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THE END OF EMPIRE

CECIL BEATON AT WAR

SUSAN MEISELAS IN NICARAGUA

HOW THE TATE TAKES PHOTOS

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19 Doughty Street, London WC1N 2PT

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Front Cover, Lieutenant-General Adrian Carton de Wiart VC, by Cecil Beaton, from War Photographs 1939-45, published by the Imperial War Museum and Jane's, London, 1981, on exhibition at the Imperial War Museum until October 1982.

Back Cover, Youths at practice throwing contact bombs in a forest surrounding Monimbo, from Nicaragua, June 1978-July 1978, by Susan Meiselas, published by Writers and Readers Publishing Cooperative, London, 1981, on exhibition at the Side Gallery, Newcastle until February 21 (original photograph in colour).

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42ND STREET STUDIO

JOYCE BARONIO

JOE DEAL

DAVID HURN

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Cover Photograph by Joyce Baronio from 42nd Street Studio, published by Pyxidium Press, New York, 1980 and distributed by Travelling Light, London.

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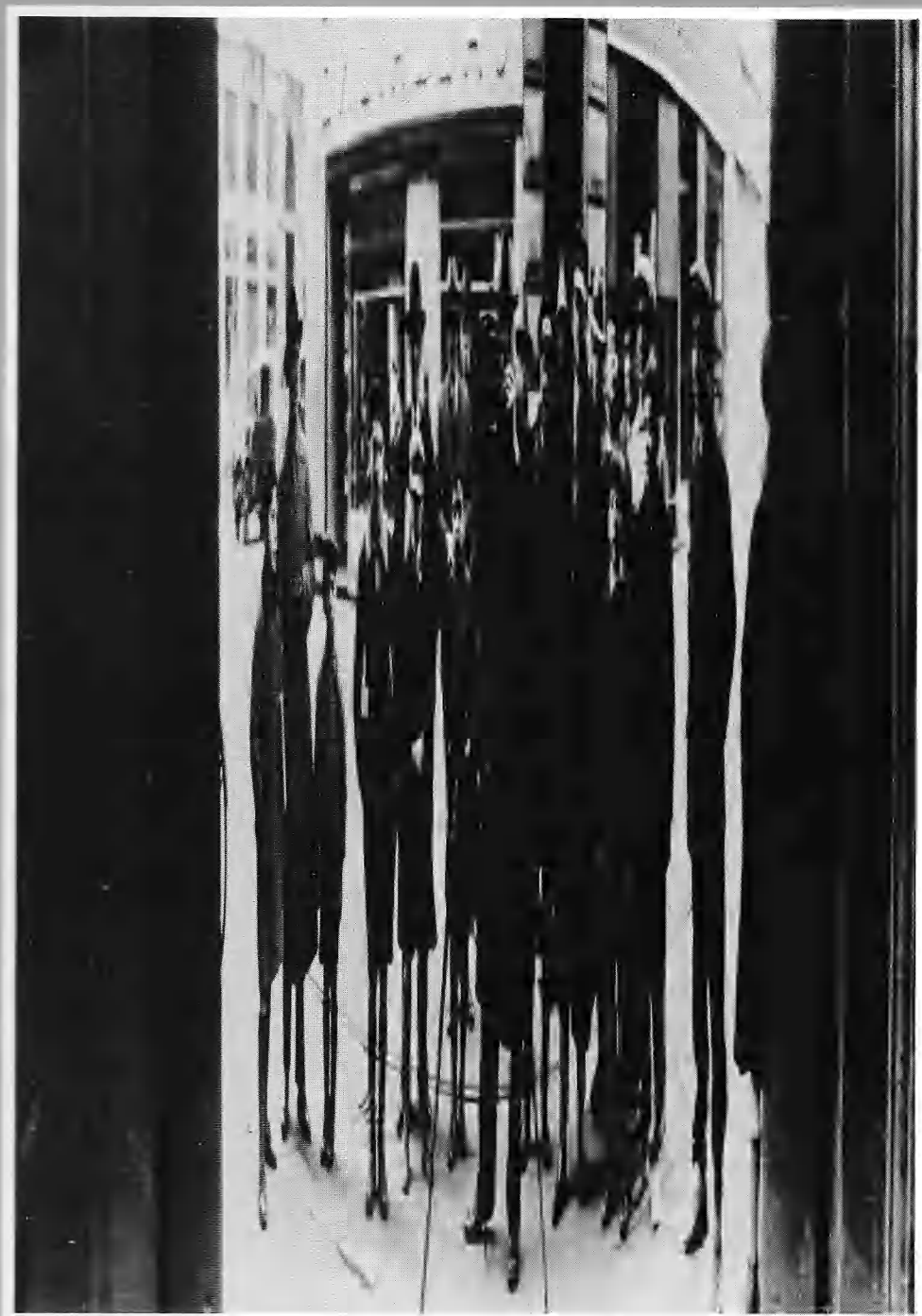
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MARIO GABINIO OF TORINO

ATGET

LEE FRIEDLANDER

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Cover Photograph by Mario Gabinio from an exhibition during March at Contrasts Gallery, London.



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WHICH FACE OF INDIA?

WHAT IS A HISTORY OF PHOTOGRAPHY?

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Front Cover, Ragpicker, Bombay, 1980 by Pablo Bartholomew.

Back Cover, Ruins of the large sundial near the city, Delhi, 1858-9, by Felice Beato, from the Howard Ricketts Collection at the Graves
Art Gallery, Sheffield from April 10 until May 9.

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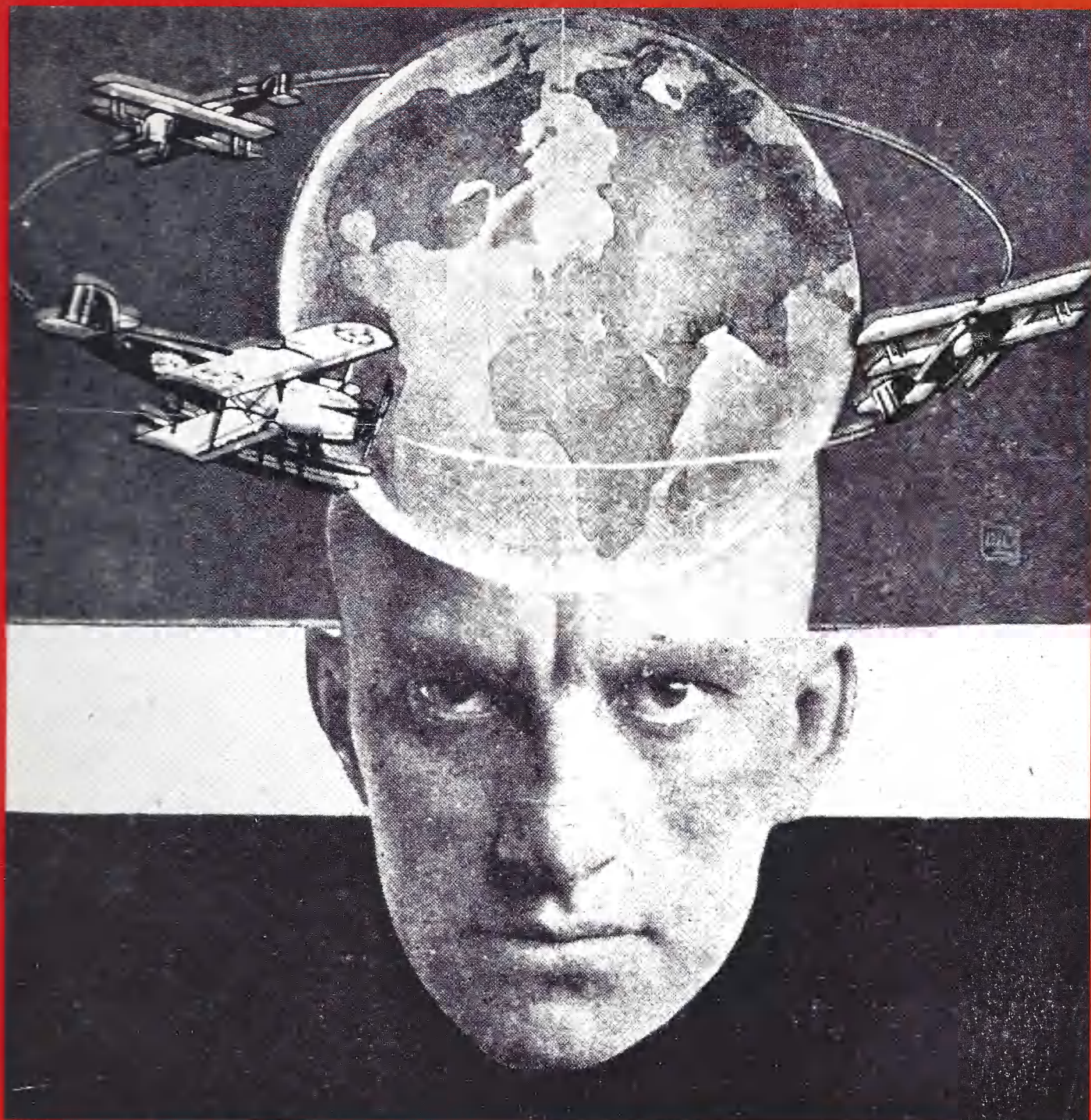
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MAYAKOVSKY AND EARLY SOVIET PHOTOGRAPHERS

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Front Cover, Rodchenko photomontage of Mayakovsky on the back cover of A Conversation with a Tax Inspector about Poetry.



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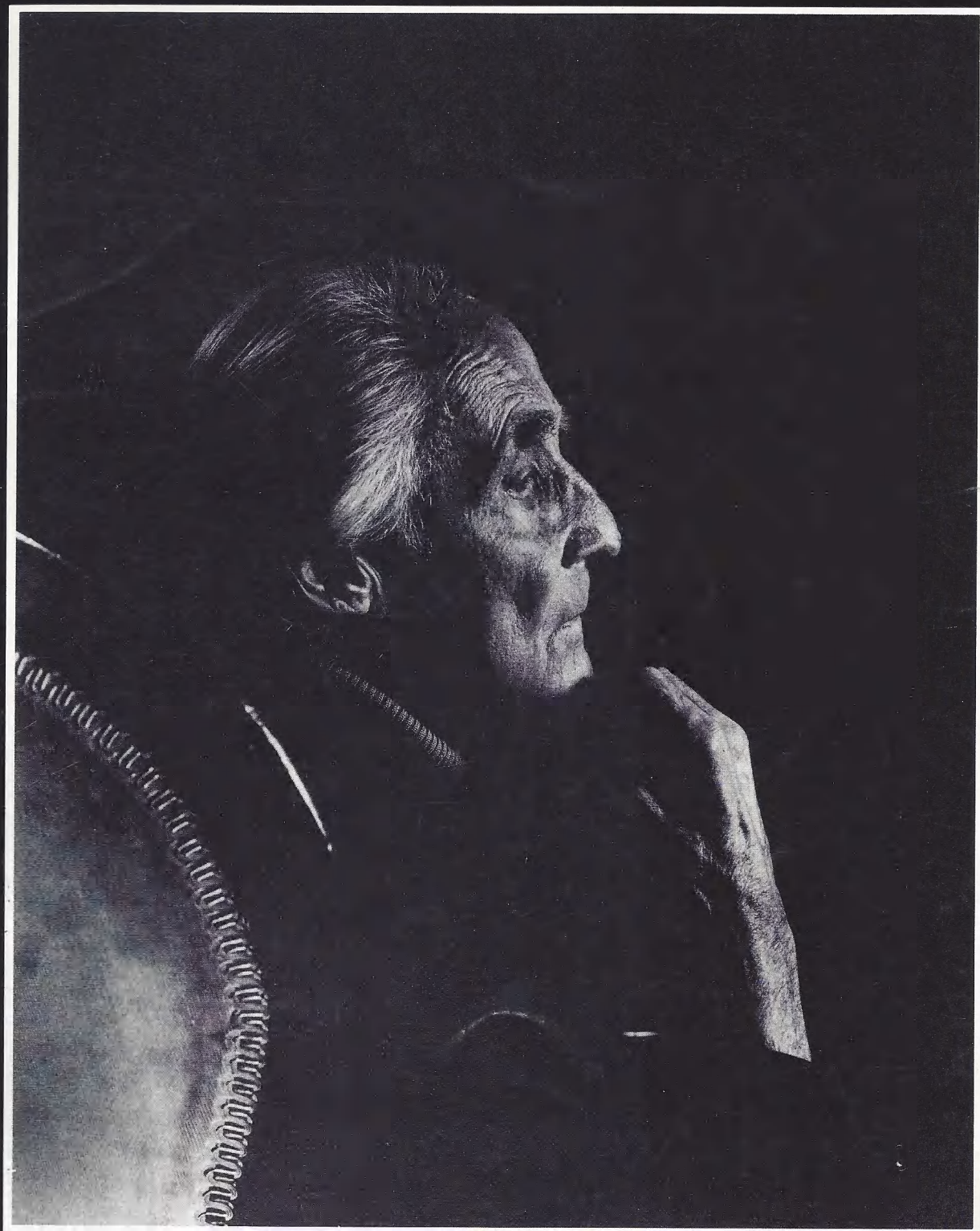
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**R B KITAJ AND ROY STRONG
ON
BILL BRANDT'S PORTRAITS**

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19 Doughty Street, London WC1N 2PT

No. 210 JUNE 1982

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Front Cover, First publication of David Bailey's portrait of Bill Brandt, 1982.

Back Cover, Nicolas Tucker, Bill Brandt, 1977.

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Cover photograph by Ed Barber

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ABORIGINE ON THE OUTSIDE
WILLIAM WISE AND AXEL POIGNANT IN AUSTRALIA

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Ben Gibson

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Ben Gibson has been living in Hong Kong, where he has produced a series of photographs using calligraphic subjects. He strongly denies the accusation levelled against the travelling photographer that the very exoticism of his locations produces exciting results. Ben Gibson is looking for much more than the exotic.

Axel Poignant: A Photographer in Australia

by Ian Jeffrey

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Ian Jeffrey examines the work of Axel Poignant, an Anglo-Swedish emigrant to Australia, whose major retrospective exhibition being held in Australia this year. Poignant established a close relationship with Narrana, an Aborigine in Arnhem Land, whom he photographed in 1952.

Outback, Text and Photographs by William Wise

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William Wise has travelled to Alice Springs and beyond. He returned with a disturbing picture of the displacement of Australian Aboriginal culture. His documentary work is amplified by a personal narrative. His exhibition *The Other Australians* was shown at The Photographers' Gallery last year and is currently touring Britain.

The National Museum of Photography, Bradford

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Interviews by Colin Osman with Dame Margaret Weston of The Science Museum and Colin Ford, the newly appointed Director of the Bradford Museum, who outlines the fundamental policy of this new photographic centre.

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Cover photograph by William Wise

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KttttHEi?*

DAVID BAILEY IN NW1
MARTIN PARR IN BAD WEATHER
HfMES AND HOUSES AT THE arnolfini

creative camera

19 Doughty Street, London WC1N 2PT.

No. 214 OCTOBER 1982

Editor & Publisher **Colin Osman**. Co-Editor **Mark Holborn**.
Editorial Board **Gerry Badger**, **Ian Jeffrey**, **Valerie Lloyd**,
David Mellor, **Val Williams**.
Manager **Tony Greethurst**. Subscriptions **Warren Foster**.
Bookshop **Val Petrie**, **Grace White**.

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The Homefront by Mark Holborn 680

An editorial introduction to this issue, which includes a review of Homes and Houses, an important exhibition of new colour work at the Arnolfini, Bristol.

David Bailey., NW1 682

The first publication of some of Bailey's recent work from his homeground in the streets of North London. The work is to be published in a forthcoming book and a future exhibition is planned.

Stephen McCoy 686

Martin Parr in Bad Weather 689

In an interview by Val Williams, Martin Parr describes his approach to photography and the background to his Bad Weather series which will be exhibited at The Photographers' Gallery in November.

Sharon Kivland^ White on White 692

Verdi Yahooda 694

Alexia Cross 697

The Tate Interview — A Reply by Keith Arnatt 700

In response to Colin Osman's interview with Alan Bowness, Director of the Tate Gallery, in the January issue of Creative Camera, Keith Arnatt challenges the Tate's policy on collecting photography.

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Cover Photographs by Paul Graham, Brick Wall by Rick Osman

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IMAGE—LANGUAGE BY OLD BILL

BURROUGHS
BURGIN ON BARTHES

creative camera

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No. 215 NOVEMBER 1982

News and Views

Victor Burgin, Gradiva

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716

Gradiva is one of Burgin's Tales From Freud, a series of 'phototexts' which were shown at the John Weber Gallery in New York in June this year. Using a narrative based on a novel by Wilhelm Jensen, which was the subject of a long article by Freud, Burgin further emphasises the importance of psychoanalysis in art theory and practice.

Some Sacred Sites by Ian Jeffrey

724

Ian Jeffrey strongly opposes the form and language of photo theory evident in the recent book of essays, Thinking Photography, edited by Victor Burgin.

Thinking Photography by Stevie Bezencenet

726

Stevie Benzencenet defines a context for the issues raised by Burgin's book and provides a background to current photo theory debate.

Nick Barnes

728

The multiple sequences of photographs by Nick Barnes read as image sentences. The series become a play on photography as language.

1: Kentucky-box, wheel, arking-sign, play-boat, postbox. 1981.

4: pillar, play-house, notice, cement-bay, road-sign. 1982

5: menu-board, letter-box, archway, badger, drinking-fountain. 1982

Each display measures 14" x 44"

Re-Reading Camera Lucida by Victor Burgin

730

In a major essay on Barthes' last book, Burgin examines the body of Barthes' writing and stresses his primary importance in the theory of photography.

Burroughs at B2

735

The phenomenon of William Burroughs has reached a new and wider audience following his recent readings in England and an exhibition of his photographs and collage material at the B2 Gallery in Wapping. However the influence of Burroughs may lie outside his importance as a novelist as extracts from early interviews reveal his concern for an analysis of image and language and his fascination with the presentation and vocabulary of news.

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Front cover photograph of William Burroughs by Brion Gysin. All the Burroughs material is reproduced with the kind cooperation of Miles.

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Lee Miller, Alsace, December 1944

MAN R ¥ AND LEE MILLER

creative camera

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No. 216 DECEMBER 1982

News and Views

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The Queen's Christmas Tree

751

Frances Dimond, Curator of the Photographic Collection of the Royal Archives at Windsor Castle, describes a photograph by Dr Becker in 1857 at a time when Christmas trees were novel to all but the Royal Family and the Court.

Man Ray by Ian W alber

152

Following the Man Ray retrospective exhibition at the Pompidou Centre in Paris, the exhibition of his photographs at the Royal Scottish Academy, organised by the Stills Gallery, together with the publication of a fine catalogue, Ian Walker examines how Man Ray's 'plurality' has contemporary appeal.

Lee Miller

760

Lee Miller's association with Man Ray is well known. However much of her own work has yet to be properly evaluated. The establishment of a Lee Miller Archive at Roland Penrose's home will lead to a thorough documentation of her work and greater accessibility. Valerie Lloyd has been working on the archive, which reveals not only a woman of glamour but a woman at war.

The National Portrait Gallery

766

Colin Osman interviews the Director, Dr Hayes, who explains the Gallery's acquisition policy, the extent of the photographic collection and the idea of eminence.

Scott Heiser, Circuses

770

A New York photographer, working for Interview magazine, Scott Heiser has been following the circus trail across Europe.

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Gallery Guide

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