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BOOK OF THE YEAR JOHN GOTO ANIA BIEN



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MAX KOZLOFF LEWIS BALTZ MICHAEL SCHMIDT

in
the
face
of
imagination



IAN MACDONALD PHILIP LARKIN RHONDA WILSON

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'England
gone...'



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routes



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PHOTOGRAPHY AND THE **MARKET PLACE**



a valuation

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9 HOTEL POLEN

An installation work by Ania Bien translated to the page; an idea, a memory in which her personal past is interwoven with a universal present.

18 ROOTED SORROWS

'What can we know of the past . . .?' asks Ivan Gaskell, and what of memory? What too of photographic mediation? Do we confront fact or fiction?

24 TEREZIN

Drawn back to a time before he was born John Goto, re-presents a world outside his own experience and beyond his memory clustered around the Terezin ghetto, a Czechoslovakian gateway to the Holocaust of World War II.

32 BOOK OF THE YEAR

Gallerists, critics, curators, publishers and an editor offer their personal choice of the photo book of 1988.

33 REVIEW

Claims from the dispossessed engage Liz Herron through Josef Koudelka's *Exiles*, Richard Ehrlich acquires the *Work* ethic from Brian Griffin, Garry Miller's recalling of the Great Storm makes Chris Titterington wonder if society likes its artist's macho and William Bishop ponders on two books which touch the heart of the human condition.

38 TALKBACK

'Too much haste, too little thought, ineffective quality control . . .'
Withdrawing from photo-criticism and teaching, David Lee spells out photography's fall from grace.

Cover: John Goto, *Yellow Triangle*; oil paint and stainer on toned photograph, 153 127 cm. As a footnote to the image Goto writes 'In Nazi iconography the yellow triangle denoted Jew. The right hand face is based on that of an ex-camp guard in Claude Lanzmann's film *Shoah* (1985).

Left: Detail from a portrait of William Henry Fox Talbot, inventor of the negative/positive process which he first made public in 1839. Photograph courtesy of the Société Française de Photographie.

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Lies the visible world. And in the face of high art assumptions and an apocalyptic mood among photo-artists, Max Kozloff writes a letter of sympathy to an art of real events.

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Extracts from a European work by Lewis Baltz.

22 WAFFENRUHE

A tale of Berlin and The Wall by Michael Schmidt.

32 PERSPECTIVE

First of an occasional series in which we question curatorial perspectives. Tom Evans talks to Mark Haworth-Booth on the thinking behind *>Photography Now*, the V & A's celebration of 150 years of photography.

33 REVIEW

'Not one dud on the walls' is David Briers reaction to the Ffotogallery, Cardiff show of recent Greek photography. At Impressions, York Emmanuel Cooper views a moving unofficial record of World War 1. And 'Is Berlin really like this?' asks Lewis Baltz of Michael Schmidt, reading *Waffenruhe* his latest book.

37 BOOKS IN BRIEF

Colin Osman's view of recently published books.

Cover: By Michael Schmidt,
from *Waffenruhe*
Left: Sprott, Alabama, 1936
(detail) by Walker Evans
Courtesy Library of Congress,
Washington





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9 'ENGLAND GONE...'

For 20 years Ian Macdonald has pictured the people and places of his world in drawings, paintings and photographs. Using the transparency of realism with conviction's opacity he has vividly recorded Britain's demolition of an industrial culture. Evocative in a similar sphere are Philip Larkin's poems, which speak of an 'England Gone'.

32 PETER PALUMBO

Shortly to take on a new role chairing the Arts Council through its bid for relevance in the 1990's, the property developer, art lover and photograph collector talks to Peter Turner.

33 REVIEW

David Lovely finds a mingling of Dutch genre scenes with 'quite another kind of timelessness' in Clement Cooper's book and exhibition Presence while Ian Jeffrey finds NOW in the pages of *Camera Austria* magazine and Ivan Gaskell, seeing Hannah Collins' work at the ICA asks pertinent questions of artists who use photography.

37 BOOKS IN BRIEF

Recent books reviewed by Colin Osman.

38 PERSPECTIVE

Women and homelessness concern Rhonda Wilson who speaks of her ideas to Alison Theaker.

Left: Robert Frank, Paris, 1950 (detail), a work appearing in *A Leap in the Light: 20th Century Photography from the Collection of the Gilman Paper Company* presently touring Britain.

Cover: Ian Macdonald, Hoarding at dusk, South Bank, Cleveland, 1985.



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Matthew Conduit of Untitled Gallery, Sheffield introduces work from four image-makers.

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Makes imaginary tables and creates Furniture Fictions.

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Mark Haworth Booth, Curator of Photographs at the V&A, considers a photograph by Nicholas Nixon from the *Photography Now* exhibition.

18 CHRIS TAYLOR

Makes images more introspective than documentary in a journey across Asia.

24 TRACEY HOLLAND

Switches from using photographs to making them.

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Engages in travels and transformations between a pumpkin and a stone.

33 REVIEW

Elliot Erwitt's most recent report on the human condition is enjoyed by Richard Ehrlich. John Stathatos queries two views of photography in Britain from France and the U.S.A. and Liz Heron finds bodily confusion instead of gods or heroes in four recently published books on the male nude.

37 BOOKS IN BRIEF

Colin Osman appraises new photo-publications.

38 TALKBACK

As the candles burn on photography's 150th birthday cake Root Cartwright wonders at our obsession with the past.

Left: Nicholas Nixon, *F.K., Boston*, 1984 (detail) from his recently published book *Pictures of People*, Museum of Modern Art, New York.

Cover: Photograph by Chris Taylor.

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28 ANTONIO REYNOSO

Photographs

32 FOREGROUND

Setting a context for new photography in Mexico Keith Robinson writes a brief history of its past

33 REVIEW

Simon Herbert visits the North-East's future, care of John Kippin and Chris Wainwright's work at Laing Gallery, Newcastle, Richard Ehrlich and Margaret Walters are disappointed by the present in *Photography Now* at the V&A, London and Ian Jeffrey muses on 223 water towers in a new Bernd and Hiila Becher monograph.

37 BOOKS IN BRIEF

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Left: Photograph discovered in the rubble of Mexico City's earthquake, 1985.

Cover: The Majordomo by Mariana Yampolsky.





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A work by Hamish Fulton.

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Amanda Hopkinson writes from Paris on a city filled with photographs.

33 REVIEW

Emmanuel Cooper is convinced by Duane Michals's portraits, Richard Ehrlich enjoys Louis Stettner's recent monograph, Amanda Hopkinson is made properly uncomfortable by John Heartfield and Liz Heron finds fatalism and vitality in books by Sebastiao Salgado and Hans Namuth.

37 BOOKS IN BRIEF

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38 TALKBACK

Why did the reviews say *Photography Now* was so important? Pavel Biichler watches and wonders.

Left: *Dusteater*, 1984

Far Left: *Seduction - Slavery*, 1988, both works by Astrid Klein on view at the ICA, London until 11 June.

Cover: *Talking About Singing 1*, 1985 (from a series of 3) by Mari Mahr.



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What fires the street photographer? Richard Ehrlich has some clues.

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18 LEON LEVENSTEIN

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20 PROMISED LAND

Bob Jardine wonders if the quality of life can be constructed in a 'new town'.

24 FROM THE BRIDGE TO THE VOLUNTEER

David Wise wants photographs to work like poems and finds his muse in the pubs of Flartlepool.

30 PERSPECTIVE

Looking for control and freedom Greg Leach maps out the newly independent photographer's lot.

32 SHIFTING FOCUS

A curatorial perspective on one of this year's major exhibitions.

33 REVIEW

Emmanuel Cooper finds *Bodies of Experience*, an exhibition on living with HIV, to be a sombre but authentic exploration. Anne Hammond sees publication of Ansel Adams's letters to redress the balance between fame and genuine contribution and Ian Mackay questions finding a new Lee Miller in the latest book on her life and work.

Left: Enclosed, The Joint, 1984 by Bob Jardine

Cover: Untitled, Coney Island, New York, c 1958 by Leon Levinstein © Estate of Leon Levinstein



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Photographs not photography should be the focus of our attentions, argues Pavel Büchler in his introduction to this issue which seeks to place 150 years of photography in a questioning context.

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Left: Leon Trotsky, Copenhagen, photographed by Robert Capa, 1932

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How did a small provincial gallery gain an international reputation? John Stathatos examines five years of Cambridge Darkroom.

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Works by an image-maker introduced to the photographic community via the Darkroom's 1985 *Re-visions* exhibition.

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On his departure as Director of the Darkroom, Mark Lumley looks back while Ivan Gaskell, recently appointed to chair the gallery's board, assesses the future.

32 THE ART OF PHOTOGRAPHY

As the Royal Academy of Arts prepares to hang its first photography exhibition in belated acknowledgement of this medium's presence, the co-curator Mike Weaver, is challenged on his choices by Keith Robinson.

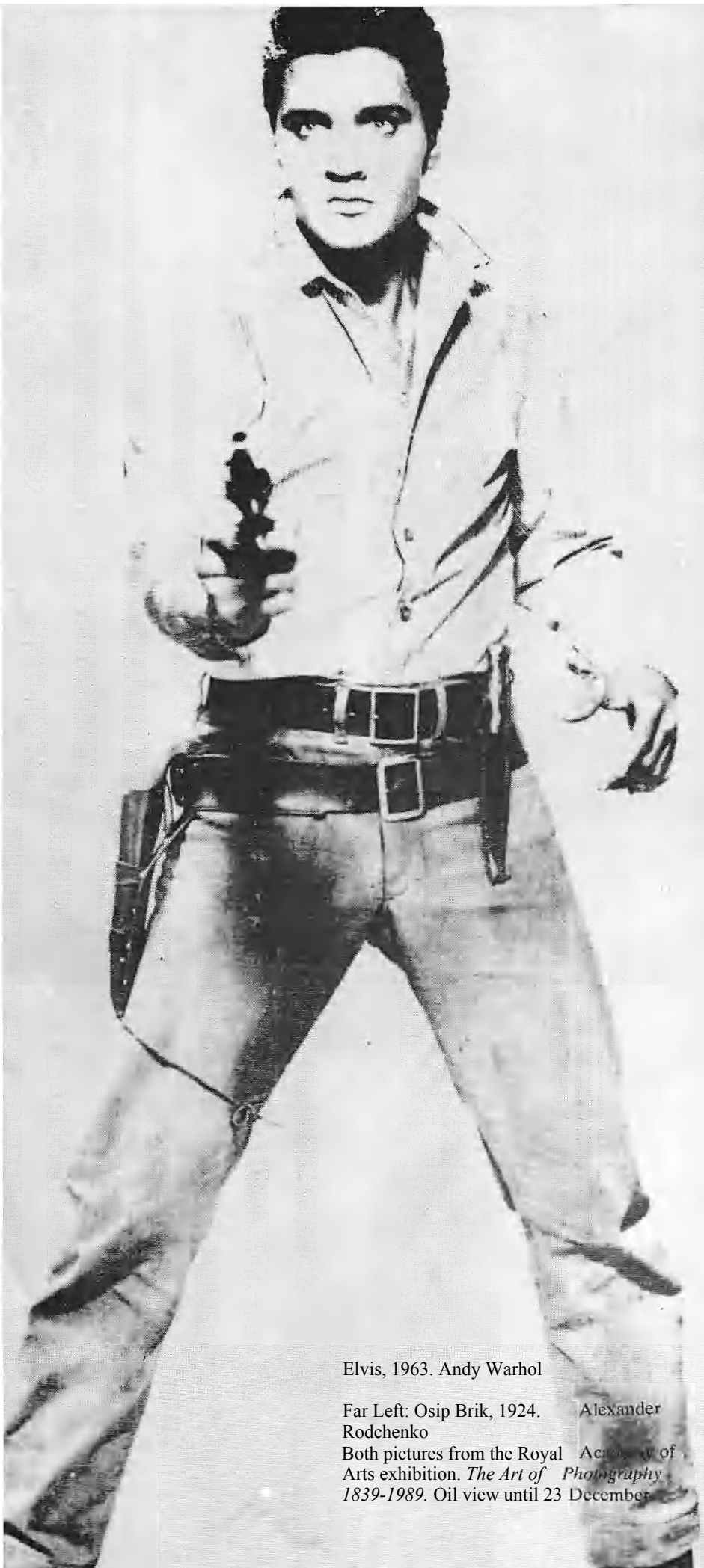
33 REVIEW

'Make what you can of it' suggests Ian Jeffrey, viewing *Shifting Focus*, the touring exhibition of work by women. Through *The Looking Glass: Proof* 'of the rebirth of creative photography in Britain since the war' says Richard Ehrlich. 'Too many academic and art college experiments' thinks Ian Dobbie.

38 DYNASTY

Amanda Hopkinson overviews a season of three generations of Mexican photography.

Cover: A Nan Hoover performance at Cambridge Darkroom.



Elvis, 1963. Andy Warhol

Far Left: Osip Brik, 1924. Alexander Rodchenko

Both pictures from the Royal Academy of Arts exhibition. *The Art of Photography 1839-1989*. Oil view until 23 December



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Self-styled 'subjective documentary photographer', Martin Parr returns to his middle-class roots with his new book, *The Cost of Living*. He talks frankly to Val Williams about photography, guilt and responsibility.

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33 REVIEW

Chris Titterington ponders *Earth Images. The Ballad, of Sexual Dependency*, a book and slide show seen recently at the ICA causes Liz Heron to dwell on romantic determinism. *The Art of Photography 1839-1989*, The Royal Academy of Arts late homage is viewed by Peter Hagerty and Ian Jeffrey.

37 BOOKS IN BRIEF

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Front cover:

Nigel Grierson, untitled from 'Filigree & Shadow', 1986

Left: By R. Langron



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38 PRINTING

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Left: Video Still by Jon Burris.

Cover: After *Violon d'Ingres*, 1924 by Man Ray. From the Collection of Tillmann & Vollmer, 1987.