

1/1987 £1.75/\$3.50

Portfolios,  
critiques, news  
and reviews in  
the magazine  
for independent  
photography

# creative camera



**Regarding Markéta Luskačová**



Editor: Peter Turner  
 Assistant Editor: Eileen Pilkington  
 Consultant Editor: Colin Osman  
 Design Consultant: Pavel Biichler  
 Battersea Arts Centre  
 The Old Town Hall  
 Lavender Hill SW11 5TF  
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1/1987

## The Magazine for Independent Photography

### Contributors to this issue

- **Markéta Luskáčová**, born in Prague in 1944, moved to London in the 1970's. Between 1975 and 1983 she received two Awards from the Arts Council and several gallery commissions. Her work is in public collections ranging from the Slovakian National Gallery through the Victoria & Albert Museum, London to the Side Gallery, Newcastle-upon-Tyne, San Francisco Museum of Arts and Stedelijk Museum, Amsterdam. It has also been published and exhibited in England, Europe and the LTnited States.
- **Tom Evans** who writes on her is a photographer, writer and lecturer on photography at West Surrey College of Art & Design. He contributes regularly to 'Creative Camera'.
- **Mark Haworth-Booth** is Assistant Keeper of Photographs at the Victoria & Albert Museum. His essay appeared first in *Aperture* and was used later in *Pilgrims*, a catalogue of Luskáčová's Czechoslovakian work published by the V & A in 1983.
- **John Berger** is a writer and novelist whose recent works have been much concerned with European peasant communities. He lives in France and has collaborated on several projects with the photographer Jean Mohr. Berger's essay is republished by kind permission of the Arts Council who commissioned it to accompany their touring exhibition of Luskáčová's work.
- **Ian Jeffrey**, art historian, writer and exhibitions curator contributes regularly to 'Creative Camera'. He is head of Art History at Goldsmith College, London.
- **Richard Ehrlich** is a writer specialising in photography. Most recently he contributed an introduction to John Davies' book *Mist Mountain Water Wind*. Ehrlich acted as Guest Editor of our Edward Weston Centennial issue (CC10/1986).
- **Amanda Hopkinson** is a writer and picture editor. In 1986 Virago published her study of Julia Margaret Cameron.
- **Victoria Glendinning** is known best for her writing. She is the biographer of Edith Sitwell and Vita Sackville-West.

### News 5

Frontlines, headlines and comment.

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### Portfolio 1 @ Foreground 14

Tom Evans introduces our issue devoted to works by this major Czechoslovakian photographer. First of three sets of pictures, taken from Luskáčová's English projects.

The genesis of Luskáčová's work as a photographer — pictures from her series *Pilgrimages* and *The Village* — are discussed by Mark Haworth-Booth.

### Portfolio 16

More images by Luskáčová.

### Interview 22

Tom Evans examines Luskáčová's life and work.

### Portfolio 24 Pilgrims 30

The last of our picture selections.

Luskáčová's relationship to her subjects considered by John Berger.

### Review 33

Robert Adams is one of the more influential of contemporary photographers. Ian Jeffrey looks at *Los Angeles Spring*, Adams' latest book. Have enough books on Edward Weston already been published? asks Richard Ehrlich who reviews *Supreme Instants The Photography of Edward Weston*. *Women Photographers in Britain 1900 to the Present*, a major book and touring exhibition by Val Williams are considered respectively by Victoria Glendinning and Amanda Hopkinson who differ in detail but agree on its importance.

### Personal Choice 37

Books of 1986 selected by photographers, gallerists, curators and writers.



Front cover: Markéta Luskáčová  
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camera**

**2**/1987 £1.75/\$3.50



Modern?  
Mainstream?  
Marginal?

**LEWIS BALTZ  
PAUL GRAHAM  
SIMON MARSDEN  
JO SPENCE**

**BOOKWORKS**

Editor: Peter Turner  
Assistant Editor: Eileen Pilkington  
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2/1987

## The Magazine for Independent Photography

### Contributors to this issue

• *Ian Jeffrey* who heads the Art History Department of Goldsmith's College, London is a regular contributor to CC. In 1981 Thames & Hudson published his *Concise History of Photography*.

9*Bob Mazzer*, currently completing an EEC commission on the effects of urban information has been photographing since he left Hornsea College of Art in 1970. Most recently his work has been seen in '50 Years of Colour', and major Photokina exhibition held in Cologne in 1986.

9*Simon Marsden*, recipient of two Arts Council Awards, has been published and exhibited widely. His work is in several collections including those of the Arts Council, Victoria & Albert Museum and the Bibliotheque Nationale, Paris.

9*Paul Graham*, an independent photographer, has been exhibited extensively in Britain and lately in the USA. His work is in the collections of the Arts Council, V&A and Museum of Modern Art, New York. *Troubled Land*, his latest project opens as an exhibition at Corner House, Manchester, on February 28.

9*Jo Spence* who terms herself 'an amateur photographer' has a career incorporating practises from High Street portraiture to Photo-Therapy. *Amanda Hopkinson* who writes on her is an author and Picture Editor.

9*Lewis Baltz*, a Guggenheim Award winning photographer from California is presently resident in Europe. In 1985 his work was seen as part of *American Images*, touring throughout Britain and in a one-person show at the Victoria & Albert Museum, London.

9*David Lee* is a writer and Visiting Lecturer at the Royal College of Art.

9*Craigie Horsfield* is an artist who uses photography. For a period each year he lectures in Poland on the Western arts.

9*Brian Human*, CC's East Anglian correspondent, is a photographer and active participant in photographic affairs in the region.

9*Richard Erlich*, is a writer on photography who contributes regularly to CC.

9*Mark Haworth-Booth*, whose essay from *San Quentin Point* is extracted here, is in charge of photographs at the V&A.

FRONT COVER: *Flag in tree Co. Tyrone*, 1985 by *Paul Graham*.

News	5	Frontlines, headlines and comment.
Talkback	9	Are critics guilty of misusing language? Ian Jeffrey replies to accusations.
Perspective	12	Bob Mazzer gives a view from the garret.
Bookworks	14	In five articles we present a broad view of photography in print, beginning with an interview and portfolio from Simon Marsden who has taken the mainstream path with two books published by established houses.
Troubled Land	18	Paul Graham has self-published two books and has a third, <i>Troubled Land</i> , due out shortly. He speaks of his experiences and shows work from his latest project.
Putting Herself In the Picture	24	Working with co-operative publishing schemes and now a small commercial house Jo Spence in conversation with Amanda Hopkinson describes life on the knife-edge of radical book-making.
San Quentin Point	28	Outside the mainstream but within a tradition of artist's bookworks Lewis Baltz has created a trilogy of handsomely produced books. He talks of why he chose books as a vehicle.
Review	33	Corner House, Manchester shows Charlie Meecham and David Lee questions the wisdom of values learned in the landscape being applied to city pictures. Brian Human looks to a re-evaluation of P.H. Emerson and his impact on 19th century photography while Craigie Horsfield considers the photography/painting collaboration of Goto/Eachus and its place in art's margins.
Books in Brief	37	Colin Osman gives his overview of recently published books.
From the Publisher's Chair	38	Thomas, Neurath, Managing Director of Thames & Hudson, Britain's best known publisher of photography in book form talks to Richard Erlich.



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# Still Lives

**creative  
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The magazine  
for Independent  
Photography

Pradip Malde  
Edwina fitzPatrick  
Mandy Harman and  
David Townend  
Sarah Jones  
Irving Penn



Editor: Peter Turner  
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3/1987

## The Magazine for Independent Photography

### Contributors to this issue

• *Paul Trevor* is a photographer and film-maker. As a member of 'Exit' he contributed to two books - *Down Wapping* and *Survival Programmes*. His work is currently on show at the Victoria & Albert Museum. Tom Evans who writes on him contributes to CC regularly. He is a photographer, writer and teacher.

*9Keith Robinson* is a writer, exhibitions organiser and lecturer with the Open University.

*9Pradip Malde*, who specialises in the platinum process, teaches photography in Edinburgh. His work has been widely exhibited. Aside from his own picture-making he is currently involved in curating a major retrospective on Imogen Cunningham.

*9Francis Hodgson* contributes writings on photography to a number of publications including *The Literary Review*.

*%Edwina Fitzpatrick* studied at Brighton Polytechnic. Subsequently her work (performance and visual) has been exhibited widely at venues including the ICA, London, Camerawork and Cambridge Darkroom. *Pavel Biichler* who provides an introduction is an artist who uses photography. He is design consultant for Creative Camera and his work was featured in CC 9/86.

*%Mandy Harman* and *David Townend* have recently completed a joint commission for Impressions Gallery, York. Their work was last seen in Creative Camera in the January, 1986 issue.

*9Sarah Jones* is one of the founders of the DIY Arts Group in London. She studied at Goldsmith's College and is presently a photography tutor for the ILEA.

*%David Lee* writes on photography and teaches at the Royal College of Art.

• *Gerry Badger*, photographer, architect and writer contributes regularly to Creative Camera. He is now working on a book of essays on the medium.

*%Val Williams* is a writer on photography and one of the founders of Impressions Gallery, York. Her book on Women Photographers was published last year at Virago and the exhibition emerging from it can be seen at The Photographers' Gallery, London until March 21 then at Watershed, Bristol, where it opens in May.

Front cover: *Pradip Malde*,  
*Metamorphoses of a Lurp*, 1983 and  
*photograph* by *David Townend*.

News	5	Frontlines, headlines and comment.
Perspective	9	Paul Trevor, winner of the £5,000 Commonwealth Photography Award discusses his work and ideas with Tom Evans.
Still Life to Stilled Lives	12	Prefacing this month's theme Keith Robinson examines the pictorial conventions of still-life and how photography has adapted the genre.
To Open a Window	13	'What about Art, or Beauty, or Muystery, or Mathematics?' asks Pradip Malde. He answers with a portfolio.
Foreground	18	As his acclaimed retrospective continues at London's Victoria & Albert Museum, Irving Penn is viewed by Francis Hodgson.
Between the Lines	21	Edwina Fitzpatrick tells an unfamiliar tale of the Emperor's New Clothes. Her work is introduced by Pavel Buchler.
Open Minds	26	The lives of school children stilled and presented by Mandy Harman and David Townend.
Inherited Memories	30	The past is breathing down Sarah Jones' neck; a past which becomes present through her photographs.
Review	33	Viewpoint, a new and major photographic centre in Salford opened in mid-January David Lee considers its ambitions. Light at the edge of darkness is what Gerry Badger finds in 'San Quentin Point', work from Lewis Baltz previewed in CC 2/87.
Books in Brief	37	Colin Osman gives his view of recently published books.
Talkback	38	A debate on ways of interpreting photographic history has been started by Val Williams recent book and exhibition on Women Photographers. Here she places her point of view.

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# LOCATION

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**Ian Macdonald**

**Garry Miller**

**Roger Palmer**



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**Battersea Arts Centre**  
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**Lavender Hill SW11 5TF**  
**01-924 3017**

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41987

**The Magazine  
for Independent  
Photography**

## Contributors to this issue

- *Chris Killip* is a photographer. He lives and works in the north East of England.
- *Ian Macdonald* paints and photographs. The work published here comes from his recently completed project on Smith's Dock, a Teesside shipyard that closed in February 1987.
- *Chris Titterington* is assistant curator of photographs at the Victoria & Albert Museum, London. His essay, in longer form, first appeared in the catalogue to Land Matters, a touring exhibition of work by five artists involved with the land.
- *Garry Miller*, who selected Land Matters, is an artist using photography. Aside from his project for Common Ground, his work can currently be seen as part of Towards a Bigger Picture at the Victoria & Albert Museum. He lives and works in Lincolnshire.
- *David Lee* writes on photography and teaches at the Royal College of Art.
- *Roger Palmer* is a widely exhibited artist. Presently he is teaching at Glasgow School of Art.
- *Amanda Hopkinson*, a regular CC contributor, is a writer and picture editor.
- *Maxine Walker* is a London based photographer. During March her work was exhibited at the Commonwealth Institute.
- *Katy McCleod* writes regularly for CC on photography in the West of England. She teaches History of Art at Exeter College of Art & Design.
- *Keith Robinson* is a writer and exhibitions organiser. He teaches at the Open University and Sussex University.

## News

5

Frontlines, headlines and comment...

## Talkback

9

Are photographers exploited by the funding agencies set up for their benefit? 'Yes!' argues Chris Killip

## Smith's Dock

10

A photographer involved in *Knowing Your Place*, a major show of contemporary works commissioned by Common Ground (the London Ecology Centre), Ian Macdonald shows work from a recent Teesside project.

## Land Matters

16

Chris Titterington considers artists' historical involvement with the natural environment.

## Garry Miller

17

One of eighteen participants in *Knowing Your Place* Garry Miller seeks to widen photography's vocabulary.

## Know Your Place

21

David Lee reports on Common Ground's initiative in commissioning 18 artists to express their care for a place by mapping the things within it they value.

## Crabfat

26

Last of our portfolio presentations is Roger Palmer's piece made especially for Common Ground.

## Review

33

Three women photographers view Central America. Their works, are examined by Amanda Hopkinson. Three blackwomen photographers collaborate at Camerawork — Maxine Walker speaks for their ideas and work on the wall. Bernard Faucon, a leading French photographer is given space at Watershed, Bristol. His work takes Katy McCleod's breath away. 'What makes up genius' enquires Keith Robinson, looking at Mike Weaver's recently published book on *Alvin Langdon Coburn*.

## Books in Brief

37

Colin Osman's view on books recently published.

## Pinpoint

38

First of a new feature where galleries speak for themselves. What do they think? What do they want? What can they do? Camerawork provides some answers.

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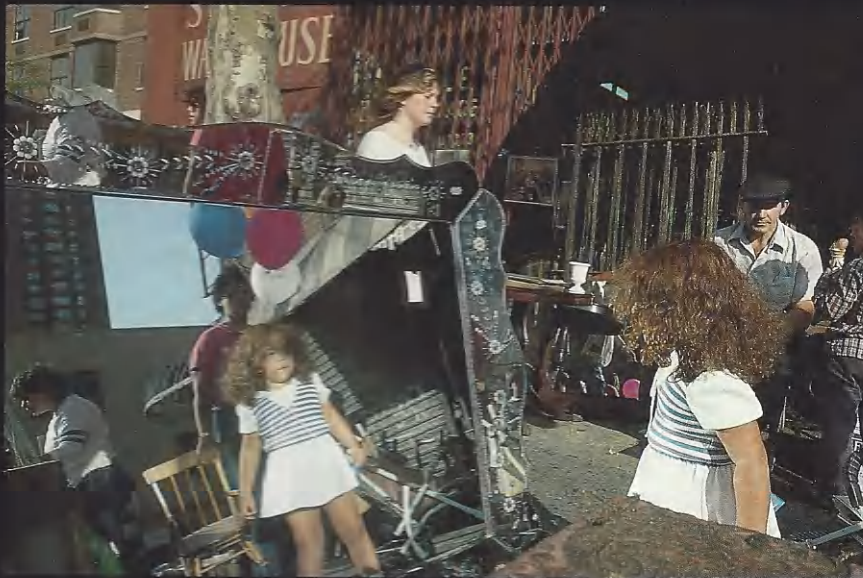
Front cover: Photographs by Ian Macdonald and Garry Miller (detail)





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Portfolios,  
critiques news  
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City Lights

Editor: Peter Turner  
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5/1987

## The Magazine for Independent Photography

### Contributors to this issue

- *Sue Beadmore* is Director of Ffotogallery, Cardiff
- *Ian Jeffrey*, who conceived and curated the exhibition on which this issue is based, is an art historian and writer. He contributes regularly to Creative Camera.
- For information on the photographers featured in 'City Lights' please see the biographical entries on page 32.
- *Sunil Gupta* is a freelance photographer and writer. He is presently a member of the Arts Council's Photography Advisory Group.
- *David Briers*, from Cardiff, writes on the visual arts for several national magazines and organises exhibitions.
- *Colin Osman* was Publisher of 'Creative Camera' since its inception and Editor from 1969 to 1985. Photojournalism, on which he writes, is one of his specialisms.
- *Amanda Hopkinson*, a regular contributor, is a writer and picture editor. In 1986 Virago published her study of Julia Margaret Cameron.
- *Eddie Chambers* is an artist who uses photography, writer and exhibitions organiser from Bristol.

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Frontlines, headlines and comment.

Pinpoint 9

Where galleries speak for themselves. This month Sue Beadmore of Ffotogallery, Cardiff writes on their policies and problems.

City Lights 10

Taking metropolitan experience in the post-modern age as a theme Ian Jeffrey has selected pictures from image-makers in Britain, France, Italy, Israel, the United States and the USSR to form an exhibition on show at Goldsmiths' Gallery until May 15. Here he introduces the work...

Portfolio 13

Robert Walker: New York City  
Boris Savaliev: Moscow  
Olivo Barbieri: Italy  
Max Kozloff: New York City  
Dorothy Bohm: Cairo  
Barry Frydlander: Tel Aviv  
Marvin Gasoi: New York City  
Anthony Tuffin: London  
Sophie Ristelhueber: Beirut

Review 33

Has India been presented with its own 'Family of Man'? Asks Sunil Gupta while looking at recently published works by Raghubir Singh. Can the remains of 'Life' magazine be successfully disinterred? Colin Osman looks at 'Life: The First 50 Years' and doubts it. Ahmet Francis exhibits work from the 'Black Triangle' in Cardiff and David Briers questions work on the wall against its presentation in book form. 'Vivid, touching and intermittently hilarious' is Amanda Hopkinson's view of BBC TV's recent 'Arena' profile of Jo Spence.

Books in Brief 37

Colin Osman on recently published titles.

Talkback 38

'Does nothing, says nothing, contains nothing' is Eddie Chambers' reaction to the recently published paper on African, Caribbean and South Asian Photography, commissioned by the Arts Council and the Minorities Arts Advisory Service.



Front Cover: Photographs by Marvin Gasoi, Robert Walker and Boris Savaliev



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Ansel Adams seeks Paradise

Bernard Faucon loves Ambiguity

Sharon Kivland makes an ideal Home

Fotogallery tells the Truth



# FACT AND FICTION

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The Old Town Hall  
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01-924 3017

Contributors to this issue

- *David Lee* contributes regularly to 'Creative Camera'. He is a writer and lecturer at the Royal College of Art.
- *Eddie Marsman* is a Contributing Editor to the Dutch magazine 'Foto'. He recently toured Britain investigating support systems for documentary photography as a guest of the British Council.
- *Peter Turner*, CC's Editor was responsible for selecting material to augment The Museum Set of Ansel Adams' work presently on show at Barbican Art Gallery, London.
- *Emmanuel Cooper*, writing on Bernard Faucon, is a freelance journalist and writer. Faucon is a French photographer whose work has been touring Britain.
- *Sharon Kivland*, an artist who uses photography, is currently showing at Kettle's Yard, Cambridge. Hilary Gresty who writes on her work is Curator of the Gallery.
- *Gerry Badger* is a photographer, writer and architect. He recently contributed an introduction to 'Troubled Land', Paul Graham's latest book.
- *Janina Struk* lives in Newcastle upon Tyne and teaches at the Polytechnic of Central London.
- *Amanda Hopkinson*, a regular contributor to CC, is a writer and picture editor.
- *Grace Robertson* was a photojournalist with 'Picture Post'.
- *Val Williams* is a writer on photography and one of the founders of Impressions Gallery, York. She is one of CC's Editorial Advisors.
- *Brian Human*, who writes regularly on East Anglian matters for CC, is a photographer from Cambridge.
- *Ian Tinwall* is Director of Side Gallery, Newcastle upon Tyne.

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6/1987

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Frontlines, headlines and comment

Did Britain's first National photography Conference intimate future shock, current crisis or a partisan hijack? asks David Lee, reporting for CC, and Eddie Marsman, a journalist from Holland.

Ansel Adams, probably the most popular visual artist in the United States, receives a major retrospective at London's Barbican Art Gallery.

Currently touring, Bernard Faucon's show of elaborately staged tableaux requires viewers to consider their views on childhood, sensuality and reality. Emmanuel Cooper provides a context.

Sharon Kivland, presently exhibiting in Kettle's Yard, Cambridge, creates a sometimes playful but continually probing enquiry into the everyday, introduced by Hilary Gresty.

True Stories & Photofictions, a 13 person exhibition from Ffotogallery, Cardiff, prompts queries on the nature of photographic truth from Gerry Badger.

Our regular column for comment. This month Janina Struk, viewing Side Gallery's 10th Anniversary show, wonders if Northern documentary photography supports an interently male view.

Daiv Sizer adds to the photographers' exploitation debate and Jo Spence explains why she left the National Conference.

Senses of national identity come under scrutiny from Amanda Hopkinson as she looks at 'Hearts & Minds', the London Irish portrayed by Joanne O'Brien. Appraisal by a contemporary, Grace Robertson, is given to Margaret Bourk White's recent biography while Val Williams approaches the same work from an '80's critical standpoint. 'Figures', an exhibition organised by Cambridge Darkroom, examines relationships made possible through image-making. Brian Human comments.

Colin Osman gives his view on recently published books.

In which galleries speak for themselves, their policies and problems. This month Side Gallery Newcastle upon Tyne provides its answers.

Front cover: Photographs by Joel Peter Witkin and Ansel Adams. Adams' photograph (Aspens, Northern New Mexico, 1958) Courtesy of the Trustees of the Ansel Adams Publishing Rights Trust.





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camera

Contemporary

Scottish

Photography

# BORDER LINES



Jean Baird

Calum Colvin

Peter Cattrell

Owen Logan

David Williams



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Contributors to this issue

• *David Brittain* is a Scottish photographer and writer presently with *Amateur Photographer* magazine.

# *Julie Lawson* looks after the Scottish National Photography Archive in Edinburgh.

# *Owen Logan* is a photographer from Edinburgh currently working on an extended project in Morocco. He was recently awarded the Richard Hough Memorial bursary by the Scottish Arts Council.

*Alexander Hutchinson* who introduces his work is co-ordinator of *Bonfire*, a new tape magazine of literature, music and the arts.

• *Jean Baird* is about to graduate from Glasgow School of Art and take up a Fulbright Travel & Maintenance Award. Her work was seen last year in the Ffotogallery/Axiom show 'Surfacing'.

© *Calum Colvin* studied at the Royal College of Art. His work has been in several recent group exhibitions, national and international. It is in several public collections including the Scottish National Portrait Gallery, Victoria & Albert Museum and the Metropolitan Museum of Modern Art, New York. *Murray Johnson* who writes on him mns Scottish Photographic Works, Edinburgh and teaches. He is a past Director of Stills Gallery.

# *David Williams* has exhibited at Stills Gallery, Edinburgh and the Photographers' Gallery, London. In 1985 he published 'Pictures From No Man's Land' a book of his work as Photographer in Residence at St Margaret's School for Girls, Edinburgh.

• *Peter Cottrell's* work has been shown in numerous exhibitions around Britain since 1983, most recently in 'New Light', the Scottish Open show at Stills, Edinburgh. He teaches, works as a freelance and specialises in fine printing.

# *Rob Powell* is Director of Stills Gallery, Edinburgh and a writer on photography.

• *Peter Goldsmith* mns The Corridor Gallery, Glenrothes together with his wife Aase.

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The Magazine  
for Independent  
Photography

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Border Lines	9	
	12	David Brittain sets the scene for an all Scottish issue.
Foreground		Aspects of a contemporary view on Scotland's photographic tradition from Julie Lawson.
David Williams	11	Pictures from No Man's Land - excerpts from a period as Photographer in Residence at an Edinburgh girls school.
Jean Baird	18	Avoiding the definitive meaning of a factual record, Baird seeks the space between what is, what seems to be and what might be real.
Calum Colvin	22	Out of sculpture and fabricated to be photographed, Colvin's work can be seen to have crossed more than one border. Murray Johnson comments.
Owen Logan	25	'An intimate distance' is how Alexander Hutchinson describes Logan's studies of the ambiguities in human nature.
Peter Cottrell	30	Planar space made plastic in extensions of a tradition in landscape.
Pinpoint	32	Stills Gallery, Edinburgh explains its position, policy and problems.
Review	33	Boyd Webb's work has nothing to do with photography argues David Lee, viewing his Whitechapel show. True Stories and Photofictions is examined by David Briers, while Jacqueline de Gier questions Let Us Now Praise Famous Women by Andrea Fisher and Tom Evans wonders at Rappports, a touring exhibition of contemporary work from France.
Books in Brief	37	Colin Osman rounds up recently published books.
Talkback	38	Does Scottish photography go beyond its 'Celtic Fringe' reputation Peter Goldsmith thinks so.



Front cover: Photographs by Peter Cottrell, Owen Logan and David Williams.



Portfolios,  
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## Summer Special



CURRENCY

Editor: Peter Turner  
Assistant Editor: Eileen Pilkington  
Consultant Editor: Colin Osman  
Design Consultant: Pavel Büchler  
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8 & 9/1987

## The Magazine for Independent Photography

Contributors to this issue

# *Amanda Hopkinson*, who contributes regularly to CC, is a writer and picture editor.

# *Ian Jeffrey*, also a regular contributor, heads the Department of Art History at Goldsmith's College. He recently selected *City Lights*, a touring exhibition which featured in CC5/1987.

® *Eddie Marsmann* is a Contributing Editor to the Dutch magazine *Foto*. He recently toured Britain, talking to photographers and gallerists.

# *Richard Ehrlich* is a writer on photography presently researching on the life and influence of Tony Ray-Jones.

# *John Goto* is a photographer from Oxford. A review of his recent collaboration with Paul Eachus appeared in CC2/1987.

# *Emmanuel Cooper* is a critic, writer and potter.

# *Brian McAvera* is an arts journalist for *The Irish Times*.

# *David A. Bailey* is a photographer. He is currently Photographer in Residence at Mappin Art Gallery, Sheffield.

Agis Tampakopoulos was pasting up this issue when he died suddenly. His presence will be missed.

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Front cover: Pavel Büchler, Charlie, A Czech Point, from 2200th Anniversary of The Great Wall of China, Berlin 1961-1986.

This issue has been supported by a grant from the Fine Arts Department of The British Council.



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Frontlines, headlines and comment.

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The critics criticised.

### Foreground 10

Crown & Camera, an examination of the Queen's Collection by Amanda Hopkinson.

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# COMMISSIONS & COMMISSIONING

Portfolios,  
critiques,  
news  
and  
reviews  
in  
the  
magazine  
for  
independent  
photography



**Bruce Rae sides with industry**  
**Izabela Jedrzejczyk senses place**  
**Malcolm Glover gets a buzz**  
**Richard Ehrlich questions  
the Commissioners**

Editor: Peter Turner  
Assistant Editor: Eileen Pilkington  
Consultant Editor: Colin Osman  
Design Consultant: Pavel Büchler

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10/1987

## The magazine for Independent Photography

### Contributors to this issue

❶ *Richard Ehrlich*, a frequent contributor, is a writer and critic with particular affection for photography.

❶ *Jonathan Robertson* is a photographer and lecturer at Duncan of Jordanstone College of Art, Dundee.

❶ *Kitty Fitzgerald* is a writer presently working with Amber Films in Newcastle. *Marge*, her first novel was published by Sheba in 1984. Her latest work, *Tight Comers* is published by Portcullis Press.

❶ *Anneke van Veen* is Curator of Photography at the Amsterdam City Archive.

❶ *Peter Hagerty*, sometime Director of Open Eye Gallery, works as a photographer in Liverpool.

❶ *Val Williams*, co-founder of Impressions Gallery, York is a writer on photography. In 1986 Virago published her book *Women Photographers: The Other Observers*.

❶ *Francis Hodgson* writes on photography for a number of publications and reviews for *The Spectator*.

❶ *William Bishop* is an independent photography writer.

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*Front cover: Photograph by Anna Fox from 'London Offices', work in progress from a joint Camerawork! Museum of London commission to be seen at Camerawork in January, 1988.*



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Jonathan Robertson considers Joseph McKenzie, a substantial Scottish photographer who has self-financed 40 years of work.

### Malcolm 14

#### Glover

Currently working in Wales, Glover has experienced most forms of support. With pictures from a year long project and his views of the system.

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#### Commissioners

Richard Ehrlich questions Side, The Photographers' Gallery, Ffotogallery and Camerawork to hear the story's other side.

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#### Jedrzejczyk

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### Perspective 24

Commissions are not unique to Britain. Anneke van Veen describes the Dutch experience.

### Bruce Rae 28

Photographed ship building and life in a mining village for Side. He compares the gallery world with his work for magazines and corporate clients.

### Review 33

Peter Hagerty on *American Independents*, new colour from the U.S.A. Val Williams on *D-Max*, a touring show from Ikon, Birmingham and Francis Hodgson on *Frank Yerbury*, the recently re-discovered architectural photographer.

### Books in Brief 37

Recent volumes considered by Colin Osman.

### Talkback 38

As the art market encroaches upon photography are we in danger of distorted values? William Bishop thinks so.



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## Concerning Chris Steele-Perkins

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The Magazine  
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Photography

Contributors to this issue

9 *Chris Steele Perkins*, self-taught as a photographer, has been working as an independent photo-journalist since he gained a degree in psychology from Newcastle University. Now a member of Magnum, his work has been published and exhibited world-wide. In 1979 his book *The Teds* was published by Travelling Light. It has recently been re-issued. Steele Perkins is presently working on a commission for Side Gallery, Newcastle upon Tyne, and towards a new book on the pleasure principle in Britain.

9 *Jacqueline de Gier* is a journalist working for newspapers and magazines. She reports from Europe, South and Central America and Africa.

• *Craigie Horsfield*, an artist who uses photography, was one of the nominees for the Fox Talbot Prize. He spends part of each year teaching in Poland.

9 *Gerry Badger*, a regular contributor, is a photographer, writer and architect. He is currently working on a major exhibition of post-war photography in Britain.

9 *Richard Ehrlich*, whose work also appears frequently in CC, is a writer and editor. He specialises in photography.

9 *Morris Newcombe* is a working photographer and Director of Photogallery, St Leonards on Sea, Sussex.

9 *Tom Evans*, presently a Senior Research Fellow at the Royal College of Art, is a photographer, writer and teacher. He makes frequent contributions to this magazine.

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Front cover: *Old Bushwoman considering white ranger, Namibia* by Chris Steele-Perkins



## News Concerning Chris Steele-Perkins

5

Frontlines, headlines and comment.

9

A monographic presentation of images by one of Britain's leading photojournalists, culled from ten years work. From Brixton to Belfast, Bangladesh to Bolivia; Steele-Perkins has pictured life's margins in an effort to explore the fullness of human experience and the human condition. Introducing the photographer, Jacqueline de Gier, his wife and journalistic colleague goes on to consider the ethics and responsibilities of journalism in the Third World.

## Review 33

Gerry Badger sees Modernism fighting back in a recent exhibition by Thomas Joshua Cooper. A different voice among the bombast' is Craigie Horsfield's view of Pavel Buchler's work, seen most recently in *AmOr*, an installation at Camerawork, London. George Rodger, a founding father in the British reportage tradition, has lately been the subject of a Photographers' Gallery retrospective and a new book *Magnum Opus*. Richard Ehrlich considers his career.

## Books in Brief 37

Colin Osman's view on books recently published.

## Pinpoint 38

The insider's guide to galleries. This month Morris Newcombe on policy, position and problems at *Photogallery*, St Leonards on Sea, Sussex.

## Talkback 39

In which Tom Evans hears voices in the dark debating the medium's art-world status.



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Diana Block  
Harald Falkenhagen  
Joan Fontcuberta  
Pere Formiguera  
Herlinde Koelbl

# EURO PHOTO

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#### Contributors to this issue

- *Francis Hodgson* writes on photography for a number of publications and reviews for *The Spectator*.
- *Jenny May* is a design lecturer, photographer and writer.
- *Diana Blok's* work formed part of *The Body Politic*, her first British showing, this year at The Photographers' Gallery, London.
- *Joan Fontcuberta's* works have been published and exhibited throughout Europe.
- *Christine Frisinghelli* is co-director of Fotogalerie in Forum Stadtpark, Graz, Austria.
- *Manfred Willmann*, also from Graz, is a photographer, Frisinghelli's partner in many imaging ventures and Editor of *Camera Austria*.
- *Harald Falkenhagen*, from West Germany has work presently touring Britain as part of Cambridge Darkroom's 'Figures' exhibition. *Ulrich Bischoff* who writes on him is Curator of the Kunsthalle zu Kiel.
- *Herlinde Koelble* has exhibited in Europe, North America and Australasia and published five books. Currently she is working on a male nude project.
- *Mike Seaborne* is a photographer, writer and Curator of Photographs at the Museum of London.
- *Chris Ledger* works with Audio Visual Arts, a women's media co-operative based in Nottingham.
- *Amanda Hopkinson*, is a writer and picture editor.
- *Brian Human* is a member of Cambridge Darkroom's management committee.

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*Front cover: Photographs by Harald Falkenhagen, Diana Blok and Herlinde Koelbl.*



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## The Magazine for Independent Photography

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Frontlines, headlines and comment.

### Talkback 9

Post-Modernist rivalries gain Francis Hodgson's attention.

### Foreground 10

In the 19th century Henry Peach Robinson proclaimed photography Art by imitating painting. As a major exhibition of his work opens at the National Museum of Photography Jenny May examines his claims from a contemporary perspective.

### Diana Blok 12

'Blood Ties and Other Bonds', a sequence counterpointing fact with imagination, the past with the present. Renata Kok introduces the work.

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Joan Fontcuberta from Spain and Manfred Willmann and Christine Frisinghelli from Austria provide some context for this issue's small sample of present practice in Europe.

### Harald 20 Falkenhagen

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### Fontcuberta 24 Formiguera

Two photographers have collaborated in creating an alternative zoology.

### Herlinde Koelbl 28

Decadence and excess meet social success in a cabaret of privileged.

### Review 33

David Bailey sees parallels between Paul Barkshire and Eugene Atget. With publication of *Unexplored London*, Barkshire's book, Mike Seaborne questions the value of a 19th century view of Britain's capital. Is this medium's past a question of dry fact or interpretation? Peter Turner has chosen the latter in his recently published *History of Photography*, which pleases Francis Hodgson. Working in the landscape for 15 years, John Davies has turned from nature to the man-made. Amanda Hopkinson assesses his latest book and exhibition. *Local*, an ambitious combination show bringing parochial concerns to national issues, from Impressions Gallery, York is considered by Chris Ledger.

### Books in Brief 37

Colin Osman notes recently published works.

### Pinpoint 38

The insider's gallery guide. This month Brian Human on policy, position and problems at Cambridge Darkroom.