

Creative Camera

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BRITISH PHOTO GRAPHY NOW.

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CHRIS FALLON
DON McCULLIN
RAY MOORE
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DEREK ROGERS
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GRAHAM SMITH
CHRIS STEELE-
PERKINS



CREATIVE CAMERA

19 Doughty Street, London WC1N 2PT

MARCH/APRIL 1981

Editor & Publisher **Colin Osman** Co-Editor **Judy Goldhill**

Editorial Board **Gerry Badger Judy Goldhill Ian Jeffrey Valerie Lloyd David Mellor Roger Taylor Peter Turner Val Williams**

Book Department **Terry Rossiter** Subscriptions **Warren Foster**

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Cover designed by Derek Ridgers

CREATIVE CAMERA is in the process of metamorphosis. This issue represents a transformation and gives some foretaste of the future shape of the magazine. For nine months, Creative Camera has ceased production, but fortunately, thanks to the Arts Council of Great Britain, the opportunity is at hand to produce a radically reshaped journal of photography. To direct this, an editorial Board — whose names appear above — has been formed. The strategy of the Board will be to establish a monthly magazine that will concentrate on reviewing exhibitions and publications through substantial articles. In this sense it will develop that pre-existing critical direction of the magazine. More, it will attempt to further this critical thrust by examining and assessing established reputations and the current consensual construct of the History of Photography. The absence of a serious review of photography in Britain is acute; so far critical analyses of any length have functioned within the framework of left-wing polemics; in, for example, *Camera-work* magazine.

Future numbers of *Creative Camera* slimmer and cheaper than this issue — will generally adhere to the format established here. This edition grew out of a need to examine some of the various strands that make up the fabric of British photography today. This ranges from a portfolio by a recent college graduate to the work of Ray Moore, whose major retrospective exhibition will be held at the Hayward Gallery later in the year.

In this issue is a revealing interview with Moore, while John Taylor examines the changing contexts that Bill Brandt's photographs have been placed in; Mark Haworth-Booth reviews Brandt's *Nudes 1945-1980*, and Roger Palmer's conceptualist photographs are shown for the first time in a photography magazine, complemented by an interview and an appraisal. The reception of Don McCullin's recent retrospective is considered by Mark Haworth-Booth while David Morse discusses the underlying features of McCullin's photographs. Another recent trend in British photojournalism is represented by the photographs of Chris Steele-Perkins, whose African pictures appear here. The path of British documentary into regionalism is further chartered in the photographs of Derek Smith and Graham Smith.

The picture that emerges is one of diversity; but also of continuities within the established genres of landscape and documentary.

D.M.

BACK AGAIN AND AGAIN Colin Osman

We hope our readers are as pleased to see us back again as we are to be here. Our absence was because the Salford (July-August) issue did not work out the way we hoped. Our presence now is because of an Arts Council grant. We have another issue in progress, long planned and relating to the twin topics of Arbeiter Fotografie in Germany 1926-33 and the British Worker in Photographs 1839-1939. This issue will happen because the subjects are related to exhibitions I have been working on for two years. It will also be a double issue.

After that we hope to obtain a further Arts Council grant to tide us over till we can get back on our feet. Planned at the time of writing is to desert duotone, return to monthly publication as soon as possible and to give the magazine a face-lift with the aid of an editorial committee. The speed at which we return to normal depends not on the temporary grant from the Arts Council but on how soon we can build up subscriptions and other sales. If you would like to help us survive please write to us and we will suggest how you can help.

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Creative Camera



Der Arbeiter-Fotograf

AND

The British Worker
In Photographs
1839-1939

CREATIVE CAMERA

19 Doughty Street, London WC1N 2PT

MAY/JUNE 1981

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Cover photograph by **Ernst Thormann**

THANKS

With this issue Judy Goldhill leaves the staff of Creative Camera to return to full-time photography. I can only thank her for the great work she has put in for the magazine. She will remain on the Editorial Committee as her interest in the magazine has in no way diminished.

Colin Osman

Applications regarding the place now vacant should be sent as soon as possible.

This issue is the last double one for the foreseeable future. Next time we return to single ones and we hope monthly intervals. One of the main reasons for this is so that we can provide monthly news and comment on what we think is important in photography. We are going to be more a news magazine and less a travelling gallery.

The emphasis is going to be on what is happening here and now but that does not mean the history of photography will be swept away. Our interest in history will be limited to those items which can be directly related to contemporary photography. This present issue illustrates this well, although originally it was not intended to do so in this context.

One part of the issue looks at the German Worker-Photographer movement during the seven years prior to the control of the press by the Nazi government. An exhibition related to this is on shown (with many more pictures) at the Photographers Gallery, London, from May Day. Because this movement was so specific, so integrated and organised, I have preferred to use the very evocative German title of Arbeiter-Fotografie. These were largely the works of German (not Soviet) Communists for the workers and by the workers.

The second group of pictures is an examination of British photographs of working class life. It forms a catalogue of the exhibition that is touring several art galleries for the next year. While my introduction and notes may have been simplified for the general public the message is unaltered. For over a century our ways of looking at the working class have been partly shaped by the technical means available. This is the minor aspect, the major aspect is to look at the way the photographers themselves have influenced our seeing. John Gorman's recently published book "To Build Jerusalem" has given us a trade union view and is extremely valuable as such, but he is looking at the political motivation not the photographic motivation. The reason I wanted both exhibitions to be seen at the same time was to make this simple point. John Gorman's exhibition will be on show at the Flalf Moon Gallery, London in May.

This issue of the magazine also offers a simple comparison for the 1920's and 30's between Arbeiter-Fotografie and the continuing tradition in Britain. It is too easy to say the one comes from 'real' workers and the other from an Oxbridge middle class. The comparison between the origins of the photographers is important but even more important is to look at the actual photographs. Do they show the difference in class and education of the photographers?

If the first comparison is with the photographers and the second with the photographs themselves, the third is in the way they were used. The German photographs were intended ultimately for the Arbeiter Illustrierte Zeitung, that rare combination a popular and yet Communist magazine, not under the direct control of a Communist Party committee but controlled by an inspired Communist publisher, Willi Munzenberg, who had a flair for publicity and promotion that he willingly put in the service of the KPD. The 'school' for the AIZ was Der Arbeiter-Fotograf and in its seven year life it made a significant contribution to German photography. The influence world wide cannot be ignored for at that time German photographic equipment led the world and samples of the work of this equipment were readily available. To emphasise this by one simple example the yearbook Deutsches Lichtbild even had an English language version although probably the greatest transmission of images came from humble camera brochures.

Compare this enormous influence with the Communist equivalent in Great Britain and the USA. The Film and Photo League in America have rightly been given attention for their stimulation of American photography. It too was a school, a meeting place for photographers but League members Robert Frank, Aaron Siskind, Ansel Adams, Gene Smith, Dorothea Lange and even Lewis Fline, are not remembered for the work used and published while the League's influence was at its height from 1928-1951 or at least not in a League context. The stimulus was there but the outlets came elsewhere.

The British Workers' Film and Photo League 1934-1939 is the title of an exhibition opening at the Bristol Arts Centre on May 4. At the risk of stating the obvious, may I draw attention to the dates. The dates are significant but even more so is the impact on the public. The CC collection contains one copy of Kino News which I suspect is the only printed and one copy of Workers Illustrated News which is one of the two (or three) ever published. In a short article Terry Dennett looks at this aspect of Worker Photography and shows that their attempts were not in vain.

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Portfolios — McPherson, Goldhill, 'Swiss Account'

Reviews — Brandt, Moore, Herschel, Fragments Against Ruin,
Before Photography, Eternal Jerusalem

Gallery Guide, News and Views, Books Received



Temple of Horus at Edfu, Egypt by Judy Goldhill.

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London WC1N2PT

No. 199 JULY 1981

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ARBEITER FOTOGRAFIE

The exhibition that has just closed at The Photographer's Gallery will not be toured by them because of their existing touring commitments. Therefore we have decided to organise a limited immediate tour direct at normal costs etc. The exhibition will be returned to East Germany after the tour but the tour can be extended within limits. Anyone interested should contact Colin Osman immediately.

ARTS COUNCIL PHOTOGRAPHY WORKING PARTY

The Arts Council has set up a working party to examine possible future policy for photography. The working party is to be chaired by Anthony Quinton, a member of the Council and President of Trinity College, Oxford. Other members will be Professor Margaret Harker, chairman of the Council for National Academy Awards photography panel, and ex-president of the Royal Photographic Society; Colin Ford, Keeper of Film and Photography at the National Portrait Gallery; Chris Killip, photographer; Nigel Flenderson, artist; Roger Taylor, lecturer in photography at Sheffield City Polytechnic; Marina Vaizey, art critic and former member of the Arts Council and its photography sub committee; Dr Richard Hoggart, Warden of Goldsmiths' College, University of London, and vice chairman of the Arts Council; and Chris Angeloglou, picture editor of the Sunday Times.

The working party's terms of reference are: "In the light of the Council's present support for photography and on the assumption that there will be no medium-term growth in the resources available, to identify the various policy options available to the Council in future and to examine briefly the advantages and disadvantages of each." The working party is prepared to consider submissions from a limited number of interested parties. Further information from Sue Rose, Press Officer, Arts Council, 105 Piccadilly, London W1V 0AU. Tel: 01-629 9495 ext 110/137 or 01-946 7563 (home).

Above is the press release from the Arts Council. We have added from the page on which it arrived the phone numbers of the press officer since the last sentence needs some clarification. What do the words 'is prepared to' mean? It would have been less Mandarin to use the word 'will' if that was what was meant. Of more importance is the word 'limited'. We have been told unofficially that they are anxious to get as many views as possible ie unlimited but we feel the press officer is the one to confirm or deny that. Our view is that anyone who feels they know how Arts Council money should be spent should write to the unnamed secretary and give their views in detail.

We do however feel that any suggestions should be thought out in detail, costed in terms of practicability, and presented in a mature way. The British Journal of photography recent editorial is to be admired for directing attention to the problem, but the use of such paraphrases, as 'slow breaking of wind' does not encourage serious consideration of their views. Accuracy is needed and acceptance of the fact that the Arts Council, even if wrong, are at least trying to carry out their function as they think correct. If we think they are wrong we should try and alter it. Abusing and insulting them will not obtain results.

Of course we are now Arts Council pensioners and do have an Editorial Board but the BJ's waspish remark about its predictable composition only makes the BJ look foolish as only the week before they had accepted money for an advertisement for the post of assistant editor! The composition of the board may not be ideal but what is needed are suggestions for membership for our Editorial Board and not point scoring. There are just not enough good people about and the BJ suggestion that the "leading bodies and disciplines" should nominate the composition of the Arts Council gives us no comfort as none of the leading bodies over the past have been exactly inspiring.

Please do not think we approve of the way in which the sub-committee was axed, our columns are open to criticism of The Arts Council (and indeed of our views) but at least let us lift the level of discussion above a 'slow breaking of wind'.

In the meantime there is another working party still at work. This one is on exhibition provision. Here is its press release:

The Arts Council of Great Britain has established a working party to consider the provision of exhibitions devoted to fine art and photography in London and the English regions.

The Working Party is specifically concerned with the activities of the Arts Council both as a direct provider of exhibitions and as the channel for grant-aid to other bodies involved in creating exhibitions. Its task is to survey the existing arrangements for the Hayward, Serpentine and touring programmes, and to make recommendations to the Panel on possible improvements or alternatives.

The Working Party consists of Gerald Forty (Chairman), Nancy Balfour, Michael Compton, Dennis Farr, John McEwen and John Willett, and it has been asked to make recommendations to the Council's Art Advisory Panel. Its first meetings took place on 14 January and on 2 February 1981, and it is now beginning to collect views and information. It is seeking views from individuals and organisations on specific matters relating to the enquiry, but would also welcome submissions.

Those who would like to submit evidence should get in touch as soon as possible with Mike Sixsmith Secretary of the Working Party, who will send details of the information required.

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PAUL HILL

'ON LAND'



A Roller

Images For Disarmament, Picture Mirror

Reviews Harry Callahan, Dorothy Bohm

Gallery Guide, News & Views, Books Received

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The jungle drums beat softly in WC1 and we are beginning to get a response to the Arbeiter-Fotograf issue nearly all of which recognise that it was a special issue and therefore not subject to the usual judgment. Some of the response has even been ecstatic to the point of sending a long review of the issue to the British Journal of Photography (not yet printed). It seems that as regards the July issue most seem to be waiting and wishing as indeed the Editorial Committee are. We recognise there is a long way still to go, but feed-back would be welcomed and gratefully considered. My particular request is for letters; it's very difficult to discuss a phone call in a committee but we genuinely want to know what you think about the improvements.

Starting work on the next issue is our new Assistant Editor, Mark Holborn, whose job title will be suitably elevated after his apprenticeship. The Committee jointly and severally considered a selection of nearly 40 people for the post, that in itself was very encouraging. What was discouraging is that some very good people, who will remain anonymous, had to be disappointed.

The Editorial Committee have been fruitful in feeding new ideas for future issues; technical considerations have prevented some occurring and the time factor is still handicapping us although we are looking for closer and ever closer press dates. We want to build up a nationwide network of critics who for modest pay (extremely modest) would review the important shows outside London and if you are interested please write to us preferably giving us some idea of what you have written in the past.

One of the candidates for the post of Assistant Editor repeated the remark about the same 'old gang' being here. He did not get the job but it wasn't because of that! Even so the remark rankles because a quick check through the magazine shows that we have asked for contributions over 70 times and far from the Committee being the 'old gang' some had not ever met each other before. They are well-known names; there weren't that many to choose from. It is proposed to make changes in the Committee from time to time and nominations are welcomed. We consciously choose some members from outside London and pay the fares so that they can come any distance, (except the Outer Hebrides!). What is needed is someone who feels they know what Creative Camera should be doing in relation to what other sections of photography are doing.

The present issue as it happens contains a number of contributions from one of the Editorial Committee; this is a coincidence but it serves as an introduction to the concept of guest edited issues. One of these is in preparation now and still more are in the planning or thinking about stage. Anyone who would like to try their hand is welcome to put forward ideas for a special guest edited issue and would be encouraged to participate in its preparation. We must emphasise that this does not mean suggestions for a single feature but for a group of articles or portfolios all relating to each other and preferably relating to something of the immediate past or present.

Whilst we are always willing to look at portfolios, it would be unfair to encourage people to bring them to us now because it is extremely unlikely that casual work submitted will be used in the predictable future but there is no reason why it should not be used as part of a planned issue. One of the first tasks of the new Assistant Editor will be to try and sort out the portfolios in the basement. We receive many portfolios without return postage and we will not and cannot return unsolicited material unless its either collected or return postage paid. It would probably cost nearly £500 if we were to do this and we just don't have £500 to spare. If you have material and want it back either call or write sending postage otherwise we will assume that you, like many others, have abandoned the material. We have plenty of such abandoned material; we usually keep it two years and then it goes to some local school where it is usually received extremely well by the kids.

There has been a noticeable increase in sales, minute but heartening. If you have any problems in getting the magazine write and let us know and we will try and make sure you get it easily. In the meantime keep the ideas flowing in.

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Cover Photo: Jean Harlow by Munkacsi
(from I.C.P. Exhibition N. Y.)

CHURCHILL FELLOWSHIPS

Over £3M was subscribed by people in 1965 as a tribute to Sir Winston Churchill. It was to provide Churchill Fellowships of which 100 are awarded annually. Awards are offered in different categories each year and this year there are 10 categories plus an open category. The categories vary widely, for example 'problems of small upland farmers' but this year of outstanding interest to our readers is a category 'Photography as Art' specifically directed to those who because of their employment or interest are concerned with creative photography, its processing and its presentation. No special qualifications are needed, any UK citizen of any age and of any educational level can apply. All you have to do is explain on the application form where you want to go overseas and how you would benefit from it.

Quoting from their pamphlet, 'you also have to show that what you propose is worthwhile and how your new-found experience would be used when you return to this country where you would be expected to remain a resident for three years'. Emphasis is that the grants do not cover attending courses or academic studies. To obtain an application form for a Churchill Fellowship all you have to do is send your name and address on a postcard to the Winston Churchill Memorial Trust, 15 Queen's Gate Terrace, London SW7 5PR and they will send you an application form by return. It must reach the Trust Office by 2nd November, 1981. In mid-December candidates who are short-listed will be asked to give more details of their projects and references will be taken up. In January 1982 the short, short-listed will be interviewed in London and by mid-February successful candidates will have been notified. They will be expected to start their travels before the end of 1982 but may travel during 1983.

There is no fixed amount for a Fellowship Grant but it can cover a period up to three months and includes return air fare, daily living, travel within the countries being visited, essential equipment and, in some cases, home expenses. It also includes insurance. For readers outside the UK incidentally there are separate trusts for Australia and New Zealand and for Papua, New Guinea. Whether they have included 'Photography as Art' as one of their projects we do not know.

We feel that these grants could be of great value to a number of readers but perhaps we should stress that they are specifically travelling fellowships for projects outside the UK and that the broad intentions for them are described as 'to enable men and woman from all walks of life to gain a better understanding of the lives and work of people in other countries overseas, and to acquire knowledge and experience which will make them more effective in their work and in the community when they return'.

INSPIRING BRADFORD

It is not often that any editor pleads for a press release but I would dearly like to be bombarded with information about what is going on in Bradford. The Financial Times is luckier, the following appeared in their issue of August 24: 'NEWMUSEUM - Inspiring work for Sir Robert McAlpine is a £1 'Am job calling for the building of the National Museum of Photography Film and Television in the theatre section of Wardley House, Little Horton Lane, Bradford (originally built as part of a 1964 McAlpine contract)' Without seeming to be churlish, it does seem extraordinary that £1 'Am of public money can be spent on a major project regarding photography with so little discussion among the photographic establishment. We have been told that the Science Museum is involved but other than that very little about its contents. Surely the last thing we want to do is spent £1 'Am on yet another museum of camera bits? In his interview' next month Roy Strong also has something to say.

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creative camera



ROY STRONG OF THE V. & A. — AN INTERVIEW

CREATIVE CAMERA

19 Doughty Street, London WC1N 2PT

No. 202 OCTOBER 1981

Editor & Publisher **Colin Osman** Assistant Editor **Mark Holborn**
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Manager **Tony Greethurst** Production **Rick Osman**
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V & A, TATE, NPG, RPS, ETC.

We are planning in future issues to look at the Tate Gallery, the Science Museum and, subsequently, at the National Portrait Gallery and the Royal Photographic Society. In all of these we hope to make the presentation as factual as possible but we fear the most difficult one will be with the Arts Council, whose grant enables us to stay alive. In recent months there has been a great deal of discussion, not all of it well-informed, and the Arts Council is itself holding an enquiry.

Prior to our interview with the Arts Council, we would like to receive correspondence from people who have a point to make for or against individual grants, especially against ours, but we would welcome discussion about policy because this would guide the shape our questions will take at the interview. For this reason we want information in detail and it would be helpful to us if it was marked either 'Confidential' or 'non-confidential' since the last thing we want to do is to cause embarrassment unnecessarily.

As well as dealing with the public institutions, we will also deal in the smaller private ones and after we have dealt with the national institutions we hope to get round to the regional ones. This is quite an important and long term programme and will obviously take time, because we feel that only a small proportion of each issue should be devoted to such matters.

We are hoping more and more to produce a swift response to the new and interesting exhibitions and, if we can, to use reviewers who are neither on the staff or on the Editorial Committee. This is not as easy as it might seem since speed is of the essence and many willing reviewers are just not able to act at 48 hours notice. Nevertheless, we shall continue to search out fresh talent both photographically and critically.

We are in the process of preparing a series of articles dealing with the state of photography in this country and its future. One of the major influences on the direction which photography will take comes from the Victoria & Albert Museum. Mark Haworth-Booth is a respected commentator and critic and his writings are becoming internationally well known. He would be the first, we are sure, to acknowledge that many of the opportunities that he has received in his department at the V & A arise out of beliefs and policies of the Director, Roy Strong. Therefore, the first of a series of interviews will be with Roy Strong looking not only at the policies of the V & A but also at other bodies as well and on occasion critical of them in the outspoken way which has become his trademark.

Cover Photo: Roy Strong at the V. and A.
(1980) by Tara Heinemann.



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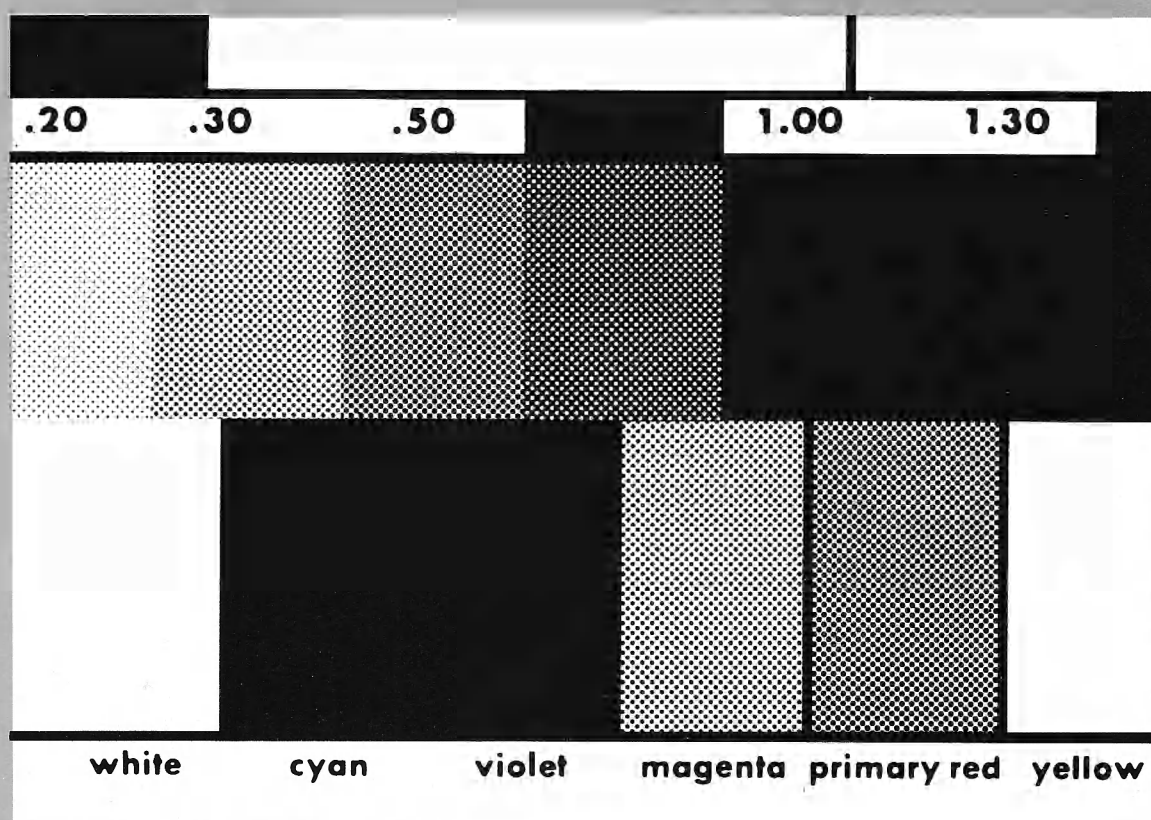
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Black and White Colour

Sickert
Brancusi
Rauschenberg

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FREDERICK SOMMER

A GOLDMINE IN ARIZONA

MILTON ROGOVIN
ROBERT DOISNEAU

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Front Cover, Goldmine-Arizona, 1943 by Frederick Sommer, from Venus, Jupiter and Mars, Travelling Light, London, 1980.

Back Cover, Taurus-Littrow Valley, the Moon by Apollo 17, 1972 from The Photography of Space Exploration at the Science Museum, South Kensington until January 30.

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