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creative camera



MOST OF THIS ISSUE is devoted to **Caryn Faure Walker's** report on the forthcoming reopening, in January 1999, of the Finnish Museum of Photography, in Helsinki, and the emergence of a new, confident generation of Finnish photographers (see opposite). Most museums these days boast a web site which offers browsers anything from a taster of the current exhibition to a guided tour through its departments and archives. **Caroline Smith** has been investigating the phenomenon of the virtual gallery and asks: what's its relationship with a real site containing real art? What sort of viewing experience is a visit to a web site? Could the Internet redefine the meaning of the word gallery? Caroline starts her article with a reference to Andre Malraux whose theoretical construct of a 'museum without walls' has been realised by the Web in the sense that it presents art works as homogenous reproductions, floating free from the values and readings imposed upon the originals by the museums and galleries which hold them in trust. Her findings begin on page 14 along with recommended web sites and CD-Roms.

The international theme continues on page 36 with a report from the recent Sydney Biennale which was centred on the fashionable theme of the everyday. We also interview a young South African photographer, **Andrew Tschabangu** (page 50) who was, until recently, artist-in-residence with a London gallery. Andrew is less interested in photography as art than in its social applications. He believes photographers can have an influence in shaping the post-apartheid world of his homeland.

Considering the prevalence of tabloid television - from *Noel's House Party* to *Changing Rooms* to Jerry Springer, the viewer has become the star - there doesn't seem to be much useful debate about the meaning or appeal of such shows. Most newspapers, of course, have too much invested in making the televised world and its fictional inhabitants more real than the real world (or are they simply involved in promoting their owners' television interests?). The recent release of *The Truman Show*, in which Jim Carrey's character is unaware that his day-to-day life is a televised soap opera, was a rare catalyst to get this non-debate moving. In this issue we have two items which, hopefully, might contribute something to this. **Ursula Rogg** is a documentary photographer who has produced a sustained body of portraits of television show

participants, taken at moments of relaxation or stress, during tightly ordered recording schedules. As we all know, there are exaggerated claims for the powers of documentary photography to 'reveal truths' about the world. On page 30 Rogg argues that her work deconstructs, or at least holds a critical mirror to, her subject, 'reality TV'. As a student in Britain she became fascinated by the paradox at the centre of this television genre: why, when we know it to be exploitative, do we still want to participate? Of course such images don't simply exist in isolation, pregnant with meaning. To make us care enough about these people, Ursula Rogg has made their circumstances universally appealing.

This brings me to **Richard Billingham** whose debut video, *Fishtank*, is scheduled (at the time of going to press) to be aired on BBC2 on the night of 13 December. *Fishtank*, a sort of video-diary version of the book, *Ray's A Laugh*, has something to say about television's talent for making the ordinary weird and vice versa, and uncomfortably reminds us of the delight we take in the spectacle. The review is on page 40.

Elsewhere, **Phil Carney** reviews an extraordinary book called *Prisoners*, which is unique because the images, by an unknown turn-of-the-century studio photographer, are so stylistically divergent from the norm. **Patrick Lynch** discusses a recent public art work by the photographer, **Rut Blees Luxemburg** which is a sort of interface between the old Shoreditch of notorious housing estates and the 'new' trendy Shoreditch of chic bars and lofts. The art work, *Caliban Towers I & II*, can be seen throughout December a few minutes walk from the *Creative Camera* offices. Well worth a visit. Rut will be talking about that work and her ideas at our next informal talk at Photology at 18.30 on 7 January 1999. See our advert for details.

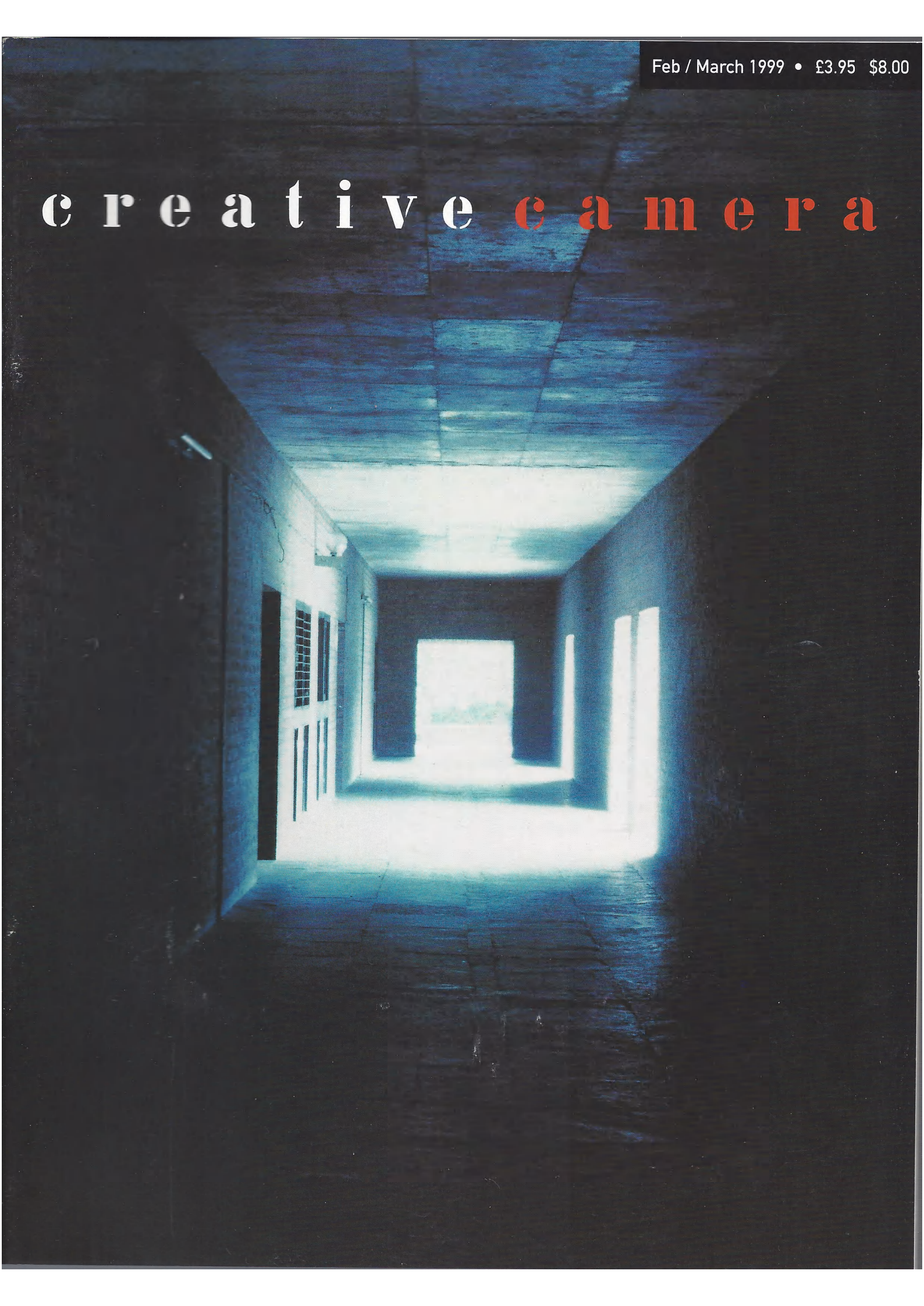
Our apologies to those of you who have been trying to access our web site and have been frustrated. We absolutely promise that we will have a functioning site early next year. Until then we will use the site to post our international listings pages. The pull-out supplement in this issue lists UK post-graduate photography courses. Don't miss the post-mortem of Photo 98 in the next issue. Lastly, best wishes from all of us at *Creative Camera*. Happy 1999!

David Brittain

On 25 May 1906 William Brown was arrested and charged with resisting an officer. The charge was changed to disturbing the peace. From *Prisoners* by Arne Svenson, Blast Books

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It's 1999 so it must be the year of... erm, hang on ... Last year, of course, it was the year of Photography & the Electronic image. With the news that Photo 98 (the organisers) are pitching to stage yet another photography event, we thought it would make sense to appraise what they've done so far. I would bet that a lot of people last year were aware that something special was going on-from the opening of the V&A's photography gallery (branded by Canon) to all those Canon cameras given away as prizes on *Blue Peter*. Raising awareness of photography was the major objective of Photo 98. Its major sponsor, what's their name?, must be pleased with all the attention they got in return. But besides the sponsors, how did the Year meet the expectations of other parts of the photographic constituency? Last year we invited **Nicky Bird** to compile a wish list, for Photo 98, on behalf of the artists, gallery directors and audiences of Yorkshire and Humberside, which hosted the Year. A year later, she's back to give her verdict on the successes and failings of Photo 98. Her report, which begins on page 10, praises the organisers for enhancing the programme of local art organisations, but she criticises Photo 98 for missing the opportunity to debate the identity of photography. Fortunately, such questions are being addressed by photography galleries. Cambridge Darkroom Gallery is touring an exhibition called *Postcards on Photography: Photorealism and Reproduction* (see *Listings section*) which considers the future of the photography-only gallery. This fascinating show consists of photorealist paintings which alert us, of course, to the absence of photography. One painting by **Andrew Grassie**-a depiction of the scene after Camerawork Gallery's 'farewell party' (with paper shredder prominent)-may hint at a reversal of fortune for photography galleries as photography continues to be the dominant medium of visual art. We look forward to more agenda-setting exhibitions in 1999. Turn to page 6 for additional comments about Photo 98.

In the news section we report that the Arts Council is changing the way it distributes Lottery money, which includes making it easier to apply for. It is remarkable how the Lottery has been instrumental in regenerating the leisure and arts economy-from support for small, grass-roots 'cultural industries' in localities, to capitalising high-profile

national cultural institutions, such as the newly refurbished National Museum of Photography, Film and Television in Bradford. This is due to reopen in the spring with new galleries. New opportunities are opening up in the North East, which boasts the Baltic Mill arts centre, and where **Jack Webb** has been taking photographs of young working-class men. Webb has retraced the footsteps of eighties documentary photographers, such as **Chris Killip** and **Graham Smith**, to the North East. Those of you who familiar with such land-mark projects as *In Flagrante* (Seeker & Warburg, 1988) may be interested to see how Webb's images compare-in content and style. Jack Webb's pictures begin on page 24, following **Roy Exley's** review of new work by **Gregory Crewdson**.

Following on the success of the excellent *Native Nations* exhibition, the Barbican Gallery is now hosting an engrossing exhibition of African photography, concentrating on portraiture. Photography has been in Africa since its invention and the different styles which have emerged testify to the variety of cultural interchanges which have taken place, over the years, between Europeans and Africans. **Kobena Mercer's** informative preview starts on page 34. Elsewhere in this issue, **Robin Wilson** introduces the compelling architectural photography of **Philippe Bazin** (begins page 14). On page 46 **David Bate** assesses John Roberts's recent contribution to the theoretical debates around photography. Our regular Talepiece item quizzes adman **Marcus Vinton** about the commercial potential of African photography. If admen are using Ladysmith Black Mambaza to sell us soup, couldn't they use photographs by **Samuel Fosso** to sell us (say) Next suits? As usual the issue contains one of our indispensable free, pull-out supplements. This one lists all UK galleries which exhibit photography. For a definition of 'photography' we suggest you call the gallery direct.

Finally-we now have a web site we are proud of. It contains articles from this issue-including our Listings-and items from previous issues. You can order back issues or simply send us messages. Find us at www.ccamera.demon.co.uk. Oh Yes ... this is the Year of Architecture and Design.

David Brittain

Riitta Päiväläinen: Jacket 1998 (toned silver gelatin photograph, 117 x 180 cm) Courtesy of Zinc Gallery. Stockholm

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

As usual, this issue contains a decent proportion of engaging and provocative articles. **Stephen Bull** describes one of his most fascinating projects which, at first sight, seems a bit of a wheeze, but which actually raises important questions about power and privilege in art. He invited an art historian to apply the criteria of the art world to assess club photography, while art photographers, including **Martin Parr**, **John Kippin** and **Joachim Schmid**, submitted their pictures to the public scrutiny of a club judge (who gave each a mark out of 20). A great time was had by all, apparently. Bull is basically sceptical about the rhetoric which is used to validate art photography and to distance art photographers from other camera users. Why, he asks, is some photography art? Who has the power to influence people? What is the nature of this power? Read his conclusions on page 18.

Some of you may be familiar with the controversial view that we are now in a 'post-photography' era, dominated by the spectre of media convergence (hastened by the convenience and ubiquity of digital technology) and allied to the decline of the testimonial authority of the photograph. The growing trend for photographers to mediate their experience of the real, using the narrative models of cinema, seems to suggest that, at some level, there is a crisis in confidence about the medium and its contract with what we call 'reality'. It may also suggest the final merging of the narrative mode with the documentary. Much of the new photography we have recently published takes the form of 'staged stills' by such as **Hannah Starkey**, **Tracey Moffat** and **Sarah Jones**. As **Deanna Herst** testifies, in her review of *Cinma Cinma* (see *Reviews*), many of the young artists who are currently fixated with the movies are working with photography, and also video.

It isn't only Western artists who are borrowing from the movies. According to **John Slyce**, the satirical Ukrainian photographer, **Boris Mikhailov**, has adopted the non-linear sequencing of avant-garde film-making to create his new work, 'Unfinished Dissertation' (page 14). The pictures from Mikhailov's project date from the pre-*perestroika* era. 'Unfinished Dissertation' purports to be a comment on Soviet realist photography as well as an aphoristic critique on post-Soviet society with allusions to photography itself.

Few portrait photographers since **Diane Arbus** (with whom **Rineke Dijkstra** has been compared) have attracted such amounts of admiration and derision as the newly announced winner of the 1999 Citibank Private Bank Photography Prize. If one were to look for the polar opposite of, say a top celebrity photographer such as **Stephen Meisel**, it would be Dijkstra whose portraits celebrate a sort of 'beauty of ordinariness'. On page 26 Dijkstra talks exclusively about her work with still photography and video, the nature of the space in between, and the difference between 'portraiture' and 'documentation'. She also articulates the unspeakable - what is the mysterious chemistry of the camera portrait and what is it we get to see?

Interestingly, both **Geoffrey Batchen** and **Joanna Lowry** discuss different bodies of work in relation to the digital context. On page 30 Batchen considers the mixed media work of **Lynn Cazabon** (beginning on page 28) which combines video with photography and film-making. He views this work as another portent of the 'dissolution' of the traditional camera-based technologies of photography, film and video, into an electronic ether. Photography has been used by Freud and others as a model with which to describe the working of the human mind. On page 36 Joanna Lowry considers the architectural photographs of **James Casebere** and **Luisa Lambri** against this background and within the context of emerging digital culture.

The controversy continues on the letters page where **Paul Brookes** and **Anne McNeill**, of Photo 98, defend their organisation against criticism published in the last issue. As well as the usual reviews, exhaustive exhibition listings and news, this issue includes another valuable free pull-out supplement-the first part of a three-part list of European photography spaces. Our researchers have been in touch with individuals and organisations from Arles to Zagreb to compile this unrivalled resource. For information about previous supplements, or to order a supplement, contact our offices (details below). Selected articles from this issue, as well as archived articles from previous ones, are on our web site at www.ccamera.demon.co.uk. You can also order issues, subscribe or E-mail your letters to us (or fax them to the office on 0171 729 7568).

David Brittain

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An abstract painting of a face, rendered with thick, expressive brushstrokes. The colors are primarily dark blues, purples, and blacks, with highlights of white, light blue, and yellow. The face is partially obscured by the swirling, textured brushwork, giving it a dreamlike and distorted appearance. The background is a dark, muted green.

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

Our cover image is by the young British artist, **Glenn Brown** who paints pastiches of canvases by Rembrandt and Dali (or in this case by Frank Auerbach). Traditionally, photo-realist art has been concerned with the disparity between how we perceive things and how they appear in photographs. To underline this, photo-realist painters are careful to telegraph their source ('photographic' signs such as formalist composition, selective focus, etc. are painstakingly transcribed onto canvas for maximum illusionistic effect). Although the subject of Glenn Brown's painting is an Auerbach painting, his source, of course, is a photographic reproduction. No doubt he chose it because, in emphasising Auerbach's signature brushwork, it reduces his art to pure style.

We felt that this was an appropriate choice of cover because it engages with the dialogue between painting and photography and confirms the continued vitality of this discussion. Brown's paintings (which were shown in London in April and May) are a reminder that most people, most of the time first encounter art via photographic reproductions. The concept of an 'original painting' only makes sense in a world of facsimiles. The 'original' acquires its frisson because it promises the viewer an experience transcendent of its photographic other. Recent recent exhibitions (Andreas Gursky's photographs at the Serpentine, for instance, or Hans Namuth's portraits of Jackson Pollock, included in MoMA's Pollock exhibition, and the forthcoming *Chuck Close* at the Hayward) have been posing questions about the relationship between painting and photography, 'post-photography'. This issue examines aspects of the relationship between painting and photography following the collapse of the old modernist boundaries separating the two.

Arguably, for the first time since the late nineteenth century, it is acceptable for photographers to manipulate their images artfully. Modern computer technology has certainly made it easier for an artist to produce hybrid works which combine formal and material characteristics of both painting and photography. On the other hand, young artists such as **Max Kandhola** and **EfRe Paleologou** (interviewed on page 10) are just as keen to exploit traditional processes—from bromide to gum printing. In the first of three carefully co-ordinated articles, **Roy Exley** surveys the abstract/mixed media photography (page 26) of **Michal Rovner**, **Uta Barth**, **Harald Durstmüller**, **Robert Davies** and **David Hiscock**. He reminds us that abstract photography has been more or less dormant since its fifties heyday and that recent uninhibited

experimentalism may be indebted to seventies discourse which helped to discredit the notion of the photo-as-index.

Meanwhile, younger photo-realist painters are approaching the camera image with great sophistication. In an effort to understand the elusive appeal of photo-realism, and its relation to photography, **Joanna Lowry** analyses its vertiginous effect on the viewer. Her article (beginning on page 30) features work by **Jason Brooks**, **Paul Winstanley** and **Andrew Holmes**.

In his discussion of the work of **John Hilliard**, **David Green** echoes several of Joanna Lowry's themes—both are interested in how the present cultural context might alter our understanding of 'the photographic'. We hope you enjoy this special issue. I am grateful to everyone for their help with compiling it.

A few days before writing this, Nato destroyed the Chinese embassy in Belgrade and (depending on whose side you're on) mistakenly or deliberately caused three deaths and a diplomatic crisis. Truth, as they say, is the first casualty of war, and this war is no different from others—despite (or, as some have argued, because of) the ubiquity of the camera. **Mark Durden** uses some images from the recent war to argue that the British press has been simplifying and misrepresenting the realities of the Balkans. He believes they have overstated Serbian atrocities with the intention of understating Nato's, and have been stoking support for the war. Durden is particularly critical of the tendency for journalists to make misleading parallels between this war and the last world war. The article begins on page 36.

As an ex-pat Scot I was perhaps more than unusually interested in the machinations surrounding the birth of Scotland's new parliament. What, I wondered, will be the effect on Scottish art once the troubled issue of Scottish national identity starts to be used as a political football. I put this question to **Susan Daniel-McElroy**, head of Visual Arts at the Scottish Arts Council (our interview is on page 50).

Part two of our definitive guide to European photography galleries is inside. To order previous guides contact us at 5 Hoxton Square, London N1 6NU or visit the web site where you will find a selection of articles from this issue and previous issues (www.ccamera.demon.co.uk). Letters and comments about anything to do with the magazine can be e-mailed to david@ccamera.demon.co.uk. Our next issue focuses on photography and cinema.

David Brittain

EFFIE PALEOLOGOU

Born in Greece. Effie Paleologou is now living and working in London. A graduate of the Royal College of Art, London, she recently participated in Solo x 9: Artists in Clerkenwell. These pages are produced in collaboration with Metro Imaging

JOHN HILLIARD

Born in England in 1945, John Hilliard has exhibited and published widely since the seventies with seminal works such as *The Camera Recording its Own Condition* (1971). He is Head of Fine Art Media at The Slade in London. Hilliard's retrospective is at the Kunsthhaus, Dresden

PAUL WINSTANLEY

Born in Manchester in 1954. Paul Winstanley had a solo exhibition as part of ArtNow. at the Tate Gallery in 1998. He is a contributor to the touring exhibition, 'Postcards on Photography'

ANDREW HOLMES

Born in 1947 in England, and trained as an architect, Andrew Holmes has been exhibiting since 1976. He is a contributor to the touring exhibition, 'Postcards on Photography'

JASON BROOKS

Born in 1968, Jason Brooks graduated in Fine Art in 1997 from Chelsea College of Art & Design. He has participated in numerous group exhibitions. Brooks had his first solo exhibition at Entwistle, London, in 1997-98

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

Over the past few years there has been a growing interest, among artists, in many aspects of cinema. This issue attempts to offer a 'photographic perspective' on this trend. Our publication coincides with the centenary of Alfred Hitchcock's birth (13 August), which the art world is marking with the big exhibition, *Notorious* at MoMA in Oxford (meanwhile the advertising industry has climbed onto the bandwagon with numerous opportunistic spoofs-including a Ben & Jerry ice cream poster featuring a figure cowering behind a shower curtain, from the looming shadow of a hand clutching a spoon!). **Max Andrews'** review of *Notorious* is on page 26. On page 50 **Stefanie Braun** talks to the artists **Matthias Miiller** and **Christoph Girardet**, who are co-curators of *Notorious* and contributors.

Regular readers of *Creative Camera* may have noted the emergence of a hybrid type of photography which not only shares stylistic similarities with movies (one only needs to think of Hannah Starkey's carefully crafted 'one scene films'), but can sit comfortably in galleries or fashion magazines. **John Slyce** has been looking at the photographs of young women artists, like Starkey and **Sarah Jones** in Britain, and Anna Gaskell in the US, and asking: how much of this photography could be said to have a critical relationship with the commercial world it alludes to? His article starts on page 20.

The constructed photographs of this year's recipient of the Creative Camera Publishing Award, **Alison Jackson**, are perfectly attuned to these media-obsessed, paranoid times. Utilising ingenious sleight-of-hand, they appear to offer access to crucial moments in the lives of real people, and seek a form of closure with regard to some of the most scandalous news stories in recent times. Read all about her work on page 39.

Of course, artists have been intrigued by cinema, for many years, and some of them have turned to film-making to express their ideas. **Robert Frank** is both a photographer and a film-maker. His films have often reflected his relationship with stills and his stills have been influenced by his work with film. **Patricia Holland**, who met Frank at a Swiss film festival earlier this year,

writes about this interplay on page 35. Recently Frank's distinguished contemporary, the reclusive French film-maker, **Chris Marker**, has been making remarkable video installations which utilise digital technology-his tribute to the silent screen, *Silent Movie*, was shown recently in Beaconsfield in London, in this issue we concentrate on an earlier work, the sci-fi 'photo roman', *La Jetee* (1962) which has a seminal place in post-war art. **G. Uriel Orlow** believes the importance of *La Jetee* is that it represents a special concept of time which arises out of combination of the stilled moment of photography and film's illusion of 'real time'. See page 16.

Now, a new generation of artists, weaned on TV and video, are bringing a fresh insight to critical assessment of the cinema experience, an experience involving both the spectator and the sites of consumption. On page 30 **Deanna Herst** surveys this work which comprises video installations, interactive projects and 'found film' pieces.

Photography and movies come together famously in Antonioni's cult movie, *Blow-Up*, which is best known for its plot-within-a-plot involving a trendy young fashion photographer who convinces himself that he has witnessed a murder after finding 'evidence' on one of his negatives. Recently, two Ukrainian artists, **Miroslav Kulchitsky** and **Vadim Checkorsky**, produced an eponymous art work in the form of a semi-humorous inquest into the original case. Did the director know more about the crime than he was letting on? 'Blow-Up' is discussed on page 13.

The final pull-out guide to European photography spaces (N to Y) is included in the centre spread. Also in this issue are reviews of the inaugural exhibition at the reopened National Museum of Photography in Bradford, **Full Moon**, the Hayward's block-busting celebration of the Apollo missions, **Chuck Close** at White Cube and a long-awaited retrospective of the work of **Francesca Woodman** (page 40). An abridged version of this issue, plus highlights of previous issues, is at our web site at www.ccamera.demon.co.uk where you can also learn more about the magazine.

David Brittain

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MOST PEOPLE would accept that words and pictures complement each other. The combination is still the basis upon which magazines, posters, books and web sites are constructed. To know even the date and author of a picture helps us to identify with it. As we know, photographs give an illusion of unmediated access to the real. By providing information which is absent from the content of a photograph, words always remind us of the contingency of the truth of photographs.

On the other hand, photographs can and do communicate without words. The grabbiest posters and magazine designs purposely divorce images from text, creating a disorienting effect by leaving a nagging doubt about the provenance of images; who took them?; if they look 'period' is it because they are old or because they are pastiches of vintage pictures?, etc.. This 'making strange' by decontextualisation is now a well worn media tactic. Photographs can also be made to narrate without text.

During the course of a long and fruitful creative partnership the writer, **John Berger** and photographer, **Jean Mohr**, produced a series of photographic narratives which were intended to be non-documentary and - by comparison with the conventional magazine picture essay - open-ended. **Clive Scott**, author of a recent book about photography and language, considers the relationship between image and text, by reappraising Berger and Mohr's ground-breaking works, including *A Seventh Man* (1975) and *Another Way of Telling* (1982).

Photographers who work in the media often complain about losing control of the meaning of their images once they reach the hands of caption writers and layout artists. When **Henri Cartier-Bresson** co-founded the Magnum picture agency, in the late forties, it was with the intention of redressing this perceived imbalance in favour of the independent-minded photographer. A new anthology of writings, by the famous photographer, shows him to be as observant and eloquent with words as with photographs. We chose to reprint a portion of his famous 1952 manifesto, 'The Decisive Moment', because it is so seminal and (I would guess) more known by repute than by reading. In this extract (page 18) Cartier-Bresson describes the relationship between photographer and mass media and defines the revelatory powers of the act of picture-taking. Of course, Cartier-Bresson's notion of 'the decisive moment' (which equates the tripping of the shutter release to an awakening of the self) has been very influential

in the formation of an aesthetics of art photography, purely based on the unique attributes of the photographic process (the notion of an image made by reflected light, the frame, the time-bound nature of an image, etc.). This exclusive set of aesthetics (sometimes known as formalism) emanated from the corridors of American museums, in the fifties and sixties, to launch countless books and magazines about photography - including, in 1968, *Creative Camera*. The formalism of the doyen of art photography in the sixties, **John Szarkowski**, was, as I argue on page 12, essentially hostile to the mass media on the grounds that designers and caption writers were the natural enemies of the creative spirit of the photographers they employed. For this reason, the first editors of *Creative Camera* were keen to distance their magazine from newspapers and advertising, in general, and relegate text secondary to photography. To mark the forthcoming publication of an anthology of writing in *Creative Camera*, I have revisited issues from the eighties when the struggle to define photography tended to manifest itself in a difference of opinions about the relation of photography and text.

The influential American artist, **Dan Graham**, is one of the contributors to a new exhibition, *Blue Suburban Skies* (at the Photographers' Gallery, London). In an interview, conducted at the time of his last major UK exhibition (page 30), Graham describes the exciting cultural climate of the late sixties and early seventies, and explains why artists adopted photography at that time. On page 22 **Piers Masterson** introduces the photographs of **Ori Gersht** an Israeli who has documented the bomb-damaged high-rise flats of Sarajevo. In an expanded news section (pages 10-11), there's a report from an electronic arts festival at Weimar, currently European City of Culture, while **Per Hüttner** volunteers his impressions of Latvian photography. The Comment column (page 8) focuses on the pandemic of people's photographic projects' - inspired by **David Mach's** snap-shot photocollage for the Millennium Dome (interview page 50).

This issue contains an updated pull-out guide to international photography festivals - probably the only guide of its sort. Lastly, I want to appeal to all our readers to send in pictures for our cover 2000 project. This is not a competition, but a *serious artistic project* which should be supported by as many people as possible. The deadline is 1 December and criteria and guidelines are on our web site, www.ccamera.demon.co.uk. Or call (0)171 729 6993 for details.

David Brittain