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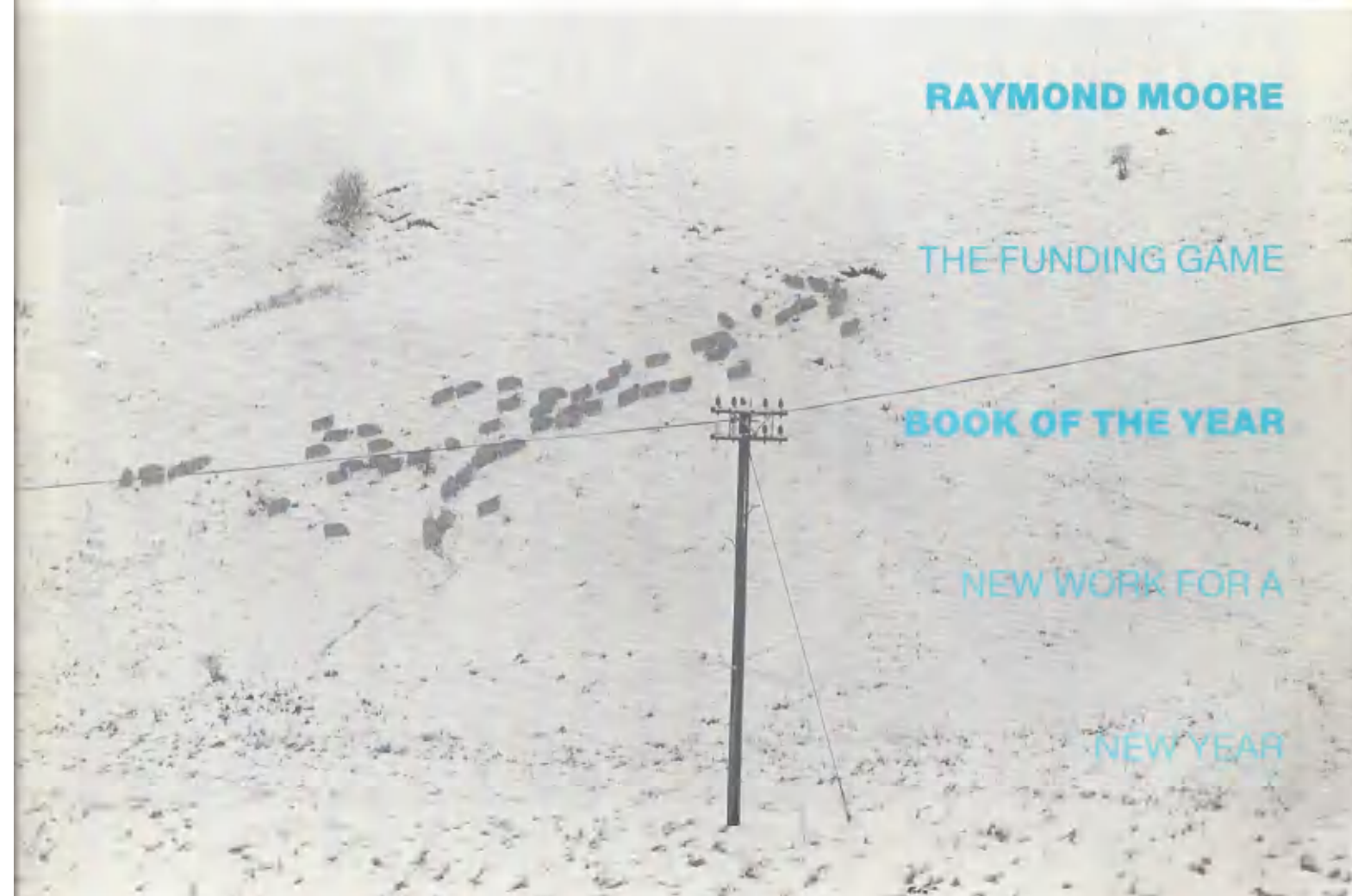
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BOOK OF THE YEAR

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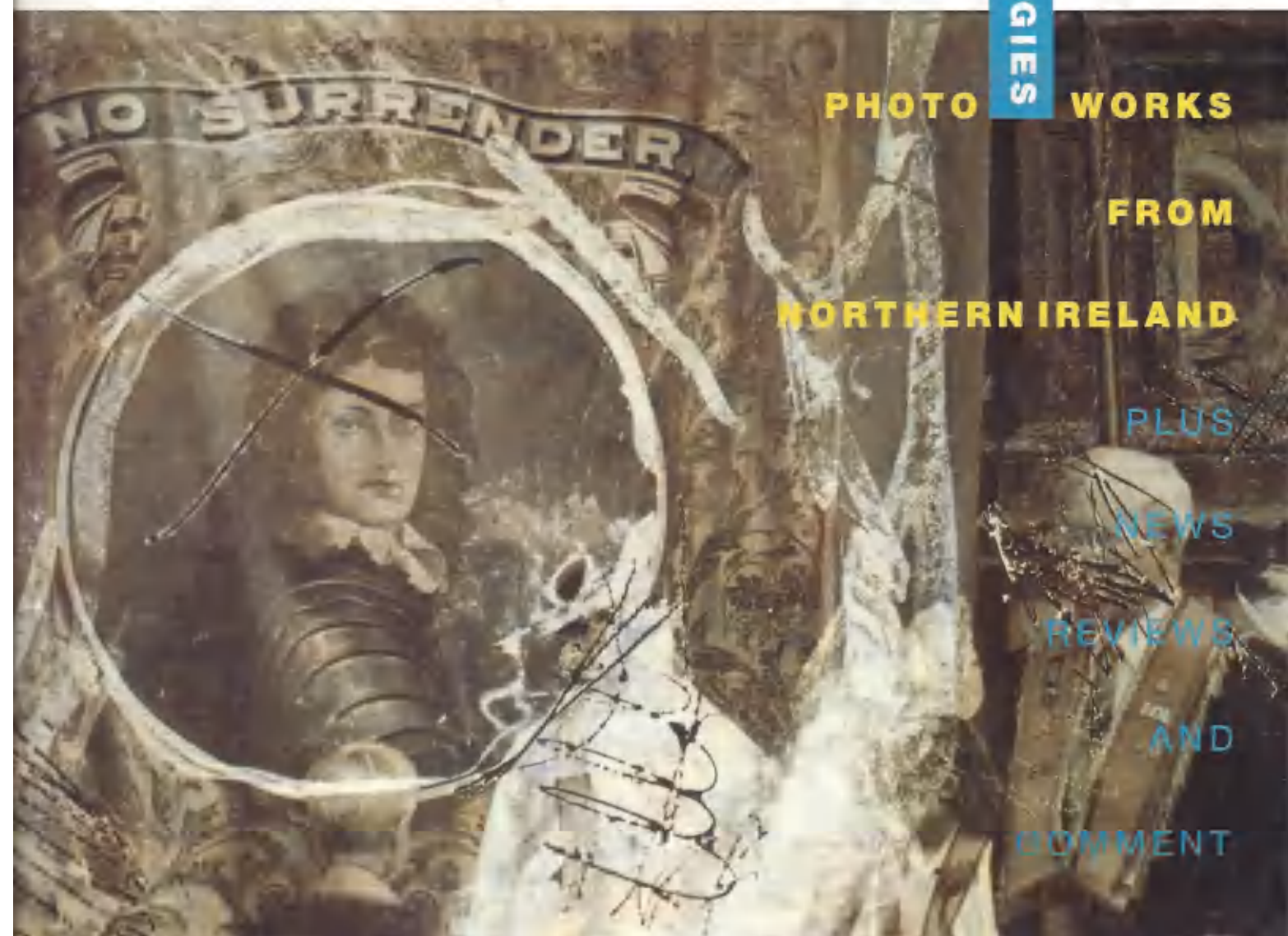
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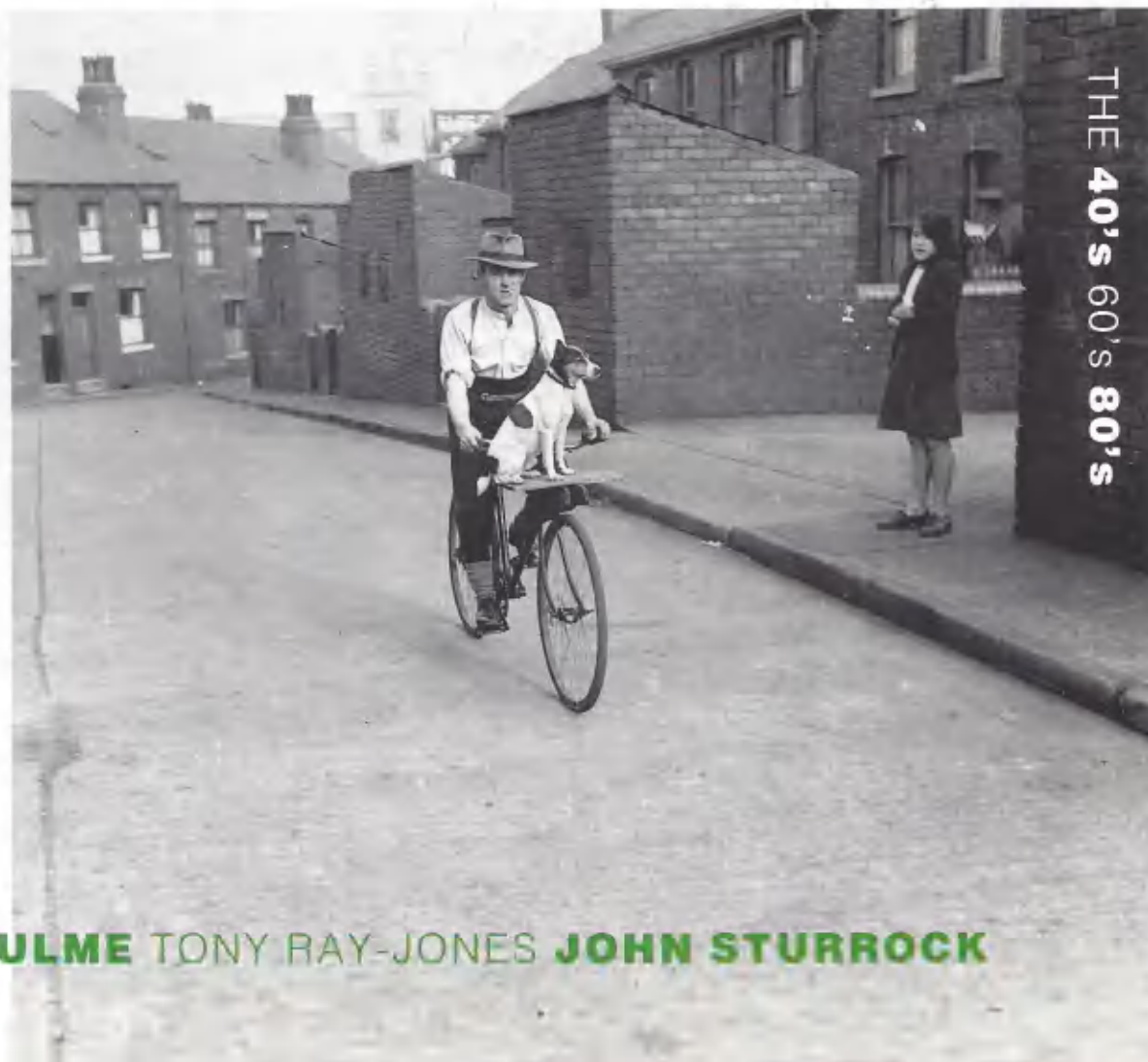
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THE 40's 60's 80's



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WERNER HANNAPPEL

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NIGEL FOGG

D



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Contributors to this issue

Grace Robertson was a photo-journalist with *Picture Post*.

Wendy Falconer, resident in England for the past six years, is from Canada. Presently a self-employed photographer and designer, she recently completed the part-time BA course at the Polytechnic of Central London.

Roger Bradley administers Picture House in Leicester.

Richard Butchins, once involved in the music industry, is now a photographer based in Oxford.

Henry Kerr is Photographer in Residence at Summerlee Heritage Trust, Coatbridge, Scotland. He studied at Glasgow School of Art and has exhibited widely, most recently at the Graeme Murray Gallery, Edinburgh.

Ian Jeffrey contributes regularly; he is presently working on a Royal Academy of Art exhibition marking photography's 150th birthday.

• *Emmanuel Cooper*, also a regular contributor, is a potter, writer and critic.

Front Cover: *Raymond Moore, Raes Knowes, 1980*

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Grace Robertson is reminded of life 'not so long ago' by Humphrey Spender's work from the 1930's.

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Examines the contradictions between her desires and her intellect.

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The insider's gallery guide. This month *Picture House*, Leicester explains its policy, problems and position.

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Pleasures and pitfalls in setting up a funded project are explained by Richard Butchins who helped found the Oxford Photographic Archive.

Henry Kerr 20

Uses the snapshot form as a vehicle into 'our lives and our dreams'.

Remembering 24 Raymond Moore

Described in *The Independent* as 'Britain's senior master in photographic art', Raymond Moore died on 6 October 1987. Colleagues and friends recall what marked the man and his work in celebration of a gifted life.

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Was the Bradford Challenge worthwhile? And an endorsement of deep-seated values.

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Ian Jeffrey examines a new collection of writings by critic and photographer Max Kozloff and Emmanuel Cooper enquires into the recently exhibited large scale photoworks by Patrick Tosani.

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Colin Osman's views on recently published books.

Personal Choice 37

A Book of the Year selected by 11 photographers, artists, writers and gallerists.

Memorial Fund

A fund to mark Raymond Moore's grave with a headstone has been established. Contributions are requested and should be sent to: Mary Moore (Memorial Fund), Half Morton House, Chapelknowe, Canonbie, Dumfriesshire DG14 0YF.



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Contributors to this issue

O *Gerry Badger* is a photographer, critic and architect. He is currently researching a major exhibition on British photography for the Barbican Art Gallery.

- *Richard Ehrlich* writes regularly for CC. Last year he won a Photographers' Trust award to research the life and influence of Tony Ray-Jones.

O *Richard Butchins*, is an Oxford based photographer.

- *Bill Jay*, CC's first Editor and the founder of *Album* magazine, is a Professor of Art at Arizona State University, Tempo and author of several books on photographers and photography.

- *Colin Osman*, founder-publisher of CC, is a photographer, author and publisher. He has written widely on the medium.

- *David Lee*, who interviews him, is photography critic of *Arts Review* and a regular contributor to CC.

- *William Bishop* is a photographer, writer and critic. His work appears frequently in *The British Journal of Photography*.

- *Liz Wells* is a writer and teacher. Her work has also been published regularly by the *BJP*.

- *Emmanuel Cooper*, potter, writer and critic, contributes to CC regularly.

- *David Brittain* is a writer and photographic journalist.

- *Peter Fraser*, whose portfolio was published in CC5/1986, is a photographer living in Bristol. He has recently received an Arts Council award towards the costs of his first book. *Peter Turner*, talking with him, is CC's present Editor.

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Frontlines, headlines and comment.

British photography in the 60's and the genesis of CC overviewed by Gerry Badger.

David Hurn, a major photographer when CC was born, looks back to 60's cameraderie and Paddy Summerfield, a young photographer then, talks of change.

On being young and in love with photography. Bill Jay, this magazine's first Editor, recalls his passions.

Bryn Campbell, photographer and picture editor, reviews his long-term concern for the medium and Homer Sykes, a 60's young contemporary, realises the success of decisions he made 20 years ago. Dorothy Bohm talks of her work, then and now, while Sylvester Jacobs looks forward to opportunities not open to him in 1968.

Why and how did CC begin life? Colin Osman tells his tale.

George Rodger, a founder Magnum member, tracks back to a time when CC had to improve and Andrew Lanyon recalls how his early photography encouraged him back to painting.

'The Erotic and Exotic in Photography' subtitles Private View, a large scale RPS show in Bath. Liz Wells and Emmanuel Cooper offer two views. Integrity is at the heart of Red River, suggests Katy McLeod on seeing Jem Southam's show in Plymouth. Fixed viewpoints link Georges Rousse and Calum Colvin who exhibited recently at Riverside Studios. David Brittain comments.

Colin Osman's assessment of recent books.

Photography's gains and losses over 20 years, thought over by Peter Fraser and Peter Turner.

Twenty years work could encourage self-congratulation, however this issue is dedicated to the memory of Norman Hall. The pioneering and exemplary Editor of *Photography* magazine in the 50's; he was a source of inspiration to CC's founders and first contributors. In 1962 he became Picture Editor of *The Times* where he worked until his death in 1978.

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Contributors to this issue

Carolyn Bloore is a photographic historian. Exhibitions she has curated have been seen at the Victoria & Albert Museum, London and the National Museum of Photography, Bradford.

Mark Warner studied photography at Manchester Polytechnic and received his MA in 1983. Since then his work has been widely exhibited, most recently at Viewpoint in Salford.

Vini Reilly, who provides a response to the images is a musician and founder member of Durutti Column. Their latest album *The Guitar and Other Machines* was recently released on Factory Records.

Val Williams writes regularly for CC. In 1986 Virago published *Woman Photographers* her study of 'the other observers'.

Tuija Lindstrom is a photographer from Stockholm, Sweden. Her work was exhibited last year at Axiom, Cheltenham.

Francois Dolmetsch, born in Surrey, has lived in Colombia, South America, since 1962. A musician and photographer, he has exhibited in South America, the United States and Europe. The Photographers' Gallery, London showed his work in 1987.

Ian Jeffrey, a regular contributor, is an art historian and presently working as an independent writer, critic and curator.

David Briers, based in Wales, writes for a number of magazines on the arts scene there.

Liz Wells, who lectures and writes, is CC's Bristol correspondent.

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Frontlines, headlines and comment.

Policy, position and problems explained by f-Stop, Bath.

While Roger Fenton, presently on view at the Hayward Gallery, London is hailed as the greatest of 19th century photographers, Caroline Bloore sets the scene for his ascent.

Images on the verge of change are central to Mark Warner's latest body of work - acquiring value through the placement of light.

Issues surrounding beauty and its photographic fall from grace are raised by Val Williams who offers some context for this issue.

Beauty, says Tuija Lindstrom, is a desire expressed by those who know life's darknesses. From her own longing comes sensuality.

Seeking shapes and symbols of universality, Francois Dolmetsch looks to a landscape beyond the borders of his prints.

Mysterious Coincidences, an internationally touring show of recent British colour photographs is baptised in fire by Ian Jeffrey.

Remembering photographs, not photography is David Briers' response to Regarding Photography, currently touring Britain. Finding the New Sublime in a prosaic world is Thomas Struth's gift, suggests Ian Jeffrey, viewing his work in Edinburgh. And ambition exceeding experience marks Bath's latest f-Stop show by two young image-makers, in Liz Wells' opinion.

Recent books scrutinised by Colin Osman.

Recalling a decade in the front line of the medium's subsidised arena, Debby Ely talks to Liz Wells about past, present and future.

Front cover photograph by Tuija Lindstrom

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Contributors to this issue

9 *Brian McAvera* whose writing accompanies the images in this issue, is our Irish correspondent and a regular contributor. Based in the North he is a freelance critic, writer and exhibitions organiser. 'Strategies' took *The Magnetic North*, a show McAvera curated for the Orchard Gallery, Derry late last year as its point of departure. McAvera co-ordinated image gathering for this issue.

9 *Catherine Turner* studied film and drama at the University of Canterbury, Kent. She set up and runs the Special Photographers Company, London.

9 *Chris Ledger* who writes and reviews for CC from the Midlands, is part of Audio Visual Arts, a woman's media co-operative based in Nottingham.

9 *Francis Hodgson* is a writer contributing to several publications. He reviews photography regularly for CC and *The Spectator*.

9 *Richard Ehrlich* writer, cook and regular contributor to CC is presently working on a major re-assessment of Tony Ray-Jones, a project funded by The Photographers' Trust.

9 *Barry Lane* is the Arts Council's Photography Officer.

9 *Individual Image-Makers* published in this issue are mentioned on page 30.

9 *Contributing in kind* though not by name was Declan McGonagle, Director of the Orchard Gallery, Derry. We greatly acknowledge his and the Gallery's help.

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Frontlines, headlines and comment.

Photowork

The scene for a contemporary Northern Irish visual culture is set by Brian McAvera.

Emotion and intellect, says Brian McAvera together with Nature, Religion and Politics, Language and Images all inform the Ulster artist's experience.

Photoworks by Willie Doherty, Errol Forbes, Peter Neil, Hazel McNeil, Barbara Freeman and Victor Sloan.

A Readers' Forum.

Special Photographers' Company policy, position and problems explained by Catherine Turner.

Fantasy meets formalism in Ralph Gibson's retrospective, which excites Richard Ehrlich. The Mind, a thematic view of mental handicap, takes on a sensitive subject successfully, says Chris Ledger. And another history of photography, edited by Jean Claude Lemagny, is welcomed by Francis Hodgson.

Colin Osman gives his attention to recently published books.

In which Barry Lane explains present Arts Council policy and outlines plans for spending their much increased budget for photography.

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Contributors to this issue

• *Chris Killip*, one of Britain's most acute and uncompromising photographers, has recently seen published a major book of his work in England. *David Lee* who talks to him is a writer and critic.

9 *Hugh Greenland* is a photographer and responsible for photography at Brewery Arts Centre, Kendal.

9 *Thomas Struth* born in 1954, studied photography with Bernd Becher in Dusseldorf. A major exhibition of his work was seen recently at the Fruitmarket Gallery, Edinburgh. *Ulrich Loock* who writes on him contributed to *Unconscious Places*, catalogue to the show, from which his essay has been adapted.

9 *Tom Evans*, who has written frequently for CC, is presently Senior Research Fellow at the Royal College of Art. *Kay Roberts*, who provided the text, will shortly be showing this work at Actualities, her Docklands gallery.

9 *Catherine Wagner*, from San Francisco, was recently awarded a Guggenheim Fellowship. She has exhibited widely and a book of her work was published last year. In 1981 she worked as Artist in Residence at Derby Lonsdale College, Derby. *Jack Welpott*, whose text first appeared in *Picture Magazine*, is a photographer.

9 *Jonathan Robertson*, a photographer, teaches at Duncan of Jordanstone College of Art, Dundee.

9 *Alexandra Noble*, recently exhibitions organiser at the Photographers' Gallery, London, now works for the South Bank Centre. *Craigie Horsfield* is an artist and critic. *Ian Jeffrey* is a writer, critic and art historian.

9 *Val Williams*, is a photographic historian currently researching the life and work of Ida Karr.

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- 9** A Readers' Forum.
- 10** Caught in the act, talking to David Lee about his new book *In Flagrante*.
- 13** Policy position and problems explained by Brewery Arts Centre, Kendal.
- 14** Visits cities world-wide and reveals public places to be part of our collective unconscious. Ulrich Loock provides a context.
- 20** Documents London's Docklands in a time of transition and stills change into a period of waiting. Kay Roberts comments on his 'Portraits of Buildings'.
- 26** Photographs in San Francisco and finds that the fact of the matter moves from a given and becomes negotiable. Jack Welpott considers the work.
- 32** In which Jonathan Robertson argues for the return of intuition as a means of positioning photography in the world.
- 33** Horrors of office life come flooding back to David Lee when he views *Work Stations*, a book and exhibition by Anna Fox. Powerful work, poor packaging is Alexandra Noble's response to a limited edition book by David Newman. Ian Jeffery finds fragrances and flagrencies in Chris Killip's new book and V & A exhibition while Craigie Horsfield surprised by Verdi Yahooda's recent installation that celebrates conformity.
- 37** Colin Osman gives his verdict on recent publications.
- 38** Edith Tudor Hart's radical 1930's documentary work is currently touring Britain. Val Lloyd considers its place within a history of women photographers.



Front cover: Thomas Struth

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Contributors to this issue

9 *Brian Human* and *Mark Haworth-Booth* are respectively the magazine's Eastern region correspondent and Curator of Photographs at the Victoria & Albert Museum, London.

9 *Ian Jeffrey* is an Art Historian.

- *Stephen McCoy*, a photographer and teacher from Merseyside, has exhibited widely.

- *Paul Wombell* directs Impressions Gallery, York and is an image-maker and author.

- *Chris Dorley-Brown* is presently Photographer in Residence at Homerton Hospital in London.

9 *Gina Glover*, a member of Wandsworth Photo Co-op, has seen her work used in a variety of contexts. Most recently she was a participant in *Family — My History — My Self* at Untitled Gallery, Sheffield.

9 *Richard Kraft* is a photographer from London currently studying in the United States.

9 *Rhondda Bosworth*, a photographer from New Zealand, is presently working in Europe aided by a grant from her country's Queen Elizabeth II Arts Council.

9 *Emmanuel Cooper*, potter, writer and critic, contributes regularly to CC.

9 *Katy Macleod*, an Art Historian, teaches at Exeter College of Art & Design.

9 *John Goto* is a photographer and writer based in Oxford.

9 *Merlyn Tweedie* recently edited *Six Women Photographers*, a book published by PhotoForum, New Zealand.

Front cover: Photograph by *Rhondda Bosworth*.

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Areas where 'people feel they have some control' photographed by Stephen McCoy.

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An insider's gallery guide. This month Impressions, York makes a case for the future.

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On being a Photographer in Residence by Chris Dorley-Brown.

Mother of Sons 20

Gina Glover extracts work from a long term project depicting a family relationship.

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In which Richard Kraft photographs his wife.

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Her self, her daughter, her mother, her friends represented through Rhondda Bosworth's expression of the past made present through photographs.

Review 33

'Mapplethorpe has matured' says Emmanuel Cooper, viewing the photographer's recent shows at the National Portrait Gallery and Hamilton's, London. Katy Macleod reads intensity in Peter Fraser's work now on show at Ffotogallery, Cardiff. And John Goto finds a new voice in British art through pictures by Craigie Horsfield, seen at Cambridge Darkroom.

Books in Brief 37

Colin Osman gives his verdict on recent publications.

Letter(s) 38

Is CC racist, sexist and uncaring for those with disabilities? Yorkshire Arts Association accuse and Peter Turner replies.



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The Magazine
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Contributors to this issue

- *Tony Ray-Jones*, who died of leukemia in 1972, was one of the more influential photographers of his generation. *Peter Turner* who writes on him is CC's Editor and a friend of the late photographer.

- *Jack Hulme*, born in 1906, is a photographer and retired miner. Yorkshire Art Circus have recently published a book of his work which is presently also to be seen as a travelling exhibition.

- *John Sturrock*, a self-taught photojournalist, works through the Network agency. In 1979 he was included in *Three Perspectives*, a Hayward Gallery exhibition. He recently formed part of Chris Killip's *Photographer's Eye* selection at the Victoria & Albert Museum.

- *Richard Ehrlich* who writes on him is a regular contributor. He is currently researching the life and work of Tony Ray-Jones assisted by an award from The Photographers' Trust.

- *Francis Hodgson* is a writer. He reviews photography regularly for CC and *The Spectator*.

9 *Jonathan Robertson* leads the Photography Course at Duncan of Jordonstone College of Art, Dundee.

O *Jan Jeffrey*, another regular contributor, is a writer, critic and art historian.

Front cover: *Photograph by Jack Hulme*, courtesy of Yorkshire Art Circus to whom we offer thanks for their permission to re-print parts of the introduction to *A Photographic Memory*, the book they published of Hulme's work.

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Ray-Jones

An appreciation by Peter Turner of a major and influential photographer whose work, little seen in the 1980's, is now a touring exhibition.

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Memory

Tales of village life by Jack Hulme, Yorkshire miner and photographer who first took up the camera in the 1920's.

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Right time
Right context

Britain in the 1980's pictured by John Sturrock, a Network photojournalist. Views on the responsibilities of his position come through an interview by Richard Ehrlich.

Review 33

The canons of 'pure' photography have met their match in moves towards a manipulated image, argues Francis Hodgson, seeing *On the Border* at Special Photographers' Company, London. In Edinburgh Jonathan Robertson views *Behold the Man* at Stills Gallery, finds an overdue debate opened, but wonders at its side-stepping a consciousness of self.

Books in Brief 37

Colin Osman's survey of recent books.

Talkback 38

Could museums be the death of photography? Ian Jeffrey ponders.



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Contributors to this issue

9 *Maureen O. Paley* is founder and director of Interim Art in London and a freelance exhibitions curator. This year she is curating *A British View* for the Museum für Gestaltung, Zurich.

9 *Martin Parr* is a photographer presently living and working in Bristol whose works have been seen extensively in this country and abroad.

9 *Murray R. Johnston* is Head of Photography at Edinburgh College of Art, one time Director of Stills Gallery, Edinburgh and co-founder of Scottish Photographic Works.

9 *Robert Adams* is a photographer and writer living in Colorado. Adams' photographs were included in the recent ICA, London exhibition *Another Objectivity*. He is much published as an image-maker and essayist.

- *William Bishop* is a photographer and writer on photography.

9 *Francis Hodgson* is a writer. He reviews photography regularly for CC and *The Spectator*.

9 *Jonathan Robertson*, another regular contributor, is Head of Photography at Duncan of Jordanstone College of Art, Dundee.

9 *Craigie Horsfield* makes pictures and writes. He has recently had a solo exhibition at Cambridge Darkroom.

9 *Mark Haworth-Booth* is Curator of Photographs at the Victoria & Albert Museum, London and a writer. *Richard Ehrlich* who interviews him writes regularly for CC.

Front cover: By Peter Fraser from 'Towards an Absolute Zero', 1986.

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A critic's role examined by Robert Adams.

What is the 'state of the art in Britain?' enquires Maureen O. Paley, one of three nominators for images in this issue.

Works by Lea Andrews, Hanna Collins, and Brian Griffin.

'Why are photographers forced to the margin?' asks Martin Parr, another nominator. 'And what of the future?' is the issue raised by Murray R. Johnston, the third to suggest images for inclusion.

Works by Paul Seawright, Andy Wiener, Dave Moore, Peter Fraser, and Cathy Watkins. Followed by Owen Logan, Roger Palmer, Mari Mahr and David Williams.

On the makers of works published.

I Can Help is the title of Paul Reas' recently published book. William Bishop applauds the pictures and hopes he can. Are Art and Nature divisible within photography? French curators think 'Yes'. Francis Hodgson begs to differ. Riches from 19th century Scottish photographers at the National Portrait Gallery of Scotland are seen as more than a national success by Jonathan Robertson. And Craigie Horsfield finds tales of redemption in Mari Mahr's book *A Few Days in Geneva*.

Colin Osman's verdict on recent books.

Policy and position of the Victoria & Albert Museum's Photographic Department.

Note: Works by Roger Palmer on pages 52-55 are without title or name at his request.

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Contributors to this issue

- *Val Williams*, writes regularly for CC. In 1986 Virago published *Women Photographers*, her study of 'the other observers'.
- *Amanda Hopkinson*, writer and picture editor is another regular contributor. Most recently she acted as publicist for *Spectrum*, the women's photography festival.
- *Alison Theaker*, is a free-lance journalist and Press Officer at the National Museum of Photography, Bradford.
- *Shirley Baker* is a photographer living in Cheshire. Next year Boodaxc Books will publish her record of life in Manchester and Salford in the 60s.
- *Megan Jenkinson*, lives and works in Auckland, New Zealand where she lectures on photography at the University of Auckland.
- *Ute Eskildsen* is Curator of Photography at the Folkwang Museum, Essen, West Germany. Her latest exhibition, on Aenne Biermann, is currently at the Goethe Institute, London.
- *Graciela Iturbide* is a photographer from Mexico. In 1987 she won the W. Eugene Smith Award for humanistic photography.
- *Liz Heron* is a free-lance writer. Until its merger with *New Society* she was photography critic for the *New Statesman*.
- *Katy Macleod*, an Art Historian, teaches at Exeter College of Art & Design.
- *Maxine Walker* is a photographer from Birmingham and a member of the group responsible for *Polareyes*, the magazine for black women photographers.
- *Kellie Jones*, a New York based curator, organised *Transatlantic Traditions*, the *Spectrum* show presently on view at Camerawork, London. **
- *Heather Forbes*, who lives and works in London, is a photographer and photographic book publisher under the Travelling Light imprint.
- *Grace Robertson*, a *Spectrum* patron, was a photojournalist with *Picture Post*.

Front cover: Photowork by Megan Jenkinson

creative camera

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The Magazine for Independent Photography

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Contributors to this issue

- *Helen Ennis* is Curator of Photography at The Australian National Gallery, Canberra.
- *Les Walkling*, from Melbourne, lectures in Media Arts at Phillip Institute of Technology.
- *Deborah Ely*, late of Watershed, Bristol, is now Co-ordinator for The Victorian Centre for Photography, Melbourne.
- *Liz Wells* is a lecturer and free-lance writer from Bristol.
- *Jacky Redgate*, lives in Sydney. She is presently working in Berlin as part of the Overseas Studios Program of the Australia Council.
- *Edward Colless* is a writer. His essay first appeared in *Photofile*, Autumn 1988.
- *Fiona Hall*, active in helping this issue come into being, currently teaches photography in Adelaide, South Australia.
- *Max Pam*, lives in Perth, Western Australia. An inveterate traveller, he has spent much of his career in Europe, Asia and the Indian sub-continent.
- *Reviewers*: Ian Jeffrey and Ivan Gaskell are Art Historians and Mark Durden a recent graduate in Fine Art from Glasgow School of Art.

9 *Alan Cruickshank* is a photographer from South Australia.

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Recently published books considered by Colin Osman.

Talkback 38

'Fad is good' is Alan Cruickshank's ironic note as he questions an observed lemming rush to 'the New' in Australia.

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Contributors to this issue

9 *David Reason*, lectures at The University of Kent at Canterbury in Communication and Image Studies.

• *Werner Hannappel*, lives and works in Essen, West Germany where he studied at the Folkwangschule. His work is in collection internationally, including the Victoria & Albert Museum, London.

9 *Arnhel de Serra* is currently a student at West Surrey College of Art & Design orf. A major exhibition of his work

9 *Willie Doherty*, is an artist from Derry. *Christopher Coppock* who interviews him is presently Director of Fotogallery, Cardiff.

9 *Nigel Fogg*, was a photographer and curator in his native South Africa. Since 1985 he has lived in Britain where he makes a range of camera bags.

9 *Gerry Badger*, photographer, architect and critic is currently preparing an overview of British photography for the Barbican Art Gallery, London.

9 *Reviewers*: Liz Heron is a writer, Ian Jeffrey an Art Historian, Ian Mackay a painter and writer and Jonathan Robertson a photographer and lecturer.

9 *Root Cartwright*, is a photographer and garden designer. His work was exhibited recently at the Metro Cinema, London.

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Peter Turner's views on recent books.

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'Look at the work not the label' argues Root Cartwright who is tired of tradition's restraint.

Cover photograph by Werner Hannappel

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