

L O N D O N I N D E P E N D E N T P h o t o g r a p h y

WORKSHOPS

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

Jan. 26

Paul Trevor Photo-book Workshop - January 26

This workshop, a repeat of the highly successful one held last year, is concerned with tackling the difficulties involved in putting together a photographic book. Paul Trevor bases the workshop around some of his own projects and uses a variety of materials - slides, prints, contacts, proofs, dummies etc - to illustrate key stages in the process and some practical solutions to the kind of problems that have to be overcome. The emphasis of the workshop is on the appropriate method of preparing, editing and sequencing a large body of images, and maintaining personal control of the process.

Participants will have the opportunity of discuss their own work and intended projects.

Paul Trevor is the author of Constant Exposure (1987) and co-author of Survival Programmes (1982) and Down Vapping (1974). He has been awarded two major Arts Council bursaries for his photography; in 1987 he received the Commonwealth Photography Award. He was a director of the Half Moon Photography Workshop 1973-80 and co-founder of Camerwork magazine in 1976. He is currently preparing a new book publication and has recently completed printing a set of 300 prints for the Photographic Collection of the Museum of London based on his work in the East End since the early 70's.

Time: 10:00am - 5:00pm

Venue: Clapham Community Project, Venn Street, London SW4 (nearest tube Clapham Common)

Fee: £15

Feb. 9

"Reading" Photographs with David Malarkey - February 9

We often think we're talking about photographs. Sometimes we are, but mostly we're talking about making them, or the equipment for making them, or about photographers, or even about Photography (the Art of etc).

Today we'll be exploring individual responses to photographic images and just talking about photographs in a slightly structured way: we won't "learn" anything, or "teach" anything (but there are always lots of tea breaks!) You are not expected to bare your soul, or dance on the tables, and you are allowed to laugh!

Please bring along one picture which you have made and another one (print, book, newspaper cutting, chunk of Berlin Wall) that you haven't made, but which you like. You might care to leave the gadget bag at home, but bring money for lunch in the pub.

David is a founder member of London Independent Photography and has led several "reading" workshops (or "Rabbit Days") for the group. His photographs were seen in the LIP '89 exhibition at the Mermaid Theater last year.

Time 10:30 to 5:30 (ish)

Venue - contact Janet Hall for details

Fee: £8

Feb. 23

Landscape Symposium with Peter Cattrell, Peter Goldfield and Elizabeth Williams - February 23

Today will be spent considering various approaches to landscape photography and to the question of what is "landscape", how do we define it?. The discussions will be led by three well known landscape photographers who will begin the day by each giving a half hour introduction to themselves, their work and what the idea of "landscape" means to them. These will be followed by individual lectures during which they will show their own work. General group discussion on points raised during the day will follow.

Peter Cattrell is a freelance photographer, formerly exhibition printer to Fay Godwin, and part-time photography tutor at LCP and St. Martins and various workshops. His work has been exhibited at the Photographers Gallery, included in the shows, TOWARDS A BIGGER PICTURE, and CAMERA ART IN SCOTLAND NOW, and was most recently seen in a one person show at the Portfolio Gallery in Edinburgh.

Peter Goldfield of Goldfinger (darkroom manual) fame, runs the photographic workshop center, Photographers at Duckspool, in Somerset. He also teaches part-time at Sir John Cass School of Art. He has exhibited world-wide, and his works, FEARFUL SYMMETRY, and LEAVES OF WOOD were exhibited last year in Taunton.

Elizabeth Williams teaches in Oxford and is well known for her landscape sequences. She has exhibited her work in Europe and Great Britain, including a one person show at the Ashmolean Museum in Oxford and inclusion in group shows at the V&A.

Time: 10am - 5pm

Venue: Clapham Community Project, Venn St. London SW4

Fee: £20

Mar. 10 & 17

V&A Photography Archives with Mark Haworth Booth - March 10 and 17

On each of these two mornings Mark Haworth Booth will give a "guided tour" through the 20th century photographic archives of the Victoria and Albert Museum. We will look at photographs and discuss them in seminar style - so participants will be encouraged to contribute opinions. We will also look at the River Siene, France, 1858 by Camille Silvy, about which Mark is writing a book.

Mark Haworth Booth is curator of Photographs at the Victoria and Albert Museum.

Time: 10am - 1pm

Venue: Printroom, Level 5 Cole Wing, the V&A.

Fee: £10

Mar. 23

Blu-Tack exhibition
Saturday 23 March

2pm - 6pm

Drill Hall, Chennie Street

Informal display/discussion of work. Drop in anytime during the afternoon. Bring some photos. Tea/coffee provided.

Apr. 13

Introduction to Alternative Printing with Mike Ware - April 13

So-called 'Alternative' printing (ie no 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, a committee member of the Contemporary Group, 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-gelatine, has been shown widely; examples are in the permanent collections of the National Museum of Photography, Bradford and the RPS, Bath.

Time: 10am - 5pm

Venue: Clapham Community Project, Venn Street, London SW4

Fee: £15

May 5

Antique Photographic Print Collecting with Fred Marsh and Jane Reese - May 5

Have you been collecting your own corner 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 peoples collections and share stories of how and where they were collected. The discussion leaders will bring their prints too.

Fred Marsh FIIC, Chief Conservation Officer, India Office Library and Records, of the British Library, 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 BS, MFA, 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: 10:00am - 5:00pm

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

Fee: £20 PLEASE NOTE: Book directly with Jane Reese on 081 968-7302.

May 25

Fine Print workshop with John Blakemore - May 25

This is a repeat of the workshop held January 19 which could not accomodate 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 Blakemore's work has now diversified to include still life, documentary and colour poloroid, based on is uniquely elegant photographic styhle. Please bring 35mm black and wite negatives.

Time: 10am to 5pm

Venue: 2 Ferrestone Road, Hornsey, London N8

Fee: £20

June 1 & 8

Gum Bichromate Print and Archival Albums with Howard Himage and Jane Reese - June 1 and 8 (a two part workshop)

Part I, June 1: Howard Himage NDP in Photography, Natal, Durban, S.A. will lead the artist's/photographer's printmaking experience in making a gum bichromate print on a 15"x11" piece of 100 per cent coton hand made paper with a matching piece also provided for the back board cover. (You may print more, extra papers will available for plurchase.) The Nautilus Press & Paper Mill workshops with the Paper Mill, Print Studio, Bindery studio, and Photo Lab make this venue conveniently poossible for production of a Gum Bichromate print. The water color based parint 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 crecommend a 5"x4" to 8"x10" slightly underexposed negativbe with soft flat light on subject.

Part II, June 8: 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 14"x10" 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: 9:00am - 4:00pm

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

Fee: £65 members, £75 non-members

PLEASE BOOK DIRECTLY WITH JANE REESE, 0812 968-7302.

Monthly

CRITIQUE SESSIONS - February 13, March 14, April 17, May 15, June 12.

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.

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.

February 14 - One from the Heart, Paul Trevor

A slide talk based on some of the photographic projects in which he has been involved since the mid-70's. These include a documentary about Britain's inner cities; an enquiry into Media Culture; work-in-progress from India; an unorthodox portraiture project; and his 'Eastender' archive. Paul Trevor is the author of three books, has been awarded two major Arts Council bursaries for his photography and in 1987 received the Commonwealth Photography Award. He was a director of the Half Moon Photography Workshop 1973-80 and co-founder of Camerwork Magazine in 1976. He is currently preparing a new book for publication and has recently completed a set of 300 prints for the Photographic Collection of the Museum of London based on his work in the East end since the early 70's

March 13 (NOTE THIS IS ON A WEDNESDAY) - Images from the End of the Century - the Uses of Photomontage, Peter Kennard

In this talk Peter Kennard will trace his development from being a painter to the point where his political development required him to find a medium which could reach a wider audience and make the invisible visible - photomontage. The history of political photomontage, Heartfield and Rodchenko etc. will be discussed and the work will be shown in relation to the possibility of different contexts for the medium (posters, illustrations, exhibitions etc.) This will lead into showing slide of his recent work which is trying to push photography into new areas in relation to the objects.

Peter Kennard is one of the leading exponents of photomontage in this country and has been exhibiting his photomontage works since 1968 as well as publishing in various newspapers and journals worldwide and making films and video.

April 11 - Between the Novel and the Film, Gerry Badger

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 recent 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.

May 2 - Photography and the Theater of the Self? , Jo Spence

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.

NOTE: this lecture will be held in the LOVEDAY ROOM, not the McCORMICK Hall.

Large Format Landscape and Contact Printing Workshop with Randall Webb at the Photographers Place, Derbyshire - 12-14 July

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, kalotypes 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 - 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.

Photographers' Place