

creative camera



NEW YEAR/NEW WORK IMAGES FROM NINE PHOTOGRAPHERS

DAVID BRIERS ON PAUL BEAUCHAMP AND CALUM COLVIN AT CHAPTER
IAN WALKER REVIEWS THE REPHOTOGRAPHIC SURVEY

creative camera

19 Doughty Street, London WC1N 2PT.

JANUARY 1986 · No 253

Editor & Publisher **Colin Osman**. Co-Editor **Susan Butler**.
Assistant Editor **Eileen Pilkington**.
Editorial Board **Janice Hart**, **Ian Jeffrey**, **Valerie Lloyd**,
David Mellor, **Maureen Paley**, **Val Williams**.
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SWAN SONG

With this issue of Creative Camera I am resigning as Publisher and Editor. It has been more than 21 years and the magazine has passed through innumerable financial crises in those years. I simply feel that as I approach my sixtieth birthday I wish to concentrate more on the things that I enjoy doing; taking photographs, writing articles, doing research, and even perhaps getting paid for it. In the last few years the work I have been doing is more and more that of a Publisher and less and less of that of an Editor. The future would seem to indicate only more of the same. I think that the work has got to be done now by a younger man and perhaps someone more specialised in business procedures.

Some of the issues, particularly the double issues, where I have been able to exercise my talents have been greatly enjoyable, even if largely unrewarded. The fact that they have been so well received augurs well for my future. I cannot pretend to share the same amount of enthusiasm for all forms of photography and it seems sometimes to me as though the increasing academic influence on contemporary photography is in danger of replacing the taking of photographs with talking about them. There is a place for good reviews and sound discussion, but I fear that increasingly there is a risk of photography being swamped by gobbledigook jargon. There is still one article I published which to this day I don't understand and it is not the article where the printers a few years ago transposed two columns of type and nobody even noticed!

My journalistic background influences me as a communicator and I have always seen the function of an Editor as a bridge between a photographer and the public, the job is not to mystify but to de-mystify. I believe my successor would understand perfectly what I meant. Obviously one cannot live with a magazine for 21 years without having some emotion on parting, but the child is grown-up and at 21 able to look after itself and financially provided for, at least for the time being. The parent can do no more.

I would like to pay tribute to all those who in the past have helped in the struggle to make the magazine viable, not least my wife and those mentioned in The Short History who often worked hard for poor wages because they shared the belief in the magazine's philosophy. When the first issue appeared, photography in this country was very different — no photographic galleries, no Arts Council grants to anyone. My satisfaction is that I can leave the magazine the most soundly financed it has ever been and that during my years it has helped bring about a change in photography in this country.

The Bookroom will continue as before under Coö Press Limited, run by Val Petrie and Grace White. It has always been financially separate and not in receipt of Arts Council money. It will be renamed, at this moment it seems likeliest that it will become 'The Photographic Book Room'. Since Mrs Petrie and White conceal two Mrs Osmans, this is another reason why I shall continue to be actively involved in photography.— CO.

NEXT MONTH

IN COLOUR MARTIN PARR and PAUL GRAHAM

Cover Image, Mandy Harman, Polly, 1985

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IN COLOUR

MARTIN PARR and PAUL GRAHAM

DOCUMENTARY FORUM

The Documentary Photography Archive/Manchester

PLUS CHRIS STEELE-PERKINS and PETER CHARLESWORTH

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19 Doughty Street, London WC1N 2PT.
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Cover Image, Martin Parr. Free bus to
Partington from Tesco Hypermarket, Ir/am
(from The Point of Sale for the
Documentary Photography Archive)



Francesca Odell, Mark and his friends have a scramble down by the old railway line, Giffach. Tonyrefail, from The Valleys Project.

BRITISH DOCUMENTARY . . . WHERE TO NOW?

Documentary photography, particularly social documentary, has traditionally been the backbone of photography in Britain. Yet some of the familiar assumptions associated with it — the idea of the 'truth' or evidential value of the photograph or of helping to give voice to those presumably without means to speak for themselves — have increasingly come into question, especially over the past decade. For some photographers, the notions of 'social' and 'documentary' can no longer coalesce, and they have rejected 'straight' photography altogether in favour of set-up or manipulated work for expressing social and political concerns. For other photographers basic questions about documentary practice have become more urgent — questions about when, where and how to use the camera as well as how to supplement the limited information of the photograph and exercise some control over its use in print. Surprisingly there has been little in the way of organized debate on these issues which affect photographic practice in Britain perhaps more than anywhere else. The Documentary Forum in this issue is a step in this direction as an airing of a diversity of current opinion, which we hope to supplement in the near future with further responses from our readers. We hope the views put forward will give additional perspective on the other features included: a sampling of a number of current documentary projects, an interview concerning the new Documentary Photography Archive in Manchester, and work by four British photographers — new colour documents by Paul Graham and Martin Parr, portraits from Beirut by Peter Charlesworth, and Chris Steele-Perkins' images of Africa. — S.B.

NEXT MONTH

LANDSCAPE IN PERSPECTIVE

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PERSPECTIVES ON LANDSCAPE

ODED SHIMSHON PAUL HILL JOHN GOTO
PETER JENNINGS ELIZABETH WILLIAMS

PETER HAGERTY ON THE LAST RESORT, JOHN STATHATOS ON ANDY GOLDSWORTHY
MIKE WEAVER/THE PHOTOGRAPHIC ART
IAN JEFFREY ON HAMISH FULTON/CAMP FIRE

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c/o Battersea Arts Centre, Old Town Hall, Lavender Hill,
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John Davies, Tunstead Quarry, near Buxton, from the exhibition of his work at the Stills Gallery, Edinburgh from March 8 to April 19.

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Cover Image, Oded Shimshon,
Darley Abbey Park, Derby

NEXT MONTH

DAVID MORSE ON CONCEPTUAL PHOTOGRAPHY
RECENT WORK BY KAREN KNORR, MARI MAHR AND
MITRA TABRIZIAN

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**IMAGES BY KAREN KNORR, MARI MAHR AND
M/TRA TABRIZIAN**

DAVID MORSE ELABORATED PHOTOGRAPHY
JAN GROVER ON JIM GOLDBERG'S *RICH AND POOR*
KEITH ROBINSON ON IMAGES FROM THE CASASOLA ARCHIVE

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Cover Image, Mari Mahr,
About Photography



From THIN PROTECTIVE COVERINGS — FILM STILL'S' by Hannah Collins. Image size 14' x 10'. An installation of large scale photographic images recently seen at Matt's Gallery, London. Illustration picture by Tom Evans. See also back cover.

This issue of Creative Camera presents three photographers whose work deals with constructed imagery. Karen Knorr and Mitra Tabrizian both derive aspects of their work from theoretical sources, combining these with a cool and elegant visual style reminiscent of film stills. Both of these photographers create staged images, while Mari Mahr works in ways more similar to montage or collage. Mari Mahr also draws on very different sources, using personal memories and recollected stories from childhood. She invites the viewer into a world of reverie, and quickens the sense of how personal history shapes imagination. By contrast, Karen Knorr's work and Mitra Tabrizian's draw on a range of broader, more public references. This emphasis in both photographers sharpens the sense of cultural context, and of how visual culture in particular represents and shapes social roles and attitudes.

All three photographers practice what David Morse terms 'elaborated photography'. Using the example of Ansel Adams, Morse traces a number of familiar ideas traditionally associated with photography which have tended to discourage the development of 'elaborated' imagery. Reviews this month include Keith Robinson's discussion of images from the Casasola Archive (*Tierra y Libertad*, originated by MoMA, Oxford) and Jan Grover's critique of Jim Goldberg's *Rich and Poor*, a book of portraits with brief texts by the photographer's subjects.

NEXT MONTH

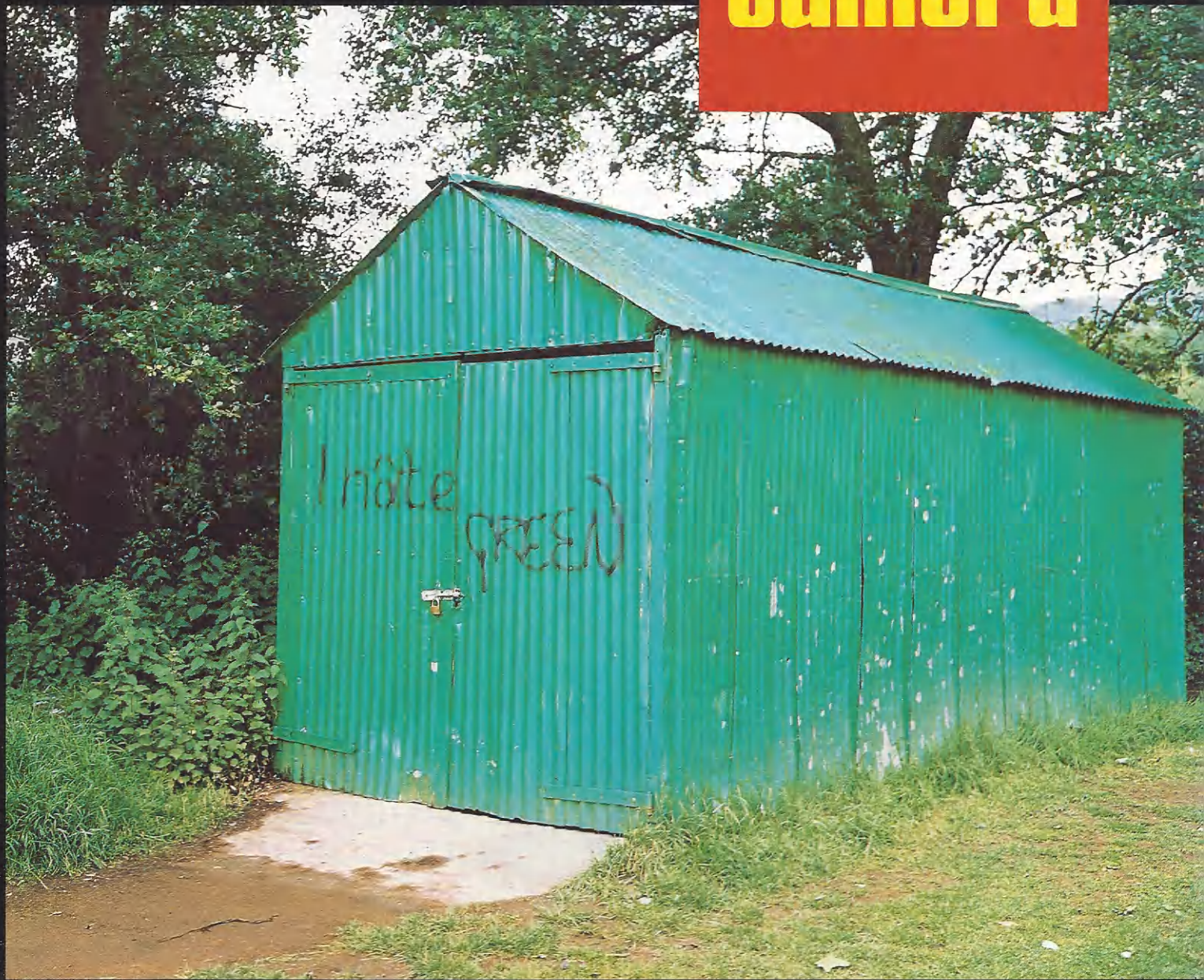
THE NEW CREATIVE CAMERA

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**Cecil Beaton Scrutinized
Roger Mayne Revisited
EPeter Fraser Exposed**

Across Four Decades

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

Editor: Peter Turner
Assistant Editor: Eileen Pilkington
Consulting Editor: Colin Osman
Design Consultant: Pavel Buchler
Advertising Manager: Val Petrie

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The Old Town Hall
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creative camera

5/1986

The Magazine for Independent Photography

Contributors to this issue

Richard Ehrlich is a writer with particular interest in photography. Currently he is working on a book on Julia Margaret Cameron.

Mark Haworth-Booth is Curator of Photographs at the Victoria & Albert Museum and author of several books and catalogues.

Roger Mayne lives in Dorset. During the 1950s and 60s he photographed for magazines diverse as *Vogue* and *Architectural Design* and worked for *Peace News*, *The Observer* and *The Sunday Times*. Recently his landscape photographs have been widely exhibited. *Theo Crosby* who wrote the text is a member of the Pentagram Design Partnership. He published *Mayne* in 1961.

Peter Fraser is a photographer born in 1953. Now working in Bristol he has exhibited throughout Britain. This publication precedes an exhibition at the Photographers' Gallery, London. *William Bishop* who discusses Fraser's work is a writer on photography. He has taught photography at The Camden, Training Centre since 1984.

Lewis Baltz is a Guggenheim Award winning photographer based in California. Last year the Victoria & Albert Museum mounted a retrospective of his work.

David Melhr lectures in the School of English and American studies at Sussex University. He has written extensively on photography and organised several exhibitions. *Susan Butler* who interviews him is *Creative Camera's* most recent Co-Editor.

Rob Powell has recently been appointed Director of Stills Gallery, Edinburgh. He is also an arts journalist and writer on photography.

Ian Jeffrey heads the Art History department at Goldsmith's College, London. He contributes regularly to *Creative Camera*.

Max Kozloff, an American writer, critic and photographer, is author of many books and articles.

John Stathatos is a Greek photographer and writer based in London.

Peter Lloyd is a photographer and writer based in Paris and Los Angeles.

Quotations from Colin MacInnes' book *Absolute Beginners* are used by courtesy of Penguin Books.

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Who is to blame for bad photographic books? Richard Ehrlich enquires.

Mark Haworth-Booth looks sideways at influences on British photography and describes the 50s 'New Utopianism'.

Mayne's five year Southam Street project, completed in 1961 is now on view at the Victoria & Albert Museum — part of his acclaimed retrospective. We look at another aspect of this neglected photographer's work — his 1961 essay on Sheffield. Theo Crosby, who commissioned the photographs recalls the period.

A Bristol-based independent photographer, Fraser is part of the 'new colour' movement. For his first extensive magazine showing, pictures from four major projects are published. William Bishop discusses the work.

A Statement of Intent: this month from Lewis Baltz, the influential 'New Topographer'.

Cecil Beaton can be seen as the photographic phenomenon without peer. David Mellor and Susan Butler examine the myth and discuss background to Mellor's choice of more than 500 prints currently showing at London's Barbican Art Gallery.

Three critics — Ian Jeffrey, John Stathatos and Max Kozloff, question ideas thrown up by *The Photographic Art*, Mike Weaver's book previewed in our April issue. Plus Rob Powell on *Street Photographs*, Roger Mayne's new book and its historical implications.

Colin Osman's overview of books published world-wide.

Peter Lloyd sends a Letter from Los Angeles with news of Californian curiosities.

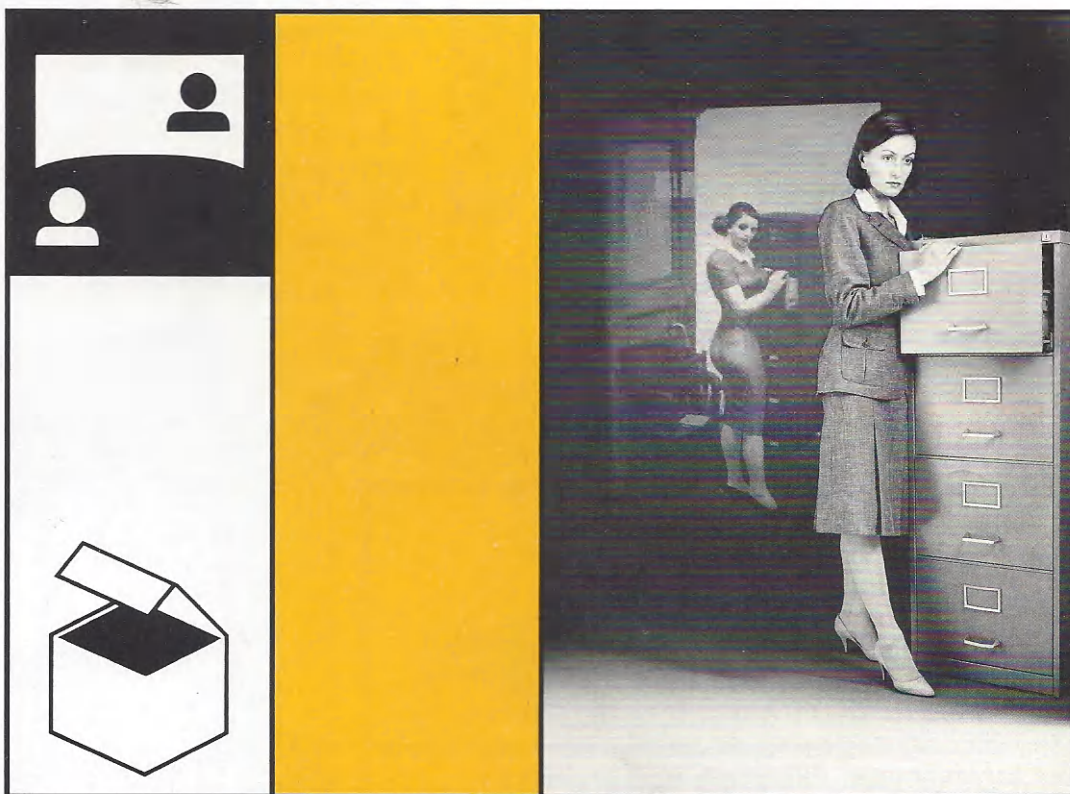
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Front cover: Peter Fraser, Public Park, Pontypridd, 1985, from The Valleys Project courtesy of The Ffotogallery, Cardiff.



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



**Thomas Joshua
Cooper**
The photographer
as artist?

Helen Chadwick
The artist as
image-maker?

Victor Burgin
The image-maker
as artist?

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6/1986

The Magazine
for Independent
Photography

Contributors to this issue

Carole Naggar is a writer from Paris. She specialises in photography.

Laszlo Moholy-Nagy is most closely identified with his work at the Bauhaus, firstly in Germany and the New Bauhaus in Chicago. A man of many parts within experimental or radical art, he died in 1946.

Thomas Joshua Cooper, born in America he studied at the University of New Mexico. Currently Head of Photography at Glasgow School of Art, he has exhibited widely and internationally. Cooper's work is in principal collections. *Graeme Murray* who participated in text for this piece runs a gallery in Edinburgh.

Helen Chadwick is a graduate of Brighton Polytechnic and Chelsea School of Art. Her work has been included in many exhibitions, most recently at London's ICA. This show will later be seen in Birmingham, Exeter, Glasgow and Preston. *Sharon Kivland* and *Pavel Btichler* are both artists who use photography. Until recently the former was Exhibitions Organiser at Camerawork in London. Her work has been widely exhibited. Btichler is also a graphic designer and has been responsible for many exhibitions at Cambridge Darkroom.

Victor Burgin is known equally for his book and theoretical writings as for his work as an artist. He is Senior Lecturer in the History and Theory of the Visual Arts at the Polytechnic of Central London and has exhibited widely throughout Britain, Europe and America.

John Roberts, who writes about him, is a writer. His book 'Utopian Readings: Politics, Art and Modernity' will be published by Verso later this year.

Gerry Badger is a photographer, writer and architect. His writings on photography have been published in Britain and America. He has organised several exhibitions including 'The Photographer as Printmaker' for the Arts Council.

Simon Cutts is a poet, book-maker and gallery director. He runs Coracle Press.

Tom Evans is a painter and photographer. Most recently his work has been seen at Camden Arts Centre. A lecturer at West Surrey College of Art, he assisted in the development of this issue.

D A Bailey is a photographer and researcher, currently working on a M.Phil at the Open University.

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Frontlines, Headlines & comment.

The more we are shown, the less we see is Carole Naggar's view in her Letter from Paris.

Laszlo Moholy-Nagy's 1927 treatise on photography's relationship to other media.

Thomas Joshua Cooper is renowned as one of the few photographers to have been adopted by the Fine Art establishment. One of his rare magazine portfolios is accompanied by thoughts on this from himself and Graeme Murray.

Known for her inventive use of media, Helen Chadwick uses references drawn from art to construct works. For the works we publish, to be seen at London's ICA, she has used a photocopier. In interview with Tom Evans, Chadwick considers the idea of her work and its relationship to photography.

A statement of intent: this month from Tom Evans.

As an image-maker, teacher and theorist, Victor Burgin is held as strong influence on a whole school of photographic practise. John Roberts examines Burgin's ideas in the light of two recent exhibitions.

Joel Peter Witkin's new and controversial monograph is considered by Gerry Badger. Simon Cutts looks at *Between Dark and Dark* a recent book by Thomas Joshua Cooper, comparing it to *Open* the newly published bookwork by Brian Griffin.

Colin Osman's overview of books published world wide.

Why do artists fear being mistaken for photographers? What do photographers fear about art? Sharon Kivland and Pavel Btichler converse.

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Front cover: Victor Burgin, Office at Night 1985-86. Image from one of seven triptyches.



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Out of Isolation

Christer Strömholm

Editor: Peter Turner
Assistant Editor: Eileen Pilkington
Consulting Editor: Colin Osman
Design Consultant: Pavel Büchler
Advertising Manager: Val Petrie

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7/1986

**The Magazine
for Independent
Photography**

Contributors to this issue

Peter Fryer is a photographer and Photographic Workshop Organiser for Newcastle Media Workshops, Newcastle upon Tyne.

Paul Hill is a photographer from Derbyshire. He has been widely exhibited and published and is known for his teaching and writing.

Dawn Ades teaches Art History and Theory at Essex University. She edited the catalogue for *Dada and Surrealism Reviewed*, is the author of *Salvador Dali* and is presently working on her book *Photomontage* to be published in the autumn.

John Webb is an English photographer of the natural landscape who lives and works in Sweden. His pictures have been shown widely in this country, Sweden and Europe. *Christer Strömholm* is a photographer and teacher. He lives at Plogattan 1, S-116, 34 Stockholm, Sweden.

Moona Björklund is a photographer and works as Strömholm's printer.

Guy Brett is a writer whose new book *Through Our Own Eyes: Popular Art and Modern History* will be published in September. He also lectures and organises exhibitions.

Robert Adams is an American photographer and writer. His latest book *Summer Nights* was recently published by Aperture.

John Stathatos is a London-based Greek photographer and writer.

John B. Turner is Director of the Elam Fine Arts Printing Research Unit at the University of Auckland. He has curated several exhibitions and acted as Editor of *PhotoForum* from 1974-1984.

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Frontlines, headlines and comment.

Why is independent photography so starved? asks Paul Hill.

Dawn Ades examines photography's relationship to Surrealism on the eve of *L'Amour Fou*, a major exhibition showing Surrealist photography to be seen at the Hayward Gallery, London.

Britain's first monographic presentation of work by Christer Strömholm, Sweden's most influential photographer. From a background of the Spanish Civil War, the resistance in World War II, a Paris art training where he later 'sat by Satre's knees', then activities varied as smuggling and gold-digging, Strömholm distilled a life's experiences into picture-making and teaching. Introducing the portfolio, John Webb explains Strömholm's place in Scandinavian photography. Introducing Strömholm, Moona Björklund offers a personal appreciation of the man and his ideas.

The Pond, a recently published book by John Gossage, is considered by Robert Adams. John Stathatos examines *Next Tomorrow*, a recent Cambridge Darkroom show and Guy Brett looks at *No Pasaran!*, a touring exhibition of Spanish Civil War pictures reviewed in our April issue.

Colin Osman's view of books published world-wide.

In a letter from New Zealand, John B. Turner wonders at world ignorance of his country's photography.

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Front cover: by Christer Strömholm who writes 'The girl in the red hat is my mother. Her name was Lizzie and she was born in 1885. Sometime after her death I found this hand-coloured photograph wrapped in an old newspaper dated 1908. I took the photograph of the picture with a Polaroid 18 x 24 at the end of the 1970s'.



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Bruce Gilden
Walks a
city beat
Paul Reas
Checks out
consumer culture
Harry Diamond
Survives systems



independents



Portfolios,
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**The Magazine
for Independent
Photography**

Contributors to this issue

• *A. D. Coleman* is an American writer and critic. Author of several books, he has also contributed to newspapers and photographic magazines.

• *Keith Robinson* is a graduate student at Essex University, writer and exhibitions organiser. He was most recently responsible for a show by the Indian photographer Ashvin Mehta.

• *Harry Diamond* has been photographing since 1969. A stagehand for 20 years, he is self-taught in photography. His pictures have been widely published and exhibited — his last solo exhibition was at Michael Parkin Fine Art in 1985. *Tom Evans* who writes on him is a photographer and critic. Evans' work appeared in CC 6/1986.

• *Richard Ehrlich*, a regular contributor to *Creative Camera*, is a writer with a strong affection for photography. He is presently working on a book on Julia Margaret Cameron.

• *Paul Reas* is from Bradford and studied photography at Gwent College of Higher Education in Newport where he now works. In 1984-85 he was commissioned by Ffotogallery, Cardiff to photograph new technology in South Wales, since then he has been documenting housing estates. This work was recently seen at Watershed, Bristol and Chapter Arts Centre, Cardiff. *Susan Beardmore* who writes on the work is Director of Ffotogallery.

• *Bruce Gilden*, from New York, has been published and exhibited internationally. His work was last seen in Britain as part of the American Images show and can be seen this summer in a solo exhibition at the Arles Festival. *Gerry Badger* who provides a critical context for Gilden's pictures is a photographer, writer and architect.

• *Carolyn Bloore* has worked on several exhibitions concerned with early photography — the most recent was 'A Vision Exchanged: Amateurs and Photography in Mid-Victorian England', seen at the V & A, London and the National Museum of Photography, Film and TV, Bradford.

• *D. A. Bailey* is a photographer and writer. He is currently working towards an M.Phil at the Open University.

• *Terry Morden* studied photography at Trent Polytechnic. He is now Exhibitions Officer at the National Museum of Photography, Film and TV in Bradford.

• *Martin Harrison* is a writer and exhibitions organiser. Until its demise he directed the Olympus Gallery in London.

• *John Webb* is an English photographer living and working in Sweden.

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Frontlines, headlines and comment.

Who profits from photojournalism and documentary? asks A. D. Coleman.

As Photography and Surrealism receives critical acclaim at London's Hayward Gallery, Keith Robinson examines works by Lee Miller, recently restored to public attention.

More Independent Than Most 12

Harry Diamond has been taking pictures on his own terms for almost 20 years. Tom Evans looks into a photographer outside the Independent network.

The Uses of Confusion 16

As Lee Friedlander enjoys his first major retrospective in Britain, Richard Ehrlich answers the question 'What is it that makes this work so important?'

I Can Help 18

Welsh-based Paul Reas turns away from romantic but untypical mining communities and looks instead at the arid impersonality of new housing estates. Susan Beardmore discusses Reas' implications.

A Penny to see the Peep Show 24

Roaming New York, armed with a camera Bruce Gilden brings chutzpah to his self-assigned task of picturing street-life in the 1980s. 'But is bravado and a flash-gun all you need?' asks Gerry Badger.

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Carolyn Bloore on 'Sun Gardens', Larry Schaf's book on Anna Atkins, the first woman photographer.

D. A. Bailey on 'South Africa The Cordoned Heart' a photographic plea for truth and change.

Terry Morden on 'Witness to Change', an album of New Zealand life between 1940-65.

Martin Harrison on Barbican Art Gallery's continuing Cecil Beaton exhibition.

Colin Osman's overview of books published world wide.

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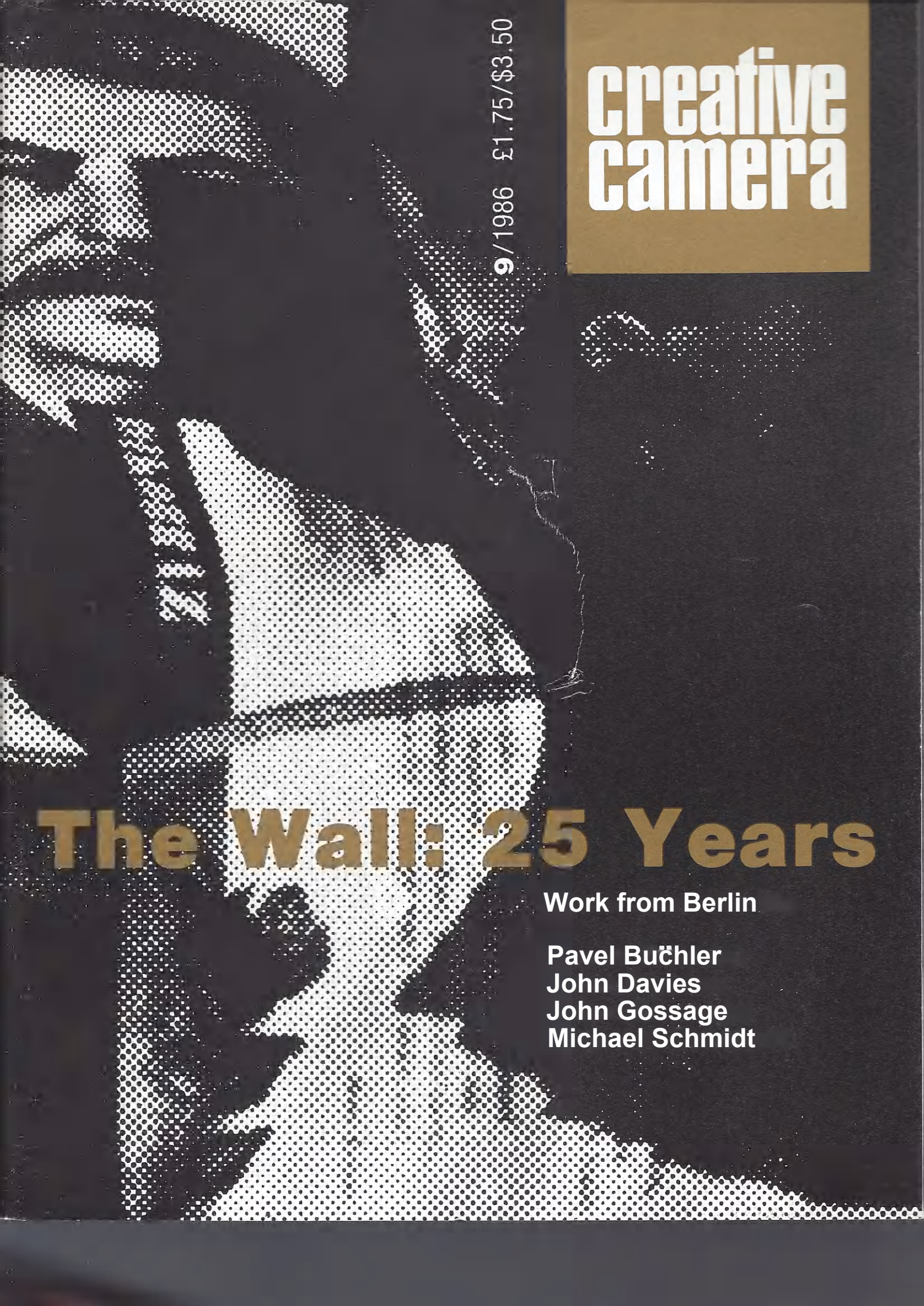
'I cannot stand intolerant photographers' writes John Webb in a Letter from Stockholm.

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Front cover: Top: Paul Reas, Woman with bread and chocolates, Christmas, 1985. Bottom: Bruce Gilden, Syracuse, N.Y.





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The Wall: 25 Years

Work from Berlin

**Pavel Bučhler
John Davies
John Gossage
Michael Schmidt**

Editor: Peter Turner
Assistant Editor: Eileen Pilkington
Consultant Editor: Colin Osman
Design Consultant: Pavel Büchler
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9/1986

The Magazine for Independent Photography

Contributors to this issue

- *Richard Butchins* is an Oxford based photographer.

- *Michael Schmidt*, who lives and works in Berlin, was born there in 1945. In 1976 he founded the 'Werkstatt für Photographische Kreuzberg', an important exhibitions centre. More of his work can be seen in the 'Rest of the Authentic' exhibition opening at Impressions Gallery, York before a nation-wide tour.

- *Pavel Büchler* is a Czechoslovakian artist, designer and exhibitions organiser. He was responsible for the recent Cambridge Darkroom landscape show 'Boundaries'.

- **John Davies* studied photography at Trent Polytechnic and his work has subsequently been widely exhibited. In 1984 he was commissioned to photograph in Berlin. A book of Davies' landscape pictures is to be published later this year.

- *John Gossage* lives in Washington DC. Active as a photographer, teacher and curator he studied photography with Lisette Model, Alexey Brodovitch and Bruce Davidson. Gossage's work was last seen in Britain as part of the 'American Images' exhibition.

- *Gerry Badger* is a photographer, writer, architect and exhibitions organiser. Numerous of his writings on Eugene Atget have been published, including a book which came out last year.

- *Virginia Heckert* is currently living in Berlin and working on a Masters thesis on Bernd and Hiller Becher for the University of California.

- *Peter Lloyd* is a roving photographer and writer who moves between the United States, Europe and Australasia.

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There

Frontlines, headlines and comment.

Is rubbish obscuring real photography? Richard Butchins questions the medium's fate at the hands of institutions.

Michael Schmidt, Pavel Büchler, John Davies and John Gossage present images in reaction to 25 years of the frontier created between East and West Germany — a divide that split Berlin and Europe's continent. With the pictures come extracts from 'The Wall Jumper', an acclaimed novel by Peter Schneider. Published by Allison & Busby it offers a Berlin writer's context to the visual works.

Gerry Badger on the visual bricks and theoretical mortar underpinning a monumental publishing project. 'The \ Work of Atget', a four volume study of a seminal photographer is now complete. Virginia Heckert previews 'The Rest of the Authentic', a major exhibition of new West German photography about to open at Impressions Gallery, York.

Colin Osman comments on books published world-wide.

Wimps being pushed around at America's Society for Photographic Education catch Peter Lloyd's eye in a Letter from Baltimore.

Extracts from The Wall Jumper by Peter Schneider are reproduced by permission of Allison & Busby Limited.

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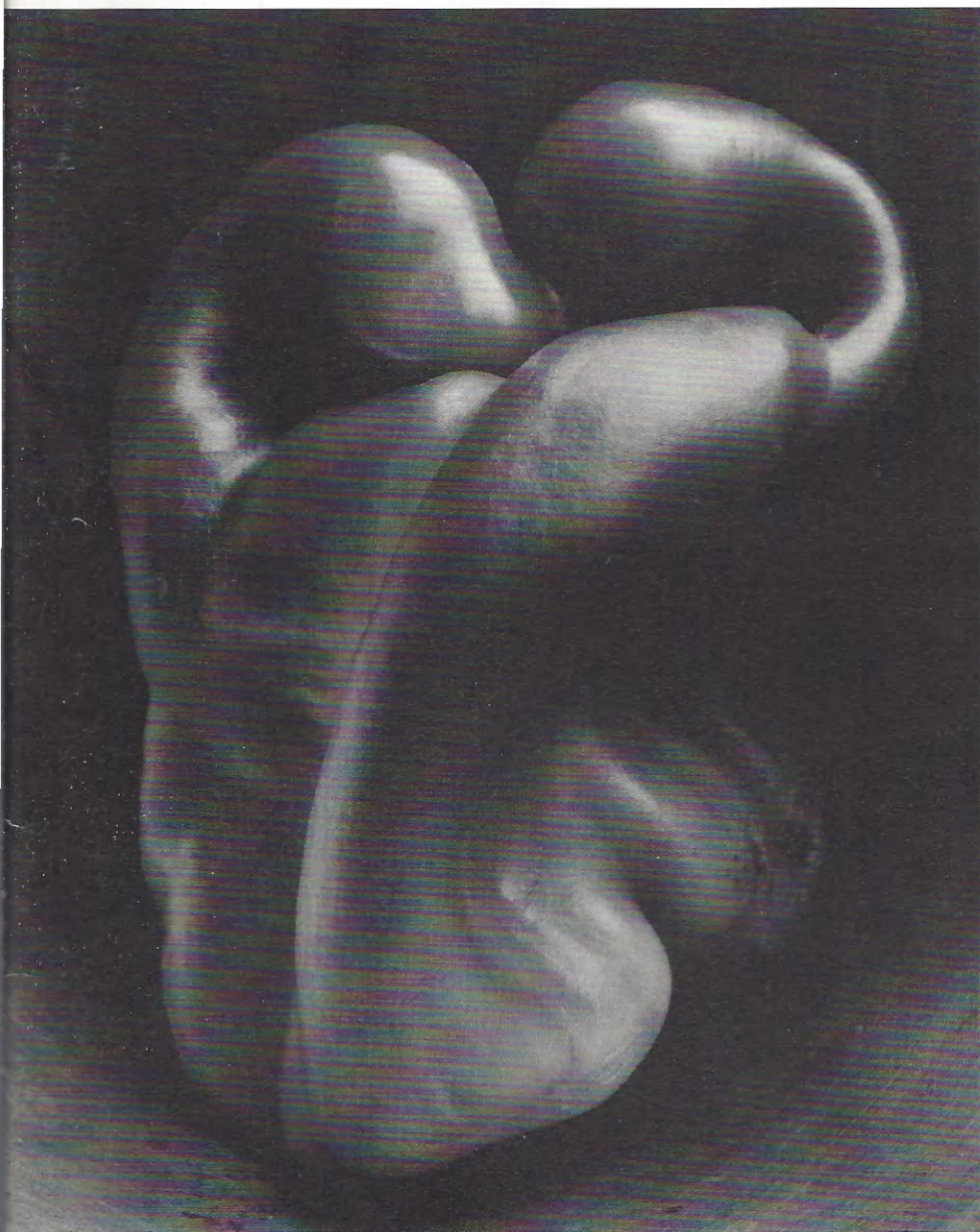
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Front cover: Pavel Büchler, Charlie, A Czech Point, from 2200th Anniversary of The Great Wall of China, Berlin 1961-1986.

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

Seeing Edward Weston

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creative camera

10/1986

**The Magazine
for Independent
Photography**

Contributors to this issue

- *Edward Weston*, born 1886, died 1958 became one of photography's most eloquent and influential practitioners. This issue is produced in honour of the 100th anniversary of Weston's birth.
- *Beaumont Newhall* is one of the world's leading photo-historians whose scholarship has been recognised for 50 years. Many books by Newhall have been published, including 'The History of Photography', now in its 5th edition.
- *Tom Evans* is a photographer, writer and teacher. He is a frequent contributor to *Creative Camera*.
- *Lewis Baltz* has written quite widely on photography but is best known as a photographer. A new book of his work 'San Quentin Point' is about to be published.
- *Peter Hagerty* is a photographer from Liverpool and a former Director of The Open Eye Gallery.
- *Katy McLeod* teaches History of Art at Exeter College of Art & Design. In 1983 she won the Berol Bursary Award and is currently continuing her research into gallery-based arts education.
- *Sunil Gupta* is a London-based freelance photographer and writer. His pictures appeared in our January issue. Presently he is serving on the Arts Council's Photography Advisory Group.
- *Jacqueline de Gier* is a writer and traveller who won an award for her film documentary on news cameramen. She contributes regularly to 'New Society' and is a consultant editor on a leading Dutch magazine.

Front cover: Edward Weston, Pepper, 1930

Special Note All Edward Weston pictures are © 1981 The University of Arizona Board of Regents and reproduced by permission of The Center for Creative Photography, Tucson
Extracts from Beaumont Newhall's forthcoming book *Supreme Instants*: and The Photography of Edward Weston published by permission of Thames & Hudson Ltd, London

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Richard Ehrlich introduces our anniversary issue devoted to the life and work of a singular photographer.

Weston in his own words makes a statement of intent.

As a long-time friend of Weston Beaumont Newhall was uniquely placed to watch the photographer work. In this extract from a forthcoming book he describes Weston's methods and attitude to pure photography.

Part one of a pictorial selection covering some of Edward Weston's seminal works.

Weston the portraitist, examined by Tom Evans.

More works by Weston.

Richard Ehrlich engages Weston in his role as photographer of still-lives and nudes.

As a landscapist, Weston is thought of in romantic vein. Lewis Baltz argues for his later work to be viewed less subjectively.

Martin Parr, John Davies and Vanley Burke were all commissioned to photograph the Liverpool-Manchester link. Peter Hagerty reviews results. Watershed Media Centre, Bristol, recently brought together works from Jem Southam and Martin Parr to form 'Coast to Coast'. Katy McLeod looks at their work and seaside myths. 'God in Wales', a recently published book of student's photographs is considered by Sunil Gupta and 'Five Women Photographers', a forthcoming Channel 4 TV series is previewed by Jacqueline de Gier.

Colin Osman's overview of books published world-wide.

Between politics and patronage, argue The Box Brownies lies a middle-ground. Isn't it time non-aligned photographers were given some credence? they ask.

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**Alastair Haines
Goes Back to
School**

**Anna Fox Visits
Doughnut City**

**Steve Hart
Seeks the Spirit**

Tuning in



Editor: Peter Turner
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The Magazine for Independent Photography

Contributors to this issue

- *Alastair Haines* was born in 1963. After a brief career freelancing for 'The Hereford Times' he began studies at West Surrey College of Art & Design in Farnham where he graduated this year.
- *Colin Osman*, long-time Editor and Publisher of 'Creative Camera' until his retirement earlier this year, is a photographer, journalist and book and postcard collector.
- *Emmanuel Cooper* is a free-lance writer and journalist. His latest book 'The Sexual Perspective', a work on Homosexuality in Western Art was published in September.
- *Anna Fox* is currently working on an Industry Year commission for the Scott Gallery, North West Arts and Hydrocarbons GB Ltd — her pictures will be seen at the Gallery in Lancaster in January 1987. Fox studied at West Surrey College of Art & Design.
- *Gueorgui Pinkhassov*, from Russia, was an assistant film cameraman in Moscow. He began working in still photography in 1975, inspired by the film 'Mirror' by Tarkovski and has been widely published in Soviet magazines and books. Pinkhassov left the Soviet Union in 1985 to marry and live in France.
- *Steve Hart*, born in 1962, has photographed in Asia, Europe, North America and Japan. He studied in London, Massachusetts and Arizona and has recently been working with Magnum photographers in London.
- *Sunil Gupta* is a London-based freelance photographer and writer working through 'Network', the photographers' co-operative agency.
- *David Briers* writes on visual arts and researches exhibitions. Living in Cardiff, he writes for a number of national arts magazines and recently contributed to the Photographers' Gallery 'Photography as Performance' catalogue.
- *Nigel Warburton* is working towards a PhD at Darwin College, Cambridge. His subject is philosophy while photography forms his particular interest.
- *Brian Human* is 'Creative Camera's' East Anglian correspondent and an active participant in photographic affairs in the region.
- *Gerry Badger* is a photographer, writer and architect. His writings on photography have been published in Britain and America.

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Frontlines, headlines and comment.

As one of this year's photography graduates, Alastair Haines brings a freshness and graphic strength to child portraits.

Looking back to the time when photographic postcards ruled the visual roost, Colin Osman comments on a recent show.

With images in turn mysterious, surreal and erotic, Arthur Tress has been described as 'one of America's most innovative picturemakers'. Emmanuel Cooper provides an introduction to a Tress retrospective currently touring Britain.

Taking her cue from concepts of 'new colour', Anna Fox visits Basingstoke 'jewel in the crown of the M3/M4 high-tech corridor'.

A statement of attitudes from Gueorgui Pinkhassov, a Russian photographer now working in the West.

First published picture essay on an immigrant community by Steve Hart, a young photographer working in a classic genre.

'Hot Light/Half-Made Worlds', a recent book by Alex Webb is applauded by Sunil Gupta; 'Surfacing', a touring exhibition culled from this year's graduate shows falls to David Briers' view; W Eugene Smith's recent retrospective provokes thoughts of photographic responsibilities from Nigel Warburton and Brian Human questions ideas thrown-up by 'Boundaries', a recent land-based show at Cambridge Darkroom.

Colin Osman comments on his selection of books recently published.

Our regular forum for ideas, opinions and points of view. This month Gerry Badger attacks the intellectual fascism he sees rotting photography's foundations.

Front Cover: Alastair Haines, from his 'Send Them To School . . .' series.

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Tony O'Shea

Amelia Stein

Kevin O'Farrell

Tony Murray

Rod TuacLt

Gene Lambert

IRISH EYES

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12/1986

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Photography**

Contributors to this issue

mLuke Gibbons is a Lecturer in Communications at the National Institute for Higher Education, Dublin, and has published work on the representation of Ireland in film, television and photography, *eBrian McAvera* is an arts journalist for the 'Irish News', critic and writer. His work has been widely published in magazines and newspapers including 'Art Monthly', and 'Art Line' where he is Associate Editor.

- *Tony O'Shea* is a freelance photographer based in Dublin. *Colm Toibin* who writes about him is Features Editor of 'In Dublin' magazine.

- *Amelia Stein* was born in Ireland in 1958. She began photographing in 1971, working in the theatre.

- *Kevin O'Farrell* studied photography at Newport with David Hurn and John Charity. Since 1980 he has freelanced for magazines and newspapers while continuing with his own projects.

- *Tony Murray*, born in 1955, studied painting at the National College of Art & Design in Dublin. In 1978 he was the first recipient of an Irish Arts Council Bursary for photography.

9Rod Tuach was born in 1945 and has exhibited in Ireland, England, USA and Holland. Tuach's works form part of 'New West European Photographers', an exhibition organised by Canon Gallery, Amsterdam now touring Czechoslovakia and Russia.

mGene Lambert began his professional career as a painter, graduating from the NCAD in 1973j. He began photographing after a serious a'ccident in 1981. In 1985 the Douglas Hyde Gallery, Dublin exhibited the portraits we publish and produced an extensive catalogue 'Work from a Dark Room'.

- *Tom Evans*, photographer, teacher and writer is a regular contributor to Creative Camera. One of his photographs was published in CC 6/1986.

- *Martin Harrison* is a writer and exhibitions organiser specialising in fashion photography.

- *Rob Powell*, Director of Stills Gallery, Edinburgh is also a much published writer and photographic critic.

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Frontlines, headlines and comment.

Is the language of photo-criticism marked by deception, doubletalk and distortion? *Brian McAvera* argues that it is.

By way of introducing this all Irish issue, *Luke Gibbons* considers Ireland's social landscape as pictured from within and without.

Tony O'Shea — street photographs in the new tradition.

Amelia Stein — hand-coloured and assembled portraits.

Kevin O'Farrell — extracts from a documentary on Bathing Places.

Tony Murray — new colour and the urban scene.

Rod Tuach — images from Spain and Portugal by a major Irish independent.

Gene Lambert — portraits of disability from a painter turned photographer.

'Ireland: a Week in the Life of a Nation' fails to find affection from *Rob Powell*, 'Staging the Self' at London's National Portrait Gallery surprises *Tom Evans*, a recently published monograph on *Hoyningen-Huene* pleases *Martin Harrison* and *Willy Doherty's* work, recently seen in Derry by *Brian McAvera* asks and answers questions on a divided society.

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Front Cover: *Tony O'Shea*