His methods and finished prints do seem to have the potential for stirring up feelings. An artist in his own right, Terry's energies extend to education and exhibition organising, and now organising organisers. He is behind the present series of exhibitions and talks at Watermans, and this is a very welcome activity within the independent wastelands in which we operate. Well done Terry. Well done Richard!

William Bishop

Hmm

You don't have to be taught how to like a photograph. As Andrew Cowan from Hamilton's, the London gallery, says, 20th-century photographs "are more digestible and much easier to understand than some contemporary art".

Metropolitan Home, November 1990

the image. He was born in 1959 in Glasgow and is a graduate of the London College of Printing. (How many more creative photographers we will see emerge from there, I shudder to think for the course has become sadly obsessed with theory rather than practice and is ominously political.)

Eamon McCabe, *Weekend Guardian*, 5 January 1991

ART & ARCHITECTURE

7 Flatiron Building
175 5th Ave
Eponymous flagship of the area, this unconventional triangular building was designed by David Burnham, built in 1902, and immortalised in Eugene Atget's famous photograph.

Metropolitan Home, February 1991

The two images shown are part of a series called "Nature Morte". Catany admits to having "an obsession with the passage of time" and often chooses as his subjects abandoned objects drained of colour, mouldy fruit and curiously lit vases of flowers. At present he is working on a project which involves photographing 100 nudes in black and white.

Direction, December 1990

Only three years ago, Fenton hit on the idea of a new type of photography, one which aimed to get artistic depth into the precise, flat clarity of most photographs.

Kaleidoscopic, flowing images of racehorses in action; the jarring mass of a football crowd soon to flare into violence; the swirling excitement of the circus; the graceful beauty of the ballet — these are typical examples of Fenton's work at its best.

Midweek, December 1990

National Photography Conference 1991

Projects UK, the Newcastle-based contemporary arts institute, will be hosting 1991's National Photography Conference, *European Currents*. The conference will take place in Durham from 26 to 28 September.

The conference, part-funded by the Arts Council, will include portfolio sessions, practical and discussion workshops and audio-visual works, as well as formal presentations, receptions and informal social events. There will also be an opportunity to view the *Outer Space* exhibition of photography installations commissioned by Projects UK for Newcastle's Laing Art Gallery.

Speakers from mainland Europe and Britain will be tackling key questions for independent photographers and galleries. The principal points being examined will include: how do the current shifts in the political map of Europe affect photographic representations? How do photographic practices relate to present questions of national, regional and personal identity? How have photographic practices developed differently across Europe, in particular in the east?

The cost of the conference is £90 for individuals, £50 for students and unwaged. Anybody wishing to attend the conference or find out more about it should contact Beryl Graham at Projects UK, 1 Black Swan Court, Westgate Road, Newcastle NE1 1SG, or call 091 232 2410.

Items for sale

Films: T-Max 100asa rollfilm, reduced 33%. Drymounting Press: Glanville Reid with thermostat 35/50 cm. Back drop: size 2.75m to fix on wall or ceiling. Mamiya Sekor Lens in box, 135/4.5 (twin lens) black.

For information contact Yoke Matze, 11 Thorncombe Road, East Dulwich, SE22. Tel 081 693 8107.

Diary

Workshops

Unless otherwise indicated, please book through Janet Hall, 081 847 5989.

13 April

Introduction to Alternative Printing with Mike Ware

So-called 'Alternative' printing (ie not using commercial materials) has enjoyed a minor renaissance in recent years, especially for personal, expressive work. This day will provide hands-on practical experience of some of these processes based on light-sensitive iron compounds. Following a short introduction to the history and aesthetics of the processes, participants will learn to hand-coat 'artists' paper with the appropriate sensitizer chemicals, and make Van Dyke prints (by a new improved method) from their own negatives. This will serve to establish the principles and working practices for all these processes: Kallitype, Cyanotype, Palladiotype and Platinotype. All equipment and materials will be provided, but participants should bring a large format negative with a long density range.

Mike Ware has been working with alternative processes for nearly ten years and was awarded a Kodak Photographic Bursary in 1984 to research methods of printing in platinum, palladium and gold. His updated version of the platinum/palladium process has been published in *The British Journal of Photography* (1986) and the *Journal of Photographic Science*, 1986. More recently, he has perfected a novel process (The New Crysotype) for obtaining fine prints in pure gold. He believes that 'science should serve art' and his work in these media, and in silver-gelatin, has been shown widely.
Time: 10am - 5pm
Venue: Clapham Community Project, Venn Street, London SW4
Fee: £15

5 May

Antique photographic print collecting with Fred Marsh and Jane Reese

Have you been collecting your own cor-

ner of Photographic History? Would you like to learn more about identifying the age of old prints by the type of emulsion? Learn where to seek public services available to help you identify the photographers? Know how to find conservation assistance and carry out simple procedures yourself? Care for, store, and catalogue your collection? These and many more questions will be discussed and answered in a congenial session where you may bring your collection for assistance with the above type questions. You will see other people's collections and share stories of how and where they were collected. The discussion leaders will bring their prints too.

Fred Marsh, Chief Conservation Officer at the India Office Library and Records, has had a full career experience directing the care of the IOLR's many miles of books on shelves, prints, documents, and photographs. Fred is himself an enthusiastic collector of early photography and in the spirit of the day he will bring some of his own collection and will also demonstrate early hand colouring techniques using original colour materials.

Jane Reese, owner/director of Nautilus Press and Paper Mill, is experienced in archive and document repair, paper and book conservation and fundamentals of photo conservation. She will demonstrate some helpful photo repair techniques.

Please bring a packed lunch as well as your collection if you have one and your enthusiasm.

Time: 10am - 5pm

Venue: Nautilus Press & Paper Mill, 77 Southern Row, London W10 5AL

Fee: £20

Please note: book directly with Jane Reese on 081 968 7302.

1 and 8 June

Gum bichromate print and archival albums with Howard Himage and Jane Reese (a two part workshop)

Part I, 1 June Howard Himage will lead the artist's/photographer's printmaking experience in making a gum bichromate print on a 15x11" piece of 100% cotton hand made paper with a matching piece also provided for the back board cover. (You may print more, extra papers will be available for purchase.) The Nautilus Press & Paper Mill workshops

with the Paper Mill, Print Studio, Bindery studio, and Photo Lab make this venue conveniently possible for production of a Gum Bichromate print. The water colour based print on archively pure hand made paper has the premier opportunity for long term survival. Please bring a selection of negatives from which you will choose one to use. We recommend a 5x4" to 8x10" slightly underexposed negative with soft flat light on subject.

Part II, 8 June Jane Reese will direct this session which will result in your own unique album with your image printed in gum bichromate technique on the front cover and if you wish, your name and/or title blocked in gold, brown, or black foil. The rigid back cover and articulated front joined with a tie through holes will hold guarded pages. You will be provided with archivally approved materials and if you wish to purchase more pages than given it will be possible. Your 14x10" finished album of professional quality will be ideal for presentation and archival storage. The papers are made by Jane.

Howard and Jane both practice alternative photographic processes. Howard specializes in the art of gum bichromate images, especially painting. Jane is also a book artist, papermaker, and designer bookbinder.

Time: 9am - 4pm

Venue: Nautilus Press & Paper Mill, 77 Southern Row, London W10 5AL

Fee: £65 members, £75 non-members

Please note: book directly with Jane Reese 081 968 7302.

12 to 14 July

Large format landscape and contact printing workshop with Randall Webb at The Photographers' Place, Derbyshire

This course will be held in two parts. First we will take pictures using large format cameras - 10x8, half plate and 5x4. We shall use the basic principles of the zone system of exposure and development. The second half will be devoted to making 'Sun Prints' from the negatives using a variety of old processes including salt prints, cyanotypes, kallitypes and gum bichromate prints.

Randall Webb is a photographer specializing in old processes. He has

taught workshops at schools and colleges and at the Bradford museum and is a part-time instructor of photography at Richmond Adult College. Time: Friday evening to tea time on Sunday

Venue: The Photographers' Place, Bradbourne Nr. Ashbourne, Derbyshire
Fee: £80 to include bed, breakfast and evening meal. There will be a small charge to cover the cost of film, paper and chemicals not exceeding £4 per person.

Blakemore's work has now diversified to include still life, documentary and colour poloroid, based on his uniquely elegant photographic style. Please bring 35mm black and white negatives.

Time: 10am to 5pm
Venue: Clapham Community Project, Venn Street, SW4
Fee: £20

RPS Contemporary Group talks

Unless otherwise indicated all lectures will take place in the McCormick Hall, St. Martins in the Fields Church, Trafalgar Square, at 6.30pm. Entry fee for members is £2, £3 for non-members.

11 April

Gerry Badger. *Between the novel and the film*

The American photographer, Lewis Baltz, has stated that the serious art of photography occupies a narrow but

deep territory somewhere between the novel and the film. This statement presupposes a narrative role for the medium, and therefore implies sequencing - the juxtaposition of one image with another to create a narrative flow and pile up layers of meaning.

The ideal medium for this, of course, is the book. And currently, the photographic book is enjoying something of a renaissance, whereby small publishers can publish, relatively cheaply, a photographer's latest project, in much the same way that collections of poetry are published by similarly modest, equally dedicated presses.

This lecture will look at recent examples of this trend, and examine the work of those I find particularly interesting. Amongst those whose imagery I shall examine are Paul Graham, Peter Fraser, John Gossage, Lewis Baltz, Richard Misrach, Michael Schmidt and David Parker. In several cases, I shall be able to show work-in-progress rather than finished projects, but in every case, the result should be looked upon as a photographic work rather than a documentary essay.

Gerry Badger is an architect, photographer and photographic critic. He writes regularly for *Creative Camera* and other magazines, and was responsible (with John Benton-Harris) for the re-

25 May

Fine Print workshop with John Blakemore

This is a repeat of the workshop held on 19 January which could not accommodate all who wished to attend.

John Blakemore, one of this country's leading exponents in the art and craft of fine printing will demonstrate his skills in this darkroom based workshop using his own and participants' black and white negatives. Long established as a leading landscape photographer with work appearing in many publications and exhibitions worldwide, John



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cent survey of postwar British photography - *Through the Looking Glass* - shown at the Barbican Art Gallery. Gerry is the managing director of Sanders Norman Architects London Ltd. and his photographs are in a number of public and private collections, including the Victoria and Albert Museum, the Museum of Modern Art, New York, and the Bibliotheque National, Paris.

2 May

Jo Spence. Photography and the theatre of the self?

Recent theoretical developments in photography on identity and subjectivity have indicated that there have been major shifts in how we conceptualize and represent 'the self'. In her talk Jo Spence will map out some of her recent collaborative self portraiture, including work on 'body as image' or 'body as experience' as well as drawing upon examples of photo therapy developed with Rosy Martin, especially new 'Mother and Daughter' work.

Jo Spence is a writer, educational photographer and artist. This lecture will be held in the Loveday Room, not the McCormick Hall.

LIP evenings

24 April

22 May

19 June

Critique sessions, talks and informal meetings will take place at 6.30pm at 29 Lexham Gardens, W8. For more information contact Janet Hall, 081 847 5989.

The 1991 programme of workshops is now available at **The Photographers' Place**. Contact Paul Hill, The Photographers Place, Bradbourne nr. Ashbourne, Derbyshire, tel. 033 525 392.

For details of workshops at **Photographers at Duckspool** contact Peter Goldfield, Broomfield, Somerset TA2 6F tel. 0823 451 305

Camerawork exhibitions, talks, courses and darkrooms. Details from Camerawork, 121 Roman Road, E2 QQN. 081 980 6256

Photo Co-op events, activities and magazine *Photo*: contact the Photo Co-op, 61 Webbs Road, SW11 6RX. 071 228 8949

Short Courses

Yoke Matze will be running short courses in photography designed to fit the needs of individual photographers. She plans a minimum of 2 sessions and up to 6 sessions of ~~four~~ hours per session, for a minimum of two students to a maximum of 4.

The content of such courses would include: looking at work and discussing its problems, printing demonstrations print finishing, toning and spotting, individual printing sessions, building a portfolio and presentation of work to a gallery or for an exhibition.

Yoke Matze works as a photographer, teacher and exhibition organizer. She ran a successful gallery in Holland before coming to England 9 years ago. She has been involved in various aspects of photography including architecture, landscape and still-life. She has been awarded a grant by the Greater London Arts Council and her work has been exhibited in England, Holland, Germany, Belgium and the USA.

Fee: £5 per hour

Location: East Dulwich, via BR, a 10 minute journey from Victoria to Denmark Hill. Yoke will meet the train.

Contact Yoke on 081 693 8107.

Weekend workshops at Brunel University

All weekend workshops run from 10am to 4pm each day. The course fee is £50 per weekend.

20 & 21 April

Alternative printing processes 1

27 & 28 April

Alternative printing processes 2

A chance for photographers and print-makers to explore and develop their creativity by using the processes the

early masters used such as Cyanotype, Kallitype and Salt Printing.

4 & 5 May

The pin-hole camera

This course will concentrate on the production of images without the need for the 'hi-tech' approach often associated with photography.

11 & 12 May

The Calotype process

The Calotype process, discovered in 1840, has an earthy artistic quality admired even by the Victorian painters that suits landscapes and other rugged features.

18 & 19 May

Record photography for artists and craftspeople

This is a course for all those who wish to make a photographic record of their painting, ceramics, sculptures etc., or even for those who just want to learn how to copy old photographs.

25 & 26 May

Image derivation

An introduction to the manipulation of black and white images in the dark-room.

1 & 2 June

Basic black and white photography

15 & 16 June

Further black and white photography skills

For further details, contact: The Arts Centre, Brunel University, Uxbridge, UB8 3PH. Tel 0895 73482.

LIP Service

The newsletter of London Independent Photography

Editor Roger Estop
Production Virginia Khuri,
Sarah Morley, Janet Hall

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