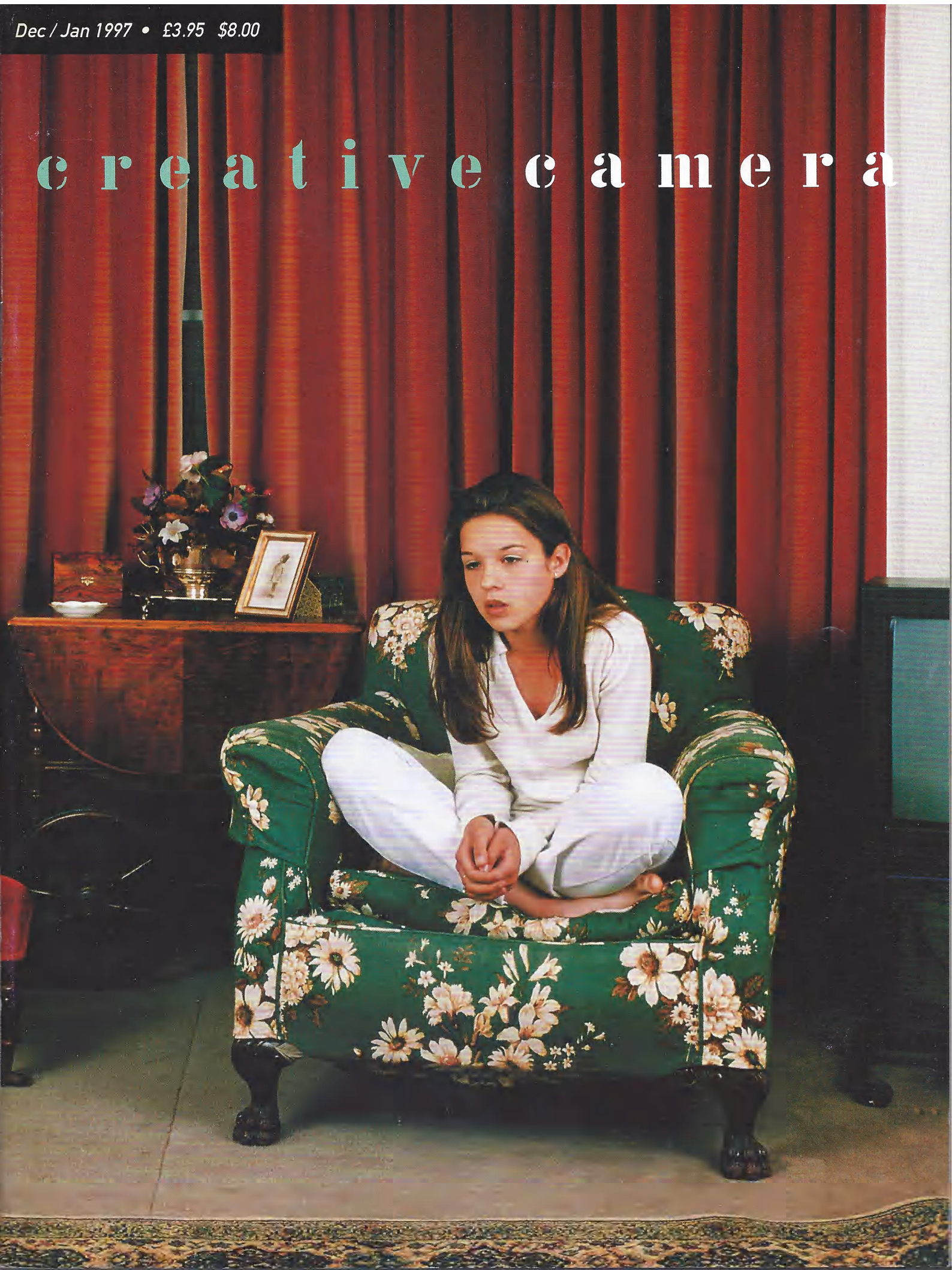


Dec / Jan 1997 • £3.95 \$8.00

c r e a t i v e c a m e r a



THIS ISSUE anticipates 1998 which was designated the Year of Photography & the Electronic Image by the Arts Council of England, as part of its Arts 2000 initiative. A coalition of partners in Yorkshire submitted the winning bid, and the organisers, Photo 98, aim to encourage investment in the region which will bring lasting benefits to its audiences, photographers and arts organisations. The Photo 98 programme will include European and local commissions, themed exhibitions and electronic projects, as well as lots of opportunities for formal and informal contacts between locals and visitors from farther afield. We have listed many of the highlights of 1998 in the pull-out supplement, and we will keep you up to date with the most exciting exhibitions throughout 1998. Not just in Yorkshire, of course. Throughout the forthcoming year *Creative Camera* will also be featuring the best the programme has to offer. Our writers will be speaking to the key players and providing the kind of critical response that our readers expect.

One of the admirable aims the organisers set themselves was to 'promote a greater understanding of photography'. Aficionados speak of 'photography' with the same assuredness as others talk of 'painting', taking it to encompass not just a technical process but also a series of discourses, histories, practices, practitioners and structures. In fact 'photography' and 'photographer' are rather vague and ambiguous words to most people. For this reason some prefer the somewhat clumsy term 'photographies', which at least acknowledges the inherent complexity of something which co-exists in and between many cultural spaces. We are sure that many events in this forthcoming year will, indeed, promote a greater understanding of photography and the contribution of photographers.

To get that debate off on the right foot we asked Joanna Lowry to interview **Geoffrey Batchen**, the Australian academic and writer. In a recent book, *Burning With Desire*, Batchen investigates the problem of the identity of photography. The early inventors couldn't decide whether the camera image was natural (because the image 'drew itself') or cultural (pictures were composed according to aesthetic principles). Batchen follows this trajectory from the early nineteenth century to the present day and argues that this question has never been resolved. Our thanks to Geoffrey Batchen for sharing his ideas.

Of course 1998 is also the year of the Electronic Image and the programme includes exciting work by the likes of **Keith Piper**, made for gallery or Internet access. Our new media editor, Caroline Smith, notes that although digital art has found a home at photography events, and that there are good reasons for this,

the twinning of the two technologies can lead to confusion. She draws on the experience of other festivals to suggest ways which audiences, artists and organisations can get the best from this shot-gun marriage.

We begin our preview of the year ahead, however, with a leading article by **Nicky Bird**, a Yorkshire-based artist who works with photography. She welcomes Photo 98 and, like many others in the region, has high hopes for what it can achieve. Nicky uses her knowledge of previous high-profile festivals to offer some useful advice to Photo 98 about how they should plan their legacy to the region. Nicky's article features images from some forthcoming exhibitions.

One of the highlights from the start of the year is *Shine* at the National Museum of Photography, Film 8. Television. The exhibition, which will be staged in a temporary space while the main building is rebuilt, contains mostly untested photo-based art. It is appropriate that we are showcasing the work of one of the contributors, **Carey Young**, because she uses photography as a bridge between the physical world and cyberspace. She talks to Caroline Smith. **Roger Burlison**, another young contributor, has been using a camera in a more conventional way - to chronicle and represent his daily life in the north of England.

Sarah Jones, who is exhibiting in London during December, is one of several young photographers who are representing teenage girls. Others include Rineke Dijkstra, Hannah Starkey and **Clare Strand** (published on page 30). Strand's photographs are deceptively artless and Jones's are highly mannered, coded with references to the history of painting. Yet despite the stylistic differences, the sub-text is the same: there's a collusion between sitters and photographer, in a fascinating feature, Val Williams finds interesting precedents for this work in the photography of Tina Barney, Sally Mann and Larry Clark.

One of stated aims of Photo 98 is to enhance the standing of photography in Britain. I would suggest that the Arts Council went quite far when it appointed 1998 as the Year of Photography ... and backed it with several million pounds of public funding. *Creative Camera* looks forward to the Year and the opportunities it will provide for enjoyment, debate and clarification. To find out what's substantial about the programme and what's happening where, keep reading *Creative Camera*. For more information about the Year of Photography 81 the Electronic Image turn to page 50 where Photo 98's Artistic Director, **Anne McNeill** answers some questions. The Photo 98 web site is: <http://www.phot098.com>

David Brittain

Karen Ingham: Jason and Jackie at thirteen. Westbrookville, USA 1993 (from the series. Lost)



creative camera

Several cultural moments converge around this issue. In the first place it marks the thirtieth anniversary of *Creative Camera*. What a remarkable achievement for a photography magazine to be celebrating 30 years of continual (if intermittent) publishing! The inaugural issue, edited by **Bill Jay** and published by **Colin Osman**, appeared in February 1968. In the mid-eighties the magazine passed out of private hands when it became a client of the Arts Council. We are grateful to the funders for their support, since then, and are pleased to announce our grant for 98-99 is secure (though fixed at standstill). This year is also the ninetieth birthday of the reclusive **Henri Cartier-Bresson** who is, arguably, the most famous, admired and written-about photographer, ever. Since the early fifties, when he coined, 'the decisive moment' to describe his personal philosophy of 'artistic' hand-held photography, this idea has become one of the key aesthetic pillars of photographic Modernism. These two words seemed to say everything about the art of photography - that the image was anchored in the real, yet could be transcendent; that taking photographs was about chance and intuition, and that the talented photographer could play God by creating order out of chaos. One of the contributors to this issue is **Harold Chapman** who, as a young photographer, was actually interviewed in *Creative Camera* in 1968, while taking pictures in Paris. Like so many other photographers of the period, Chapman lionised Cartier-Bresson and based his work on the decisive moment ethos. Robin Wilson met Chapman recently, and selected some of his Paris street photographs, of that period, as the basis of a fascinating article (page 14) which reveals Chapman's debt to some of the other cultural influences which were around at that time. We are very pleased that Harold Chapman agreed to help us to create a bridge between this present manifestation of *Creative Camera* and the one from 1968.

Over the years, there has been no shortage of photographers and artists who have taken issue with Cartier-Bresson - especially over his fetishisation of the single image as icon. But of course, part of Cartier-Bresson's legacy is that he has given us a 'big idea' to argue against. To mark this anniversary we asked Mark Durden to speculate on what Cartier-Bresson meant by his enduring - yet maddeningly

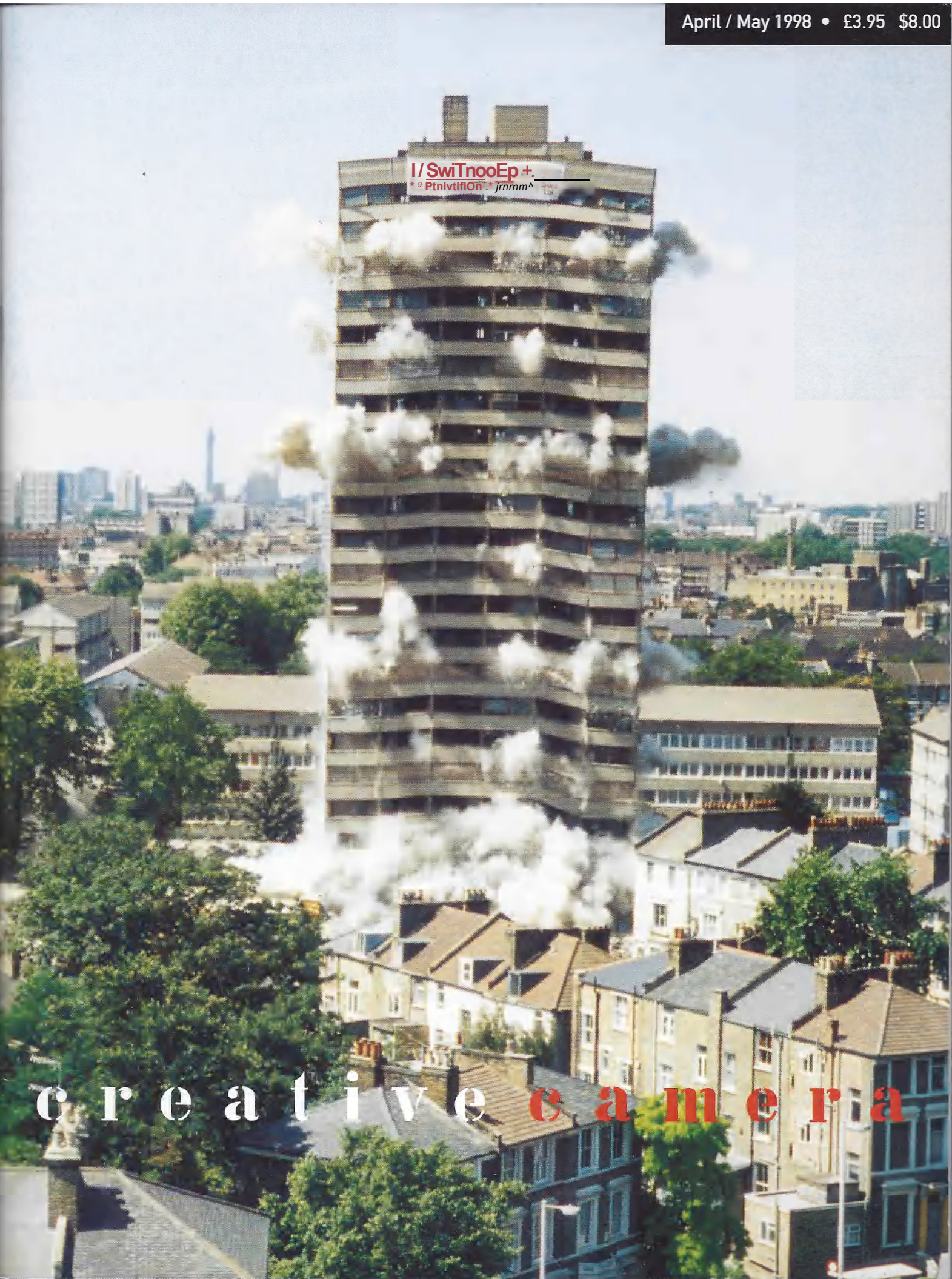
vague term - and to locate him on the current cultural map.

The staged photographs of the artist, **Jeff Wall**, have contributed much to the demythologising of the decisive moment. On page 16 Mark discovers how Wall's work inadvertently reflects the virtues of Cartier-Bresson's. **Jennifer Bomstein** is one of the post-Wall generation of artists who uses staged photography as one of her creative resources. I met and interviewed her while she was in London, in January, building an installation at the greengrassi gallery. One of the topics we discussed was how much more problematic it is now for an artist to work critically with photography, than it was ten years ago. Then, photography was still placed firmly in either the realm of the popular or in the ghetto of fine art photography (the former comprising a large part of the cultural milieu to which the art addressed itself). Since photography became co-opted into the space of fine art (hastened by the success of eighties artists such as Cindy Sherman and Jeff Wall), artists' photographs have tended to refer viewers back to that period of art history. The interview starts on page 26.

Similar, recent cultural shifts have been instrumental in the revival of certain documentary practices. As the style of *verité* has become more widely appropriated ('constructed decisive moments' in fashion, advertising and art) and, consequently, documentary photography has lost its conceit of transparency, younger 'straight' photographers, such as **Nick Waplington**, are exploiting this freedom to transgress the boundaries between 'the real' and 'fiction', freely and imaginatively. On the subject of cultural moments, Waplington's new book is an ambitious attempt to freeze-frame the rave generation before it passes. Twenty years from now they might be calling *Safety in Numbers* the *Box of Pin-Ups* for the nineties. John Slyce's review is on page 35.

To conclude this thirtieth-anniversary issue we are pleased to have articles by two old and valued contributors - **Mark Haworth-Booth** reviews a new book and exhibition about the Kurds, and **Pave! Büchler** approves of **Cornelia Parker's** interventions into the pages of the scientific journal, *Nature*. My thanks to all the contributors to this issue and special thanks to all our subscribers - present and past - who have ■ helped to propel *Creative Camera* this far, against the odds.

David Brittain



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c r e a t i v e c a m e r a

AS WE PREPARE to enter the second year of this Government's initial term, the cultural sector is coming to realise that New Labour - despite high-profile Downing Street soirées with Noel Gallagher and Paul Smith - does not have its interests at heart. As we report in our news pages, the Arts Council of England has announced a £1.5 million reduction in its grant-in-aid - a response to a cut from the Department of Culture, Media and Sport. As *Art Monthly* put it recently: compared with the £850 million earmarked for the Dome, 'the cut in arts funding seems not only unnecessary but vindictive'. The ACE's acting Secretary General has spoken ominously of the need to review 'both the range of organisations that [the ACE] supports and the way in which it funds them'. Should the ACE follow the recent example of the London Arts Board, the result will almost certainly be many redundancies up and down the country as arts organisations lose all or part of their revenue funding. This is the same policy that is aimed at weaning various disadvantaged sections of society off their 'dependency' on public funds.

While photography organisations in the rest of England are busy watching their backs, those in Yorkshire seem to be basking in the bountiful climate of the Year of Photography & the Electronic Image. All this year Yorkshire is host to some excellent photo-based work and many innovative electronic projects. Site in Sheffield reopens in May with the kind of high-profile exhibition that would rarely come to town. Impressions in York is showing newly commissioned photography by **Jorma Puranen** (page 10) who deserves much more critical attention for his thoughtful approach to the Northern European landscape. Coinciding with the Year, our neighbours, the Shoreditch Biennale, have an imaginative programme of events planned for east London for early May - based on the theme, 'the artist and the archive'. This includes an installation in a Dalston tower block, of photographs by **Tom Hunter**. Hunter is a young London-based photographer who recently became well known for his portraits of squatters, shot in self-conscious homage to Vermeer. On page 35 **Jayne Bradley** provides a history of the Holly Street highrises, where Hunter has been working, and suggests that he shares common aims with the architects who are redeveloping the

area. See page 44 for a guide to the exhibitions in Shoreditch.

It may be currently fashionable to declare that digitisation has spelled the death of the photographer as witness, but that would be playing into the hands of publishers with a vested interest in diverting us from reality. Beginning on page 16, one of our best writers on photography, **John Taylor**, argues passionately that photojournalists must be supported in their efforts to maintain their traditional role as the consciences of democratic societies. His article is illustrated with some disturbing images from recent headlines (for which we do not apologise!).

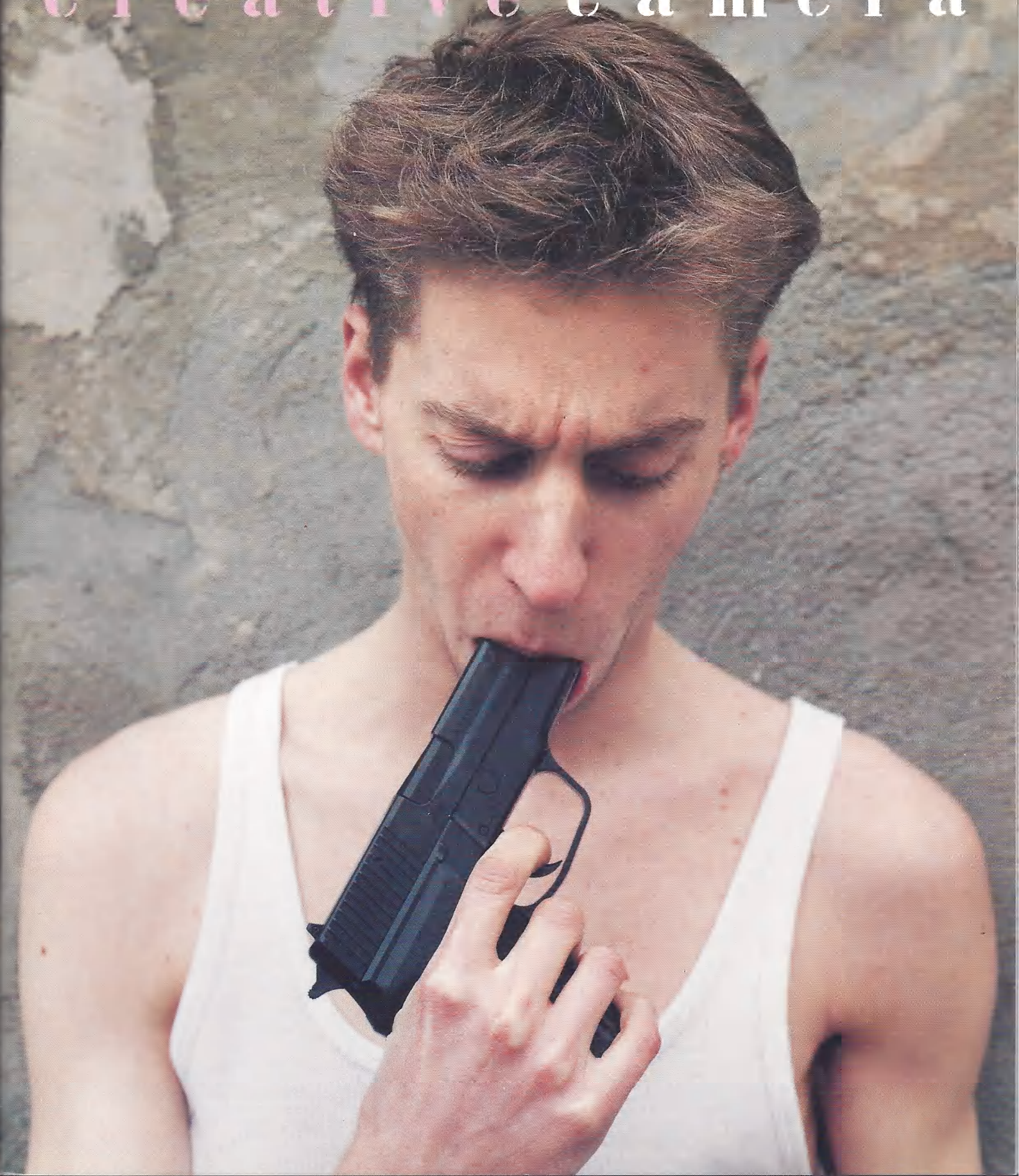
Michael Bracewell chooses the model of the diary to decode a powerful sequence of photographs by **Corinne Day** which begins on page 20. In the early nineties, Corinne Day took the sort of fashion photographs which put the business under the critical spotlight. After growing disillusioned with fashion, she took her cue from Larry Clark and Nan Goldin and turned her camera on the behind-doors activities of her friends, and the most unnerving details of her own life. Michael Bracewell examines the fascinating relationship between the diarist and her subject matter.

Elsewhere in the issue there is a preview of the deceptively straightforward snap-shot images of the Swiss artist, **Annelies Štrba** (page 36). She has her first ever one-person UK exhibition in London in April. On page 50 **Mark Haworth-Booth** is interviewed about the V&A's long-awaited photography gallery which opens to the public in May, courtesy of a well known camera company. Finally, we are pleased to announce that we have formed a partnership with a young arts organisation in Hull called Cafe Society. From April Cafe Society will be servicing the *Creative Camera* web site. The *Creative Camera* web site will be regularly updated and will include articles, and images from the magazine as well as features which are unique to electronic publishing (including hot links and a chance to participate in online discussions). We look forward to a much closer relationship between *Creative Camera* and its electronic sister magazine. The Creative Camera/Cafe Society web site is at <http://www.ccamera.demon.co.uk>.

David Brittain

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MAINSTREAM fashion photography, by which I mean repetitive shots in catalogues and newspaper supplements, is not noted for its innovation or subversive tendencies. Yet fashion historians, such as Martin Harrison, argue that there is a history of rebellion and subversion within fashion - in publishing - which manifests itself in periods of disruption which interrupt cycles of conservatism. In case you missed it, we are going through one of those periods of innovation. During the shelf life of this issue, for example, a number of exhibitions, projections and books about fashion will appear (*Real Life?* at Dean Clough, Halifax; *Juergen Teller at the Photographers' Gallery*, *Look At Me: Fashion and Photography in Britain 1960-1998* at the Kunsthal in Rotterdam being just a few).

One of the most discussed features of the present day fashion scene is the stylistic convergence between art photography and fashion photography. Arguably, fashion and art are posing the same questions - about identity, for example, or originality - albeit from different directions. **Dan Wootton** is an artist who questions the meaning of designer labels. His photographs (opposite) feature young people who are literally walking hoardings for fashion houses. Fashion has always given us permission to admire beauty, while art has long been embarrassed by beauty, observes **Michelle Nicol**, who is currently organising an art exhibition in Berlin about fashion. On page 24 she introduces some contemporary artists - video makers, photographers, performers - who recognise the subversive power of beauty, and take their models from the world of style and fashion. Beauty and fashion (at least fashionability) underpin a recent public art work by two English artists, **Cornford and Cross**. They programmed a police computer to 'favour' portraits of people whose features most closely resembled those of the most fashionably beautiful men and women. The chosen faces became the runners up and winner of a satirical beauty contest staged in front of a live audience at a gallery in the Midlands. **Joanna Lowry** discusses their project, 20, which, though perfectly conceived and faultlessly executed, ultimately failed in its attempt to critique our fascination with idealised beauty - because its popular appeal overshadowed its irony. Well, they say irony is dead ...

Over the years, art photographers have been the most energetic at challenging the conservatism of the rag trade, and

this has never been more evident than now. In addition to working closely on *Creative Camera*, **Phil Bicker** is art director of the recently restyled *Vogue Hommes International*, where he has commissioned several art photographers to make fashion stories (including **Inez van Lamsweerde**, **Judith Joy Ross** and **Hannah Starkey**). I was fascinated to learn more about Phil's role, which was inspired by the example of Liberman and Brodovitch in the New York fashion world of the forties and fifties. Our conversation, on page 30, is illustrated by examples of Phil's recent commissions. Arguably, the most risk-taking fashion photographers these days include **Juergen Teller** (a still from one of his spiked fashion stories is reproduced on pages 26-27) and **Rankin** and **Phil Poynter** of *Dazed & Confused* magazine. In bringing the irreverence and the grotesque (violence, sexual ambivalence, violated bodies) into a fashion context, these photographers, in collaboration with art directors such as Phil Bicker, are pushing the meaning of the term 'creative', in fashion, way beyond formal elegance.

What could be more glamorous to the world of fashion than beauty, except a sublime shock? Shock tactics were behind the success of a recent campaign for scent, which borrows from artists such as Man Ray (himself an erstwhile fashion photographer). **Emmanuel Cooper** (page 34) asks why we are disturbed by images which blur a model's sexual identity.

The rest of the feature content of the issue is devoted to a specially written piece by **Geoffrey Batchen** who, in his book *Burning With Desire* (interview in CC349), returned to the early days of photography to trace the roots of its uncertain identity. By examining the convergent trajectories of both computing and photography, he speculates on the likelihood that the political challenges of the former may be compared with those of the latter. We thank **Andreas Miilter-Pohle** for giving us permission to reproduce his recent digital interpretations of Niepce's first permanent camera image.

June marks the fiftieth anniversary of the arrival of the Empire Windrush, which carried almost 500 Jamaican immigrants to England. The Review section includes an appraisal (page 45) of **Roshini Kempadoo's** digital art works, included in an exhibition celebrating Windrush. The free pull-out supplement is a unique survey of 70 UK and European photography book publishers.

David Brittain

Dan Wootton - pictures from the series, 'alienated display - advertisements as dress'

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'MEMORY AS SUBJECT IS ... SOMETHING VERY MUCH IN THE AIR RIGHT NOW.'

(Martha Langford)

This issue is devoted to landscape, specifically landscape and memory. For some time now most ethically minded people have deserted the genre of landscape photography, with its unbearable baggage of gender politics, post-colonial guilt and ecopolitics, and migrated to the margins, leaving wilderness to the formalists, the green lobby and assorted theorists. It is not possible to represent the sublime or beautiful landscape with any credibility, but, as the discussion around the relationship between nature and culture gathers momentum, image-makers are beginning to return to the land with fresh themes.

Few of the image-makers included here could be classed as 'landscape photographers'. But they share a common theme: memory and land, and each of them uses a camera. **Frauke Eigen, Michal Rovner, John Duncan, Didier Ben Loulou and Simon Norfolk** were chosen by myself. **Rebecca Solnit** selected and introduces **Zig Jackson, Masumi Hayashi, Anthony Hernandez** and **Cynthia Rettig**. All of them have questioned the documentary photograph itself as a fit medium to convey their ideas. At least one, Michal Rovner (page 16), felt video was more appropriate to convey the sensations of unease and fear experienced by visitors to the heavily patrolled border between Israel and Lebanon. Masumi Hayashi (page 34) uses montage to evoke what Rebecca Solnit calls 'the reconstructedness of memory, the fractures of truth'. Frauke Eigen, a young German photographer, has been photographing bomb-shattered buildings in Bosnia (page 18), which stand as unofficial monuments to the bitter recent war. By photographing reflections - rather than the actual ruins - she creates a visual analogy of the understandable condition of being literally unable (or afraid) to look. This work also seems to offer one imaginative solution to the 'failure' of photography to account for the conditions it so eloquently describes. If you are interested in reading more about the 'failure of photography' and the ethical implications of looking at harrowing photographs, John Taylor's new book is reviewed on page 46.

As **Martha Langford** observes, in her thought-provoking introduction (page 20), the first group of image-makers might be called exponents of 'new landscapes of conflict-remembered'. For his forthcoming book, Simon Norfolk (page 12) visited sites of genocide including Rwanda, Auschwitz and Namibia, but not former Yugoslavia (he argues that it is not

possible to photograph there). Norfolk's nonjudgemental, 'disinterested' black-and-white photographs let the prosaic evidence of genocide speak for itself. We have opted to reproduce images featuring places in which the crime of genocide is imagined and judged, such as museums and an international court. The border, which gives Michal Rovner's film its title, divides two warring countries. This terrifying no-man's land recalls the Zone in Tarkovsky's film, *Stalker*, which is sealed by soldiers and in which familiar things (a discarded spanner, a pile of rocks) may conceal unimaginable hazards. The banal objects depicted in John Duncan's photographs (page 22) take on a similar sinister character when one learns that they were encountered in Northern Ireland. Didier Ben Loulou (page 24) lives and works in Jerusalem, that living museum of biblical/koranic history. His colour photographs are highly theatrical and artificially coloured and his approach is unapologetically subjective, in common with so many other younger photographers. Didier Ben Loulou accepts, as an axiom, the manipulated nature of the photographic document.

Rebecca Solnit's article, on page 30, is about landscape and amnesia. She contrasts the 'nature photography' of such as Ansel Adams, with work by younger photographers, who are concerned to return the human presence to these same depopulated Western landscapes. Zig Jackson (page 32) erects signs which question the partial and mostly effaced presence of the Indian in the West. Masumi Hayashi photographs the ruins of US internment camps set up in the desert by the Government during the last war. Japanese residents were imprisoned there and many died, in the face of enforced forgetting, this work keeps alive these memories. As Rebecca Solnit observes, Cynthia Rettig's photographs of her family enjoying the great outdoors, with their truck and guns (page 26), seem hostage to the American habit of recreating what cannot be remembered.

Elsewhere, **Caroline Smith** interviews the writer **Sarah Kember** about virtual cadavers and cyborgs (page 8). A new exhibition at the Ferens Gallery, Hull, gives **David Green** and **Joanna Lowry** a chance to exchange ideas about the legacy of photography in conceptual art (page 36). Now that the fate of Camerawork Gallery in London, is decided, our Comment column (page 6-7) has the real version of events. Other regular sections include News, Reviews, Listings and Talepiece. The pull-out supplement lists top world photography publishers.

David Brittain

From his Mostar studio, Ćiril Ćiro Raić produces and distributes idyllic views of former Yugoslavia

Oct / Nov 1998 • £3.95 \$8.00



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THE MAJORITY of people still encounter more photography in magazines and hoardings, where it is at its most hedonistic and playful, than in galleries or titles such as *Creative Camera*, which have a more analytical purpose. Arts organisations often flatter themselves that they create the most important spaces for photography, but now and then exciting things do happen in the media, and when something shifts it can have implications much farther afield than in ad agencies and publishers. More often than not, of course, the demands of advertising and editorial suppress imaginative endeavour, but some special talents do thrive in fashion or photojournalism, and the media will occasionally throw up something unpredictable like the Benetton campaigns.

The innovative use of photography and design, in the mass media of late fifties, early sixties Britain, is the theme of a new book called *The Young Meteors*. Its author argues that a generation of young photographers, designers and editors collaborated to make radical interventions into the media in the early days of the British Sunday supps. We review this and other recent books on page 46. A by-product of that energy was *Creative Camera*, whose first editor, Bill Jay, moonlighted as picture editor at *The Telegraph*; and it impacted on the Photographers' Gallery, whose early programme consisted almost wholly of photojournalism and fashion photography, and many of whose early supporters belonged to the world of the media. Since the mid-eighties, and the increasing popularity of media studies courses, there has been less interaction between most dedicated photography spaces and the media.

We are pleased to be able to publish recent work by famous international artists - including **Jeff Koons**, **Anselm Kiefer**, **Jenny Holzer** and **Richard Prince** - but not from their exhibitions. In fact the originals of these works are probably rarer to come by than if they were art - because they all appeared in separate issues of the same current affairs magazine. All these artists were asked to create special pages for the weekly colour magazine of *Süddeutsche Zeitung*, in Munich. Every year it commissions a well known contemporary artist to fill a sizeable portion of one of its issues. On page 15 *Süddeutsche Zeitung* magazine's Editor-in-Chief, describes the aims of this fascinating project and the response of readers and critics. *Dazed & Confused* magazine publishes original art more regularly and within a broadly cultural context. Among

those who argue that the media is the ultimate photography gallery is the co-publisher of *Dazed*, **Rankin Waddell**, who is also its chief fashion and portrait photographer. He is interviewed on page 50.

The rest of the issue features photography produced for the gallery. **Christopher Stewart's** Asylum series is based on an actual archive of photographs taken in a Victorian mental hospital. Some images on pages 20-25 are actual photographs and some are digitally altered montages, of faces of living people. The series is about the authority of the archive and about the confusion between fiction and truth.

Site gallery in Sheffield is enjoying a good year having just relaunched following a £1.8 million makeover. Thanks to the Year of Photography & the Electronic Image, Site's 1998 programme has been beefed up with some high profile international art - like the forthcoming exhibition by **Sophie Calle**, who works with non-art photographs (taken by a detective or a security camera) in her installations. It opens on 14 November and you can read about beginning on page 8. One of the high-profile features of the Year of Photography & the Electronic Image is a series of costly commissions initiated by Photo '98, the organisation behind the Year. After much deliberation ten proposals were selected from some of Europe's most experienced artists and photographers and these were installed throughout Yorkshire (including Site) earlier this year. As Edinburgh's Fruit Gallery prepares to open the first exhibition which brings together all ten commissions, **Amanda Hopkinson** assesses their variable quality.

The American, **Ellen Garvens**, is both a photographer and an object-maker who works with gallery spaces in mind. **Geoffrey Batchen** introduces her work on page 30. The young German photographer/film-maker, **Johannes Wohnseifer** was born in the old Federal Republic of Germany which has left a legacy of cultural icons including the Greens, Braun domestic products and souped-up Hondas. **Frank Frangenberg**, who introduces his work (page 26), explains the significance of these tropes for a generation of Germans.

Elsewhere in the issue there are the usual regulars - Listings, Reviews and News, and the first part of our authoritative two-part list of all major UK photography courses. We are pleased to announce that this issue marks the start of an exciting partnership with Metro Imaging.

David Brittain