

creative camera



Matthew Horton. Gwent, South Wales by Sue Packer, 1984.

NEW IMAGES/NEW YEAR
ON POSING AS MALE
THE OTHER EDEN REVIEWED

creative camera

19 Doughty Street, London WC1N 2PT.

Editor & Publisher Colin Osman. Co-Editor Susan Butler.
Assistant Editor Janette Webster.
Editorial Board Janice Hart, Ian Jeffrey, Valerie Lloyd,
David Mellor, Maureen Paley, Val Williams.
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To start the New Year, we show the work of three photographers — Sue Packer, Mary Cooper and Paul Barkshire — not previously seen in Creative Camera. While their nominal subject matter is quite different, all three photographers work in a very controlled way (either with medium or large format cameras) because for each of them the apprehension of detail is important in conveying the feeling or message of the image as a whole. Perhaps another way of stating this is to say that in different ways, each of these photographers is somehow concerned with a notion of character, whether of people or of places.

For Sue Packer, this has to do with individuals. In the series of pictures presented here she deals with children, and how they develop and reflect in their ideas about themselves aspects of the roles society makes available to them in real life and in fantasy — the role of the 'little mother' or the fairy princess, for example. Mary Cooper's fascination lies in the discovery of the mood of places, usually interiors of buildings. Although her images also provide superbly accurate architectural records, the nature of her interest primarily involves a contemplative and poetic way of seeing rather than a practical, documentary one. It is the evocative quality of interiors — as structures and as possible theatres of action and imagination — that her photographs engage. Paul Barkshire's concern is with the changing character of London, and his involvement with photographing central areas of the city traces the shifting balance of the old and the new and, necessarily, the values associated with such change.

In further ways, the other features in this month's issue also deal with problems of character, image or identity. Brian Stokoe reviews The Other Eden, an exhibition which examines the traditional image of the countryside as rural myth and a central icon of British cultural identity. Peter Sramek takes on the problem of masculine identity as he charts in photographic images aspects of male dress and posture typical of our patriarchal society. In turn, Philip Derbyshire's essay On Posing as Male responds to and elaborates some of the implications of Peter Sramek's work, while also attempting to suggest how the repertoire of masculine identities is now shifting in ways which begin to undermine the rigidity of traditional male stances.

Susan Butler

COMING NEXT MONTH:

**URBAN VISIONS
TEACHING PHOTOGRAPHY
VIEWED and REVIEWED:
SIRKKA-LIISA KONTTINEN'S STEP BY STEP**



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SIMON DOLING AT WATERSHED

VISIBLE CITIES

IAN JEFFREY/STREET PHOTOGRAPHY

SIRKKA-LIISA KONTTINEN'S STEP BY STEP

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FEBRUARY 1985

... Your gaze scans the streets as if they were written pages: the city says everything you must think, makes you repeat her discourse, and while you believe you are visiting Tamara you are only recording the names with which she defines herself and all her parts.

However the city may really be, beneath this thick coating of signs, whatever it may contain or conceal, you leave Tamara without having discovered it...

Invisible Cities, Italo Calvino

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Though present, imposing itself everywhere upon visitors and inhabitants, the city (real or ideal) remains elusive — 'invisible' insofar as its vastness and variety exceed the defining powers of observation and representation. Yet aspects of it may be glimpsed and held, and each of these aspects — as a particular network, context or site of exchange — may function if but momentarily as a metaphor or metonym for the surrounding metropolis. In this issue four photographers disclose various aspects of their experience of London: Geoff Stern traces the movements of an Underground City while Paul Highnam charts the static facades of the Financial City. Tony Benn is concerned with the imaginative transaction between London as the City of Imperial Sculpture and the citizens who walk within the compass of its monuments. Hannah Collins evokes an experience of being-in-the-city which re-enacts a series of delicate interchanges between self and environment that any real awareness of place must engage.

In a related essay Ian Jeffrey balances and evaluates the shifts of vision of three American street photographers: Robert Walker, Helen Levitt and Garry Winogrand.

But the urban theme built up in placing these photographers together is a means rather than an end: the main purpose is the counterpointing of different ways of seeing and working, so that these juxtapositions, here aided by text, might set up a critical context enabling the viewer to make comparisons and to have a clearer sense of individual responses and strategies. This effort within a magazine format to problematize the viewing of photographs is only one reflection of that more general concern. The two reviews included this month deal with other experiments in this direction: Sirkka-Liisa Konttinen's Step by Step, reviewed by Penny Florence, combines photographs and a variety of other materials, while Simon Doling's Work-in-Progress show reviewed by Katy MacLeod is part of a series of small exhibitions intended to open up awareness of creative processes as they develop through the actual growth of a body of work. The series, started at Watershed by Debbie Ely is an exciting initiative we hope to explore further in a future issue of *Creative Camera*.

Susan Butler

Cover picture by Simon Doling.



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NEXT MONTH:

FREDERICK EVANS AT THE RPS IAN JEFFREY ON CONTEMPORARY BRITISH LANDSCAPISTS

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FREDERICK EVANS: THE INTERIOR VISION

KOUDELKA SEEN THROUGH
KUMDERA

CONTEMPORARY BRITISH LANDSCAPISTS

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Cover image: "Sea of Steps" Stairway to Chapter House and Vicar's Close, Wells, 1903.

This month's issue is the result of a three-way collaboration, with the Royal Photographic Society and with the sponsors of their exhibition, Mitel Telecom Ltd of Newport, Gwent. The sponsors have made possible a really comprehensive major exhibition of the work of Frederick Evans at the RPS National Centre of Photography, Bath from March 14 to May 14 and subsequently on tour. The major part of this issue is thus devoted to a special study of an important area of nineteenth century photography by Anne Hammond, a young American scholar living in Britain.

In her essay, she presents a view of Evans which establishes that, unlike any number of antiquarians intent simply on making records, Evans appears to have perceived in the forms of architecture a means by which he could render the spirit of a place. Accordingly, his work is firmly based in a strict rendering of the interior plan of the great cathedrals, rather than in a Pictorialist tradition. In this regard, it reflects and extends the activity in England of half a century of restoration of church buildings based in historical principles — principles which in turn were based in ecclesiology, a mystique of church architecture which related interior design to sacramental function. For a Swedenborgian such as Evans, who believed that physical forms represent higher truths, arches, pillars, turrets and crypts seemed to have contained special meanings. His rendering of light and shadow — Evans' great gift to the English platinum print — was not the empty aestheticism of a photographer who talks about light but is without a sense of form and its expressive aspects. In a period when other photographers were concerned with manipulation and experimentation, Evans, as Stieglitz and Weston acknowledged, held the balance in favour of straight photography in the Pictorialist era.

Our second major feature counterpoints the first as Ian Jeffrey considers another traditional genre of British photography: landscape, but from a contemporary viewpoint. Or rather he takes up by turns the perspectives of six photographers whose work bears some very generally related concerns. At large in the ancient and historic terrain of Britain, which is also the Britain of now, of the 1980s, these photographers chart no certain courses, arrive at no unitary interpretations of our relation with the landscape. But they indicate a series of possible readings of landscape which often seem to acknowledge, in varying ways, the contingency of any single reading, and possibly of the act of interpretation itself.

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NEXT MONTH

HUMOUR IN PHOTOGRAPHY

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HUMOUR *in* **PHOTOGRAPHY**

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LET US ENTERTAIN YOU . . .

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Cover image by Linton Lowe.



Greg Lucas.

For this special number on humour our thanks are due to Ian Walker, for his essay, and his organisation and coordination of other materials in this issue; to Ialeen Gibson-Cowan for her researching of 19th century photographic cartoons; and to Neil Burgess of Open Eye, Liverpool for his help in providing a considerable number of pictures first seen in the Open Eye exhibition Make 'em Laugh — and we hope they will.

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NEXT MONTH

BOB PHILLIPS: NEW COLOUR WORK
PETER TURNER INTERVIEW: AMERICAN
PHOTOGRAPHY AT THE BARBICAN

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BOB HULLIPS IN COLOUR

PUBLIC PARKS & PRIVATE GARDENS

**WATERSHED'S WORK IN PROGRESS
TEACHING PHOTOGRAPHY**

AMERICAN IMAGES at the BARBICAN

creative camera

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Cover image by Bob Phillips,
*Public Parks and Private
Gardens, Dartford No. 2*

Creative Camera's 21st Year

This issue marks the 21st Anniversary of the month in which the magazine was founded as Camera Owner. The last time we had a nostalgic look back was in our issue of February 1978 for which we produced a complete index of all contributors up to that time. An update of that index is in progress and will eventually be appearing as a separate supplement to the magazine.

This coming of age has won a splendid birthday present in that Creative Camera is the nearest it has ever been to financial survival. Our principal thanks must obviously be to the Arts Council who have made it possible but also to the increasing number of advertisers who have realised the long term benefits of using our columns. One of the things which has eased the magazine's position has been the success of the bookroom which has contributed more than its fair share of the overheads. This success has been well deserved because of the energy and ever-increasing knowledge put at the disposal of customers, and above all a commitment to being helpful.

In the last anniversary issue we looked back on the history of the magazine; with this one we would like to look forward, speeding the upward spiral of increasing sales and ploughing the proceeds back into further improvements in the magazine, including more colour. Our advisory committee have been working well and the editorial group like to think they have played their parts, but what we still lack is feedback. We want letters from our readers. We want indignant rebuttals. We want to hear about talented young photographers. We have always seen Creative Camera as a photographers' magazine. Even with the increased number of words in each issue, the criticism and reviews are all about pictures.

CO

In this issue . . .

We are pleased to be showing in our colour portfolio this month the work of Bob Phillips. His images suggest one of several exciting directions now developing in recent colour work in Britain. Over the coming months we hope to feature pictures by a number of photographers whose work is contributing to the growth of a variety of distinctive idioms within British Colour photography. This month also marks the opening in London at the Barbican Centre of the largest exhibition of American photography ever shown in Britain. Peter Turner, one of the organisers of the exhibition, discusses its background and intentions. Our other features deal with aspects of photography and education as Debbi Ely, in a gallery context, discusses the development and aims of the Work in Progress series at Watershed and Janice Hart considers the problematic relationship between the teaching of photography and theory in the current college context.

SB



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NEXT MONTH

DATAR/THE NEW PHOTOGRAPHIC SURVEY OF CONTEMPORARY FRANCE

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ARTISTS' PHOTOGRAPHIC SURVEY

*PLUS DAVID BRIERS on FIVE WOMEN ARTISTS, IAN JEFFREY
on A VISION EXCHANGED and SIMON WATNEY on JO SPENCE*

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JUNE 1985 No 246

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'Where photography is at its strongest, where it can do more than film or television, is examining the place we live in and giving us the means to re-imagine it'

Francois Hers

Because of this unique capacity of photography — and the recognition of it — the French territorial development agency DATAR has engaged a team of photographers over a three year period to create contemporary images of the French landscape in what is probably the most extensive photographic survey since the FSA project of the thirties in America. As Bernard Latarjet, who heads the project has pointed out, the concerns of DATAR are usually regulatory and economic rather than artistic. Yet a strong commitment to an artistic approach has been made by the agency in this instance because of Latarjet's feelings, along with that of Francois Hers (who is both a photographer on the project and its artistic director) that images which have artistic strength also are those which provide the most effective documents — as the work of the FSA photographers has demonstrated historically. And this is important to DATAR's aim of establishing a fund of imagery capable of portraying the quality of life in France at this point in time.

The commitment to an art-based approach has shaped the project significantly. The project directors have of course chosen photographers whose work is in some respect suitable to the needs of the project yet which also contributes a particular style or viewpoint. The agency has encouraged the photographers, in consultation, to devise their own subject matter and plan of action. And DATAR has also taken into consideration the sensitive matter of ownership of negatives, which remains with the photographer while the materials are stored for three years in the most up-to-date storage facilities, with access available both to the agency and the photographer.

In its uniting of various groups — other official government bodies, corporations, photographic companies — to provide financial help, DATAR has secured an unprecedented variety of public and private support for the *Mission photographique*. And at the same time it has given a central place to photography in the cultural debate concerning the environment that is gaining increasing importance in France. Toward the end of the Mission, the project will culminate in a major exhibition of selected work to be shown initially at the Musée Nationale d'art moderne of the Centre Pompidou before touring internationally.

S.B.

NEXT MONTH INFORMATION AND PROPAGANDA

Army Photography in the Middle East
1940-1944, including **PARADE**, 8th
ARMY NEWS and the Army Film and
Photographic Unit.

SUBSIDISED BY THE
Arts Council
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Cover image, *Paris, 1984*
by Francois Hers

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No 247/248 JULY/AUGUST 1985

creative camera

INFORMATION AND PROPAGANDA

The British Army magazine
'Parade' in the Middle East and
the Army Film and
Photographic Unit.



BRITISH ARMY 1943.

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On the front cover:
Derek Knight tells of this cover for 'Parade' by an
AFPU photographer that the 'German' soldier of
The Master Race was in fact 'the most evil
looking Arab' they could find and dress up in
some sort of uniform! The German cover is an
idealised drawing of a soldier in an official Nazi
magazine of 1937.

INFORMATION AND PROPAGANDA

The Soviet authorities always refer to World War II as The Great Patriotic War and it is a useful reminder of the difference in character of this war from its 'minor' successors: the contentious Falklands campaign, the disastrous war in Vietnam, the uncertain war in Korea and the errors of the Suez campaign. These are just a few examples where British troops have been involved in an international struggle and where public opinion has been mostly indifferent or hostile. Even if there were remnants of patriotic enthusiasm, as with the general public at the Falklands, this was soon to evaporate. World War II was the last Great British Patriotic War, and even though there were doubts or wavering about the conduct of the war; not until the first atomic bomb was dropped was there serious popular questioning of the war. Captain Warwick Charlton who edited the *8th Army News* saw it as the first People's War fought by civilian armies, not by professional soldiers who a century earlier had been described as "the scum of the earth enlisted for drink".

The Western Desert too had a special significance. After the defeat and expulsion of the British from France at Dunkirk, the air war on Britain was continuing in 1940 but the land forces were grouping to repel the expected invasion of Britain. Fighting the Italians in North Africa, the British armies alone and vastly outnumbered after the surrender of the French in their African and Middle East colonies as well as mainland France. The troops were Indian, Australian, New Zealand, South African as well as from the UK. Montgomery was later to revitalise the 8th Army and lead it to well publicised victory after victory, General Wavell earlier fought with skill and courage to keep open the vital lifeline between Britain and the Colonies. By comparison with later wars, this was a war of certainties, and the certainty that Britain was in the right.

The immediate problem was how to gain and keep control of the Middle East and ostensibly neutral Egypt became a spies' paradise. It is therefore no surprise that in Cairo was established Britain's first major exercise in propaganda publishing — *Parade* magazine. It is no surprise either that it achieved success almost in spite of its official foundation rather than because of it. The magazine was to be the proving ground of editors, reporters and photographers who came through its doors and above all was to be the coming of age of Cairo born Hungarian photographer, Bela Zola, who was later to become a well loved figure in Fleet Street.

The story that unfolds is particularly interesting in the context of today when attitudes to wartime censorship and wartime news manipulation have changed dramatically. But even in the desert sands the beginnings of the later ideological struggle can be found. *Parade* was the first, and as other magazines like *Crusader* were founded and newspapers like *8th Army News* and *Union Jack* followed, the ideological differences become more clear. At the same time the photographers, as they changed from reporting desert warfare to seaborne invasion showed an increasing maturity of style and an increasing respect for the truth of their medium.

With this issue Janette Webster leaves Coo Press after 3 years. In that time she developed on the editorial side to the extent that her new job is as managing editor on a monthly magazine. We wish her every success and our pleasure at her progress is coupled with regret at losing her.

Our thanks to Peter Turner for his help in laying out the cover and pages for Information and Propaganda.

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THE PORTRAITIVE—SELF IN CONTEXT
ANITA COR BIN/CHRISTINE DUYT/ANNE NOGGLE/JO SPENCE
PLUS WENDY EWALD'S PORTRAITS AND DREAMS

creative camera

19 Doughty Street, London WC1N 2PT.

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Cover image, Debbie and Mandy,
Macdonalds, Crystal Palace by
Anita Corbin

In this issue . . .

How is something so elusive as 'self', 'personality', 'identity', the 'individual' to be pictured? Since its inception, photography has seemed to provide the ideal medium through which an accurate likeness and the apprehension of a unique personal presence might finally — miraculously — be represented. Yet how often likeness and character fail to magically coalesce in photographs. In any event, an emphasis on 'character' conceived in relatively unitary and immutable terms, has frequently led to static modes of picture-making, showing the figure in isolation and unquestioningly privileging the single image. Additional dimensions have entered in mainly through the much-used convention of the environmental portrait with has allowed scope for some indications of personal taste, social standing and so forth.

The images included in this issue expand these familiar limits in various ways, and expand both the notion of a sense of self and how it may be represented photographically. In Wendy Ewald's portrait project with Appalachian children, sense of self is linked with both external and imaginative contexts, with the environment, with relationships with others and with basic patterns of survival thrown into sharp relief by the harsh circumstances of their lives. But most important is the fact that these children are given the opportunity to image themselves and to speak for themselves — creating pictures that both supplement and subvert those images of children usually found in family albums — and inevitably made by adults. Anita Corbin's *Visible Girls* portrays self at a particular moment of development — mid to late adolescence — when escape from family, and the bonding of friendship, for women especially, open channels of exploration and support. Corbin elaborates these possibilities here in the context of style/sub-group associations which chart a broad range of 'femininities' across a spectrum of young women's experience in a particular culture.

Both Chris Duyt and Jo Spence consciously take up the issue of the Family Album/Family Romance. Duyt's disturbing composite images evoke at a glance intimate complexes of affinity and antagonism, the struggle of the individual self amidst the evolutionary force of the family. Jo Spence's images, drawn partly from her work in photo-therapy, point toward how one deals with family — specifically one's parent's — as internal, emotional aspects of self and how, further, one negotiates those image-narratives of women which conventionally typecast their identities. Anne Noggle, in a selection of pictures from her book *Silver Lining*, attempts to convey the strength of individual presence cross-cut by the universal of ageing. It is crucial to the meaning of her images that she works in series and that her work fundamentally incorporates self-portraiture as a thorough implication of her own situation with that of the others she photographs. Far from the customarily 'dignified' — or conversely, pathetic — images one often sees in depictions of age, Anne Noggle offers a theatre of defiance, a kind of antic courage and rueful, ironic sense of dramatisation in response to the 'tragedy of fallen flesh'.

If a purely unitary concept of self and of picture-making is qualified or broken through in different ways by these sets of images, Simon Watney's essay *Relations and Resemblances* proposes a shift away from an idea of portraiture as a unitary genre. Instead he adumbrates a variety of effects, of social definitions and institutions which portraits subtly ask us to comply with, and suggests how a notion of the 'Portraiture' as a way of indicating the complexity of the struggle for identity — through series of oppositions and resemblances, both internal and in response to social situations and relationships provides a more useful way of thinking about how portrait images work. —S.B.

NEXT MONTH

LANDSCAPE: Fay Godwin, Werner Hannappel And Holger Trulzsch

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creative camera



INTERPRETATIONS OF LANDSCAPE

FAY GODWIN - IMAGES from WESSEX and HAWAII

WITH an INTERVIEW by JOHN STATHATOS

PLUS HOLGER TRULZSCH and WERNER HANNAPPEL

creative camera

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Cover image, *Copper
Beech, Stour head Lake*
by Fay Godwin

Our main feature this month is a selection of images by **Fay Godwin**, plus an interview with her by John Stathatos. This presentation coincides with two important exhibitions of her work opening in October. **Land**, at the Serpentine Gallery from October 5 to November 17, gives an overview of her landscape work to date and has recently also appeared under the same title in a major book published by Heinemann. Concurrently, her work in Wessex, commissioned by the National Trust and now published in the National Trust book **Wessex** (Hamish Hamilton, with text by Patricia Beer) will be on display at the Photographers' Gallery beginning October 11 until November 9.

As Fay Godwin's most recent major project, the Wessex pictures form the basis of our selection, coupled with a smaller selection of images made in Hawaii on the island of Maui in 1984 which are published here for the first time. But both sets of images reveal her familiar ability to communicate the particularity of place — the specific texture and shift of this or that terrain underfoot, the scope of its sky, the marks — ancient or contemporary — that various histories of human use have imposed.

Accompanying this major feature are portfolios by two photographers whose work has gained considerable recognition in Europe over the past few years: Holger Trulzsch and Werner Hannappel. **Holger Trulzsch** in his response to 'landscape' is preoccupied with it not so much as reference to nature, but as a cultural idea, an historical result of culture. Yet even landscape in this sense, he feels, is disappearing; only remnants remain — thus Trulzsch's ironic reference to Rodchenko in approaching subject matter that Rodchenko, as a prophet of the industrial age, had photographed. But the difference as Trulzsch describes it, is '... that Rodchenko had photographed his trees in nature — that it was in a natural environment that he had treated them like industrial products (which they have largely become) while I showed romantic beauty in a displaced, completely artificial context (gardens). So I have set my dream against Rodchenko's vision'.

Werner Hannappel's response is less easy to characterise: precisely because of the restraint and subtlety of his pictures. Speaking of Hannappel's images, Fritz Gruber has said: "They possess a cool aura of desertion, and in the seeming little which they show, reveal the abundance of a silent but endangered richness, to which Hannappel vividly draws our attention". The equilibrium of Hannappel's images suggests something of the same precision and order found in the work of Harry Callahan, and like Callahan, Hannappel makes the act of observation one with that of contemplation.

NEXT MONTH

JOHN DAVIES/RECENT WORK

Ian Jeffrey on Smith and Killip at the Serpentine
Eileen Gibson-Cowan on John Thomson

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IMAGES OF INDUSTRY **JOHN DAVIES AND IAN MACDONALD**

I AN JEFFREY ON KILLIP AND SMITH'S ANOTHER COUNTRY

IALEEN GIBSON-COWAN ON JOHN THOMSON

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19 Doughty Street, London WC1N 2PT.

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Cover image, John Davies,
Monkwearmouth Colliery, from the
Durham Coalfield Series, 1983

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Ian MacDonald, Frontside furnace worker wearing hard helmet, visor and sweat towel, 1983

NEXT MONTH

IN COLOUR JEM SOUTHAM and RON O'DONNELL

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NEW COLOUR WORK

JEM SOUTHAM AND RON O'DONNELL

FRED VERMOREL/MY KATE BUSH

JANICE HART/WHAT'S WRONG WITH FASHION PHOTOGRAPHY

creative camera

19 Doughty Street, London WC1N 2PT.

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Cover image, Ron O'Donnell, Mr Fraser's
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Tom Wood from *The Last Resort*, photographs of New Brighton —
see News and Views

NEXT MONTH

NEW WORK/NEW YEAR

Images From Eleven Photographers

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