

creative camera

AND THE NORTH



creative camera

19 Doughty Street, London WC1N 2PT.

Editor & Publisher Colin Osman. Co-Editor Susan Butler.
Editorial Board Ian Jeffrey, Valerie Lloyd,
David Mellor, Val Williams.
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The North And . . .

The exhibition 'And the North' that dominates this issue is one of the most exciting projects in recent British photography. One of the reviewers comments on the varying standard of work which was produced. This is inevitable and equally inevitably not everyone will agree about which of the photographs failed to come up to scratch. As a Southern-based magazine, it seemed appropriate to get Northern critics to review the Northern work and again the results are varied. We make no apology because we feel this is exactly what the magazine should be doing, looking for new talent, giving it an opportunity to be seen and encouraged, because it is only when it has been seen that the real criticism can begin. It is only then that in many cases the photographer seeing his own work at the first remove may actually become aware of its true nature separated from the excitement of creation and from the pride of parenthood.

Looking at the biographies, most of them state the place of birth and quite clearly while Stafford may be the Midlands, Surrey, Portsmouth and Epsom hardly indicate a Northern upbringing and one born in New Zealand, although on North Island, hardly counts. Even these Southerners, however, have worked extensively in the North and it is for the pictures to say whether they have absorbed the North and got it on to film. More importantly, many of them belong to that peripatetic tribe of photographers working and frequently living wherever they could find financial support, either by way of a grant or a lectureship. The very nature of this life support system makes it increasingly difficult for any of them to be pure Northern.

If the photographers cannot be pure Northern, at least the landscapes are. It is the very nature of such an exhibition to look at what makes the North different; why the Yates' Wine Lodge in the South seems an anachronism and why Blackpool is not Brighton. The levelling out process of television diminishes the difference between the lifestyles of those in the North and the South. The back-to-backs have given way to the bland, universal council house which, with luck, is comfortable and dry, even if depressingly characterless. The differences are in the landscape or in the landscape and the weather — geology and meteorology, place and time. Southerners must put up with the picturesque; the North, as the great British poets discovered, has grandeur. Perhaps this is what lies at the heart of the exhibition, a pride in the landscape that dominates life outside the house and inside the four walls, enclosed by weather as much as temperament — the determined privacy that has enabled workers born overseas to make their homes successfully in the North.

On December 20 Bill Brandt died. In one sense this exhibition is not his epitaph but his legacy, for in British landscape photography no one had greater influence and importance than he.

Front Cover: Sunderland by Roger Palmer (see also pp 1230-1).

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NEXT MONTH IMAGES AND INSTITUTIONS

In the next issue we look at the Centre for Creative Photography at the University of Arizona, at the Royal Photographic Society and at the Text-Fiche system of image storage.

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New York by F. J. Mortimer from The RPS Collection.

IMAGES AND INSTITUTIONS

The Center for Creative Photography, Arizona; The Royal
Photographic Society Collection; Micro-fiche and Text-fiche.

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Resources and Resourcefulness

In this issue we look at two resource centres of photography and one resource outlet. The resource centre of the University of Arizona at Tucson, The Center for Creative Photography, was selected because in some respects it has a number of exceptional features although in others it resembles other resource centres. We are not quite sure whether we approve totally of the new phrase, 'resource centre' — they always used to be called libraries — but the new name has been coined because, as will be readily apparent in reading about the Center at Tucson, it contains more than books and prints with audio recordings, video recordings and even memorabilia of the photographers whose work are collected there. Stress has been laid on the availability of these resources because a centre, like an ordinary library, is no good if it is closed. The issue also looks at the Royal Photographic Society, trying to separate its function as a resource centre from its club function as the only begetter of FRPS, etc. The comparison is startling. The RPS library is open with considerable access, the print collection is open occasionally with limited access, the equipment collection is still closed. The reason, of course, is the RPS' chronic' shortage of money and a comparison of the funding of Tucson and the funding of the RPS is not to the detriment of the RPS for at long last a breath of realism is creeping into their plans. The interviews are intended to give non-members (and indeed members) a clearer idea of what is going on and to provide members with some of the critical comment they might not necessarily read in the RPS' own Journal. Our key concern is with accessibility to images and therefore the lengthy book review is of a new form of book, a comparatively inexpensive double volume illustrated by 1,300 images of Dorothea Lange on microfiche. Not in itself a resource centre, but pointing the way to the future by which resource centres will be accessed in the years to come.

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NEXT MONTH

THE COLOUR MAGAZINES

A critical look at the Sunday Colour Magazines asks what hope they hold for photographers. Some portfolios show contemporary work.

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The Recruiter by Conrad Hafenrichter.

GUATEMALA

VISITORS ON SUNDAY
ED HORWICH

THE COLOUR SUPPLEMENTS

HAFENRICHTER - BAYLEY - CORMACK

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19 Doughty Street, London WC1N 2PT.

No. 231 March 1984

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SUPPLEMENTS AND NEW WORK

The origin of this issue was a commission to write on the subject for the media magazine, *Creative Voice*, and many of the illustrations used here can be seen in colour in the October 1983 issue of that magazine, although that in turn drew on the double issue of *Creative Camera* of July/August 1982 for some of its material. It was this origin which obviously gave the stimulus to a look at the supplements, not, as has so frequently been done, from the viewpoint of their photographic content, but from what some would see as the diametrically opposite viewpoint of the media space buyers. In the course of preparing that article we spoke, or tried to speak, with all the picture editors and found out first hand one of the problems for photographers trying to break in to the magazine market — that picture editors are short of time. We are still waiting for two of them to phone back with further information.

But picture editors are the people with their fingers on the creative pulse of the colour supplements. Their prognostications are not very encouraging to photographers. Almost to a man — or more exactly, almost to a person, for there are four men and two women — they lament the contemporary trends which have produced so little that they can use. All of them willingly look at portfolios providing appointments are made in advance and providing there is not a sudden publishing crisis. AU of them speak of seeing a good number of portfolios weekly of which 99% would be unsuitable even if the magazines were thicker than they are now. Typical of the criticism is that some of them are not even professionally competent, and few put forward portfolios which suggest that they should be chosen out of the thousands, "bland", "uninspired", "no individual vision" are phrases which one keeps hearing.

After this, the commonest criticism is that many of the portfolios are too arty. It seems that the colleges teaching photography aren't teaching photojournalism and that what the portfolio should inspire is evidence, or even certainty, that the photographer would not blow up on the job. Tight budgets and few pages mean that many of them rely heavily on the regular, reliable photographers who have worked for them before, and although some names creep slowly in there is not much opportunity for new talent. In some cases experienced photographers who have turned over to photojournalism will be favoured.

One of the lucky ones is Steven Tynan who won *The Sunday Times* Nikon competition and who is used by James Danziger at *The Sunday Times*. Alex Dufort who graduated from a studio assistant and Mario Testino who had worked on fashion mags are among the newer names.

Colin Jacobson at *The Observer* is using Rod Shone who came to photojournalism after a good few years as a commercial photographer. Both Colin Jacobson and Ian Bradshaw at the *Telegraph Magazine* use Alistair Morrison but this duplication is not surprising as Ian Bradshaw was Deputy Picture Editor on *The Observer* until just over a year ago. Ian is a practising photographer himself, he thinks the only one except John Loengard of *Life* still taking pictures for their magazines, but he relies heavily on his regulars also.

Over at *The Sunday Express* Ms Rae Lewis is less gloomy than the others about the quality of work submitted but of course like everyone laments the shortage of space that limited advertising budgets bring. June Stanier at *Sunday* shares the same publishing company as James Danziger. June came to *Sunday* from the *Sunday Times Magazine* via *Now* and has created a magazine notably different from the rest. *You* only confirms the fact that even with a new magazine the total available picture space is shrinking and John Lyth, although willing to look at portfolios, has a preliminary sorting process to keep the time spent to a reasonable level. The problem is the same — immature photographers with poor portfolios. Even so, some new names emerge and Steven Lyne at 22 is getting some commissions.

The central theme of this issue is contrasted to the Guatemala exhibition, a politicised account of the struggle which through the exhibition circuit becomes part of the alternative media, not dependent on advertising but only reaching a fraction of those receiving the supplements. The exhibition as one of the information media is viewed differently and is compared to magazines in the article on the late Bill Brandt.

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Buddhist Grave Markers and Rainbow c.1956 Ansel Adams.

VICTOR BURGIN-THE BRIDGE MARK LEWIS-A LOVE STORY
MITRA TABRIZIAN-COLLEGE OF FASHION/MODELLING COURSE

*REVIEWS—Ansel Adams' Exposures,
Circles of Confusion, Reading into Photography*

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On Being User Friendly

To say that Creative Camera, to use computer jargon, tries to be user friendly raises a question of who the Creative Camera users are. The great majority of photographers are all interested in photography. In making ourselves user friendly to photographers we see it as our role and as acting as intermediaries between the photographer and the reader.

It may seem strange to use the word reader of a magazine which is substantially composed of pictures but we prefer that to the word viewer which hints too much of the television viewer where casualness and lack of involvement is the norm rather than the exception. We do not like the word looker either because look too often implies a brief glance rather than concentrated study. It is perhaps indicative of our verbal tradition that when we want to show considered study of a picture we have to talk about reading it. Our linking function viewed another way puts us in the position of a midwife helping to bring an art work into the world. This applies with every contributor and every issue where within the limitations of space and budget we try and present the photographer's work in the best possible way.

What prompts these thoughts is a performance of the opera, 'The Mastersingers of Nuremberg'! The story is about a singing contest where the first prize is the daughter of one of the leading Mastersingers. To ease modern susceptibilities we should add that this was a medieval custom and that the daughter did have the right to reject the suitor found for her in what seems to modern eyes to be a bizarre way. The Mastersingers originally came together to preserve the highest levels of their art. Over generations the preservation was codified into a written set of rules that became rigidly adhered to, to the extent that emotion was banned and didactic and intellectual themes could only be considered. The problem the Knight had in trying to gain entry to the Mastersingers and win the daughter's hand was that he came from a different tradition, that of the Minnesingers who also had contests but whose aims were almost diametrically opposite poetic, emotional, lyrical.

The discussion of these two forms of art is really what the opera is all about. It is hardly necessary for us to draw a comparison between the Minnesinger and the gut-reaction photographer. If you would like a commentary on this issue of Creative Camera listen to the opera or perhaps read an English translation.

NEXT MONTH

A FEMINIST VIEW ON KRUGER AND BURGIN AND A LOOK AT THE PHILOSOPHY OF LARGE FORMAT

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Thistle Portfolio No. 3 by John Blakemore, 1980.

LARGE FORMAT: BLAKEMORE, SHIMSHON,
BAKER, JACKSON

LAURA MULVEY ON BARBARA KRUGER
AND BURGIN'S HOTEL LATONE

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Last month we tried to reproduce in magazine form Victor Burgin's gallery piece, "The Bridge". This has been extensively shown and can therefore be discussed quite fully. His previous exhibition piece, Hotel Latone, has been seen in Calais and a book was produced which is still obtainable but which did not meet with Burgin's exacting standards in terms of layout and indeed even suffered from a number of spelling mistakes! The examination therefore of this book by Laura Mulvey will be its introduction to many people. Let us emphasise that although we have reproduced most of the images to which she refers, the captions which although placed under our reproduction do not resemble the original design in any way. In the same way, the Barbara Kruger illustrations only hint at the appearance of the pictures. Laura Mulvey in her review of the book points out that even the much larger images in the catalogue do not capture the mood of the images when seen exhibited. These caveats are important because an exhibition piece can only really be seen properly at an exhibition — a statement so blindingly obvious that it is necessary to make it.

To a certain extent the other pictures can also be regarded as exhibition pieces except that these were not made to be seen only as an integrated group but as group that can be larger and smaller according to the exigencies of space. They need to be seen as prints simply because only in this way does the real power; of the large format image make itself felt. It is this visual texture which unfortunately we cannot capture in print but we hope we can get near enough to it for the viewer's imagination to add that necessary extra dimension. These photographers look at large format photography outside landscape with which it is traditionally associated and the four photographers look at it in very different ways. Don Jackson is perhaps the nearest to the traditional view but even his work could perhaps be described as unconventional views of industrial landscapes. With the still life photographers, their exploration of large format qualities is most interesting. Perhaps it should be explained that although Oded Shimshon is Israeli he works at Derby and is associated with John Blakemore and any resemblances of visual philosophy are related geographically as well as intellectually.

In a subsequent issue we will be exploring this large format quality in the work of Linda Connor and Mark Power.

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NEXT MONTH

Portraits and self-portraits, an interview with Annie Leibovitz
and the use of self-portraits among the mentally handicapped
and others also perhaps seeking their own body image.

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Pearl, Summergangs Lane, Gainsborough, by Bob Kauders, 1981.

PORTTRAITS AND SELF-PORTTRAITS

ANNIE LEIBOVITZ INTERVIEWED
BOB KAUDERS REVIEWED

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Portraits and Self-Portraits

This issue is about the representation of people. It looks at portraits and stresses portraiture where sympathy and relating to the subject are of vital importance. In a way, this type of portraiture is comparable with self-portraiture in that the photographer is endeavouring to help the true image of the subject come through. 'True' is a word to be used cautiously because none of these pictures pretends to show absolute truth or absolute integrity. We look through this issue at the image people seek to project, their outward and visible signs that they wish others to see. In one sense this is as true a portrait as the other sort that shows themwarts and all. The issue is perhaps as much about truth as it is about portraiture.

With the self-portraits, there are some soul-searching about the self-portraits of the mentally handicapped. We are aware of the dangers in using such photographs. Even when we obtained the permission of everyone concerned we still questioned it, but in the course of discussions we spoke at length with psychologists, especially child psychologists, on the use of such methods in helping the handicapped by enabling them to search and find their own body-image. It relates to a constant preoccupation of ours — that photography in an ivory tower or, if you like, in an ebony darkroom, is not complete in itself. In the case of these young people, part of the project's virtue was their enjoyment in participation, but for them, as for other photographers, that participation is not complete until the result is shared with others. This is particularly true of the handicapped and why we only just hesitate before declaring it a universal and unbreakable rule that a photograph is not taken until it is shown to somebody else! It is because we feel that even our token representation of their work helps complete the operation that was begun earlier, that it is important to the youngsters as well as interesting to us.

Self-portraiture is appropriate for this issue, because as Christmas and birthdays are the signal for an orgy of portrait-taking, this issue represents our 20th Anniversary. Perhaps this is a good time not to recount that strange fable of our history. It can only really be called chronology without rhyme or reason and we have said it before. But it is a good opportunity to announce that our 21st Anniversary issue will be a combined index and commentary looking back on the years not covered in the first index published in February 1978.

We have never been given to modesty but we are hoping that in the last twenty years we have had some part to play in that drama of that new era.

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NEXT MONTH AFRICAN PHOTOGRAPHY THE RISE AND FALL OF DRUM

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creative camera



Photo by Ian Berry.

DRUM - SOUTH AFRICA' S BLACK PICTURE MAGAZINE

ALSO EBONY, ROOT, AFRAPIX

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19 Doughty Street, London WC1N 2PT.

Editor & Publisher Colin Osman. Co-Editor Susan Butler.
Assistant Editor Janette Webster.
Editorial Board Janice Hart, Ian Jeffrey, Valerie Lloyd,
David Mellor, Maureen Paley, Val Williams.
Subscriptions Senar Mehmet. Distribution Terry Rossiter.
Bookroom Val Petrie, Grace White.

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The Muffled Drum

As this issue of "Drum" was in the late stages of preparation I went to see its founding Editor Anthony Sampson. In a scene which would be regarded as too coincidental for credibility if it had appeared in a movie, I arrived early and sat in the car reading the newspaper and saw that "Drum" had been sold to the Afrikaaner press! It was claimed that they would continue to enjoy the same degree of freedom of expression as they had in the past. This, if the recent past is being considered, is probably true because for the past twenty years the English speaking press in South Africa has been increasingly muzzled.

The same issue of the newspaper in the very next column reported that black-ruled Mozambique following its treaty with South Africa was now expelling all members of the African National Congress. The following day, April 7, carried the report of the final decision to establish the township of Khayelitsha, 25 miles outside Cape Town, into which the Cape Town Africans would be moved, forcibly if necessary. This township of a quarter of a million people will probably be the biggest single compulsory movement of Africans in South Africa. It completes what was begun in the early days of "Drum" during which 3.5 million black people have been compulsorily segregated from the white towns.

In another paper on the same day a South African government-appointed commission under Mr Justice Hoexter tabled its final report before Parliament. The commission condemned in strong terms the present legal system in South Africa, by which the great majority of black offenders had been imprisoned for offences relating to 'influx control', ie the limitations imposed on Africans about where they may live and where they may work. It quotes one graphic example which must be extremely embarrassing to the government of two children under school age who spent three years in prison because of a bureaucratic dispute over their racial classification.

Alice in Wonderland would appreciate the nicety of definitions necessary for non-South Africans to understand the following articles. Words mean that they are wanted to mean. 'South African' in theory means any resident of South Africa but is normally only used to describe whites. 'African' is confined to blacks. Half-castes are usually from African and white parentage and are referred to as Coloureds. There are specific laws relating to them. Asians are native-born South Africans, usually either of Indian or sometimes Chinese origin. Of the many, many tribes of Africa, little consideration is given to ethnographic accuracy. The phrase, 'Bantu' is an umbrella term for all Africans and a term of abuse is 'cheeky kaffer', preferably spelt this way as that is the Afrikaans spelling. Johannesburg is known as The Golden City, but when used, as for example in "Golden City Post", any South African would know that this was a black newspaper. I have tried to tread carefully to avoid using terms which anyone might regard as racist. Hopefully, I have succeeded.

Our writer on British magazines, Hal Austin, was born in Barbados. He revisited it as a tourist. Fortunately he has a sense of humour because the treatment he got from hotel Barbadians would have been to anyone of another colour, racist! Perhaps one of the most serious aspects coming through the pages of "Drum" is the certainty of belief that the Afrikaaner government has deliberately fostered fatal tribal rivalries between law-abiding black tribes.

The use of a double issue to look at three black publications was totally inadequate. Obviously we hope to do a more extended coverage of "Ebony" and black photojournalism in America. We are already collecting material about black photography in this country and hope to hear from anyone who would like to contribute.

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NEXT ISSUE

NEW MEXICO NOW

New Experiments from Albuquerque, the Traditions of Santa Fe and Individual Directions.

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creative camera

FROM THIS ISSUE
EXTRA PAGES EVERY MONTH



NEW MEXICO NOW
IMAGES FROM ALBUQUERQUE, SANTA FE
AND THE NEW MEXICO SURVEY

creative camera

19 Doughty Street, London WC1N 2PT.

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Rubinstein.

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National Photography What?

The press notice we received in late July for the National Photography Conference on September 21-23 at Sheffield describes it as "the first national open conference concerned with the place of photography within the arts". Almost every one of those statements is untrue. To call it an open conference when the residential fee is £50 seems absolute nonsense. One assumes this is for two nights accommodation at the Polytechnic hostel including meals, but there is no provision for non-residential attendance. Almost certainly it means that the majority of those able and willing to pay the £50 will be coming from organisations funded by public money. The inevitable result is that far from being an open conference it will be a conference of gallery organisers, publishing groups and everybody except rank and file photographers. Probably the best part of the discussion in the seminar workshop groups will be on 'public arts funding'.

Even greater doubts are raised about whether there will be any serious discussion about photography "within the arts". The main speaker is Dr Alan Tomkins, Arts Policy Adviser to Tony Banks of the GLC. Without wishing to enter into political controversy, the GLC have expressed very strong views on the subordination of art to politics and even those who would applaud that might not applaud a policy which subordinates the arts to the political exigencies of any one party. Those present at the previous conference at Newcastle out of which this arose who heard Murray Martin and listened to the resolutions passed will know that his talk on Professionalisation will include substantial reference to the need for a trade union for photographers working within the subsidised sector. John Taylor on War Photography and Nationalism, Mike Goldwater of Network on Central America are indeed important but this is almost the whole programme listed and in no way can this be said to be looking at the place of photography within the arts.

Even if this is not enough to put anyone off, it says: "A wide choice of workshop groups will pursue the themes introduced by the main speakers", so that even those who find these subjects of importance — which they assuredly are — will not be able to pursue them all. In addition to this it is stated that "Platforms will also be offered to the Standing Conference of Socialist Photography and the recently formed Federation of Community Photography Workshop", a Federation about which we know nothing and await information with interest.

It would be unfair to blame the conference organiser if this bears no resemblance to what was agreed at Newcastle, because we understand there is an Organising Committee and already it has been pointed out that although it has put the topics of women, race, class, etc, under 'Social Representation', it does not include any women or black people. It seems unlikely that it would include any photographers interested in photography 'within the arts'. The most encouraging part of the programme would be the talks by Martin Parr on Graham Smith, Ian Jeffrey on Don McCullin and Mike Weaver on Ken Phillips and John Davies, but out of these photographers, only one marginally comes outside the political documentary tradition.

It seems a tragedy all this effort should have been made for so ineffectual a result. It may not be the disaster so many predict but it has so much going against it. First are two major flaws of organisation — the late date at which details are given and the lack of provision for non-residential attendance. If such a conference was to be genuinely open then it should have been announced and advertised well in advance. As it is, one can almost predict those who are going to be there.

New Mexico Now

This issue of *Creative Camera* is devoted to looking at a cross-section of current photographic practice in New Mexico — historically a well-spring of photographic activity in the US, which has become relatively recently a major centre for contemporary photographic experimentation and scholarship as well. The work shown reflects a wide variety of photographic strategies, from those traditionally associated with the area, to others more closely linked with post-modernist modes of working. Given that, especially from a distance, ideas about photography in the US are often dominated by the New York/West Coast polarity, it is interesting to take a look at the concentrated activity in another independent and influential region.

In organising this issue we are indebted to the help and generosity of many individuals and institutions: the Santa Fe Center for Photography, the Scheinbaum and Russek Gallery, the Ernesto Mayans Gallery, Linda Durham Gallery, the Eaton/Schoen Gallery (San Francisco), the Museum of Fine Arts, Santa Fe, the Graduate Photography Program at the University of New Mexico, Nicholas Potter Rare Books and Photographs and Dana Asbury and Joanna Hurley of the UNM Press. Very special thanks are due to Kevin Donovan, Steve Yates and Richard Wickstrom for their texts, and above all to the photographers themselves for their participation.

NEXT MONTH

ULSTER IMAGES and THE IMAGE IN PRINT AT PHOTOKINA

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THE PRINTED
PHOTOGRAPH

PHOTOKINA

ULSTER
IMAGES

PHOTOGRAPHY IN
CALIFORNIA



*Photo by Karl Kruger, Dessau from
Kodak 'Photographik', 1939.*

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Does Snapping Help?

Currently on poster hoardings can be seen the promotional work of the British photographic industry who are trying to 'Get Britain Snapping' and reminding us that snapshots help you remember your holidays, apparently working on the assumption that everybody has good holidays. On the surface, this seems a good idea that should be supported throughout the photographic industry, but one wonders if that is the real answer. The statistics show a very high percentage of the population own a camera and one suspects that those who don't can borrow one. Of these cameras the overwhelming number will be low-cost snapshot models. The statistics of film usage are even more gloomy for the manufacturers in that very few camera owners use more than two reels of film per year. Perhaps one should say two units to cover rolls, cassettes, discs, etc. This is the bulk of the photographic emulsion sales, millions of people with their two units per year. This is Mr Kodak's bread and butter. Is it reasonable to suppose that with this widespread availability of cameras and then-widespread use on holidays, a campaign is needed to encourage the public to do what they are already doing? The campaign should surely be to encourage people to use more film and to use it when they might not otherwise think of it. Because wider film usage has got to start more people in the public thinking about what they are going to take and this is the beginning for some at least to begin moving from snapshot photography to serious photography.

It is pointless to repeat the old criticisms of the deplorable state of amateur photography in this country. One suspects that it is probably just as deplorable elsewhere. It is just that other countries have less tradition and therefore greater opportunity of breaking free from the shackles of the dead hand of conventionalism.

In this issue there is a feature on a few of the historical exhibitions at Photokina, the trade fair basically put on by the German photographic industry. It would be pointless to compare the size of the effort because Britain does not really have camera manufacturers and relies on the specialist expert manufacturer. Therefore while a comparison cannot be made about the size of the effort, a comparison can be made about the quality of the effort: even a glance at the list we provide says how much more ambitious the German effort is, how not only are they trying to encourage the snapshotter, but the more serious amateur. We feel very strongly that this is where the British effort should be directed. Whereas in Germany the manufacturers, the distributors, the whole trade accept the existence of photographic art, in this country the photographic trade formally rejects it: where Photokina has cultural exhibitions, at the British Photo Fair there are only bikini girls striking poses for a battery of cameras, not one of which has the chance of taking a decent picture. If the British trade could only be persuaded that their salvation lies in producing better amateurs taking better pictures, the future might be less gloomy. Instead of endlessly harrassing amateurs to buy equipment they do not need and cannot use, the magazines could be persuading them to use more film and take more pictures. Out of this demand to produce pictures will come the need for better equipment — the end product as far as the trade is concerned would be the same: the difference is that we would have a healthy body of amateur photographers, not the present group heading for extinction. It must never be forgotten that the amateur has the greatest of all privileges — that of only having to please himself with his pictures. If there were less fawning mediocrity and more encouragement of quality, the future for the trade and for photography as a whole would be much brighter.

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Lavatory Attendant, Lewisham by Maggie Murray.

PHOTOGRAPHING WOMEN

KOUDELKA AT THE HAYWARD

Ian Jeffrey on Beirut

Ian Burton on South West Arts Retrospective

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PHOTOGRAPHING WOMEN

It is now a commonplace of photographic criticism that it is women who are traditionally the object of the camera's gaze. And indeed the medium habitually projects itself in precisely those terms, both through the glamour/soft porn conventions of advertising, and in the use of the (inevitably female) nude as the major paradigm of the 'fine art' photographic

image. But increasingly, women are making their presence felt on the other side of the camera, even in typically male-dominated areas such as photojournalism. This raises a variety of questions — questions of whether they experience any particular prejudices on a workaday basis, and of how they have managed to break into, and survive, working in a difficult area of photography for which there is a changing, and shrinking, market. The women asked to participate here — some well-established and some still struggling, some feminist, some not — were asked to provide commentary to accompany their work which bears on these questions or on their own particular photographic experience. Partly for reasons of space, and partly because of the dominance of male-associated practices and values within photojournalism, we have limited our scope to this general area of work. But it is only one area of photography in which women are taking hold of the possibilities of the medium to assert the importance not of how they look but of how they see.



Photo by Ulrike Press

NEXT MONTH:
BOYD WEBB IN COLOUR
Young Greek Photographers

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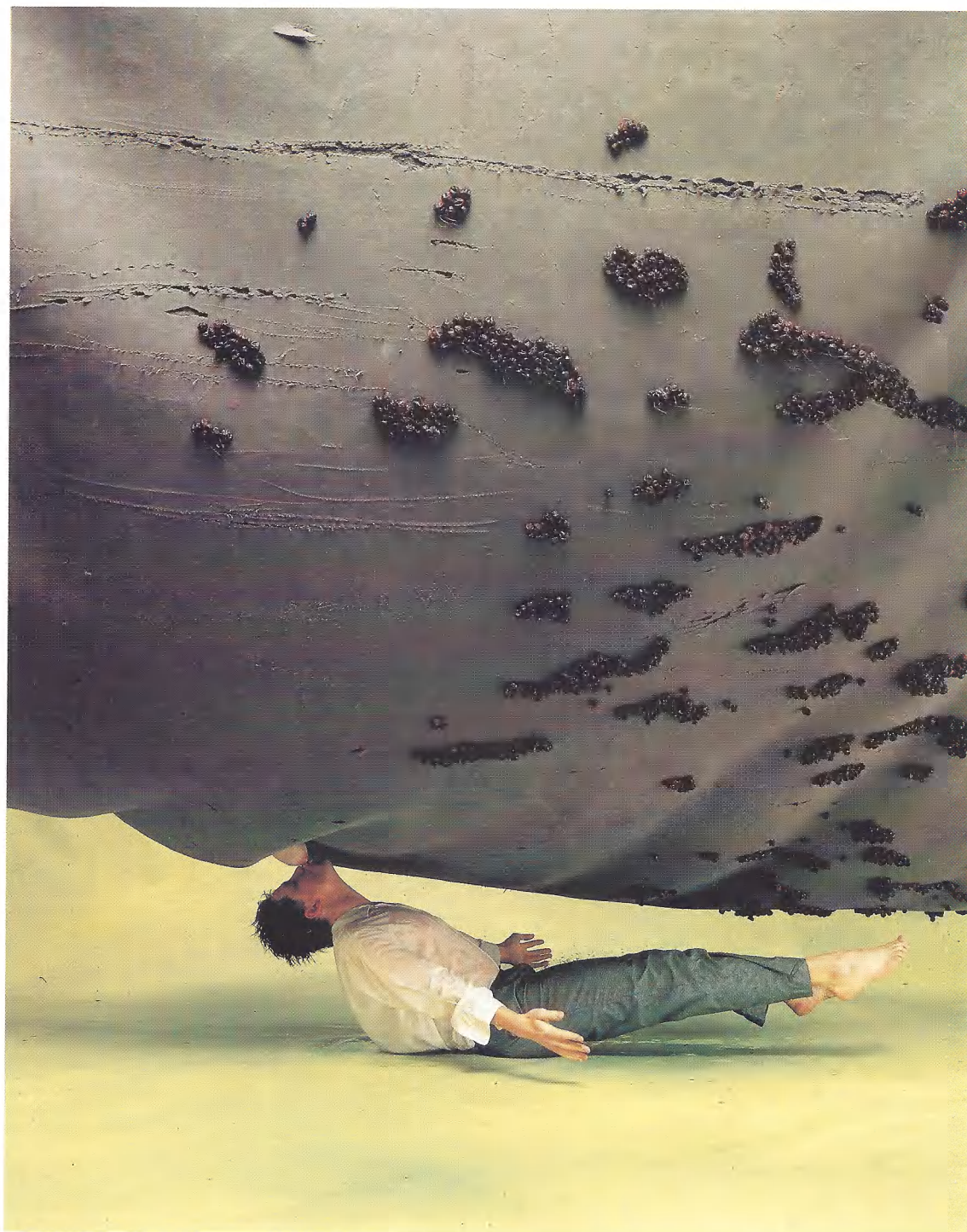
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creative camera



BOYD WEBB

YOUNG GREEK PHOTOGRAPHERS

creative camera

19 Doughty Street, London WC1N 2PT.

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IN THIS ISSUE . . .

As the 'truth' value of photographs has been put more and more into question in recent years, there has been a corresponding revival of interest amongst photographers in experimenting more consciously with 'directorial' (as A D Coleman has put it) modes of working. The area of the fictional tableau has become an increasingly important aspect of such work, one which has drawn to itself practitioners often associated with other fine art areas including, for example, sculpture and performance art. For Creative Camera's first major colour spread (a feature to be continued at regular intervals during the coming year), we have decided to look at the work of Britain's major practitioner of 'performance photography', Boyd Webb. To accompany Boyd Webb's pictures, Ian Walker gives an overview of his recent work, while Stuart Morgan attempts to discover a few of the nuts and bolts supporting the artist's precarious universe. In a related piece, David Briers ventures onto the unexplored ground of how photographing performance art relates to performances done expressly for the camera.

The second feature in this month's issue is Young Greek Photographers, including portfolios of recent work. In an article and a discussion with members of the Photography Centre in Athens, John Stathatos explores how contemporary art photography is developing in Greece despite the lack of strong indigenous traditions or support in educational contexts.

Susan Butler

NEXT MONTH:

NEW YEAR/NEW DISCOVERIES

ON POSING AS MALE THE OTHER EDEN

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Cover Picture:

Nourish, 1984 by Boyd Webb

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