

FEBRUARY/MARCH 1994

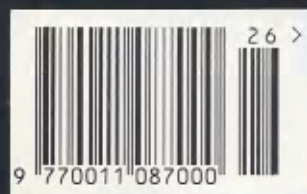
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**DIGITAL
PHANTOMS
OF
JEFF WALL**

SERRANO
**TWO VISITS
TO THE
MORGUE**



APRIL/MAY 1994

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JOACHIM SCHMID
VERDI YAHODA
MARIO CRAVO NETO

NEW INTERNATIONALISM

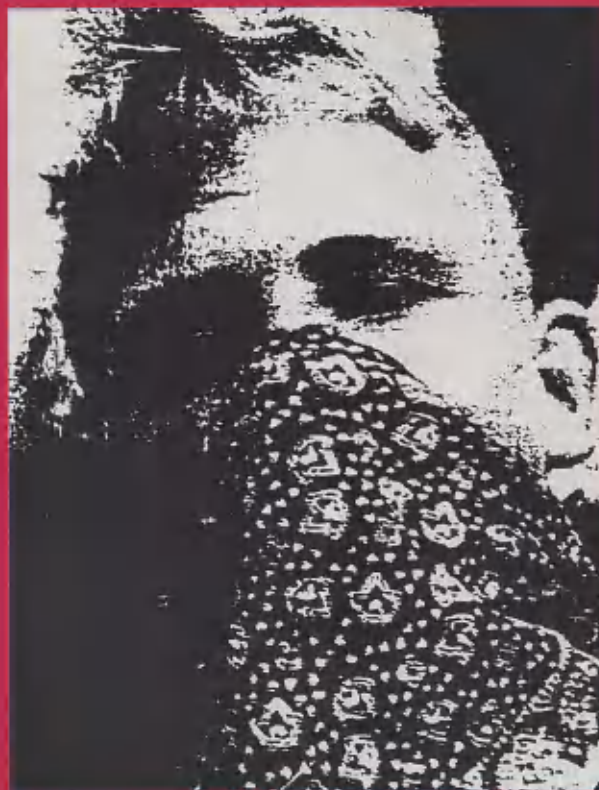


JUNE/JULY 1994

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ZEITGEIST



**CHRISTIAN
BOLTANSKI**

**DAVID
LEVINTHAL**



AUGUST/SEPTEMBER 1994
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**FOUND
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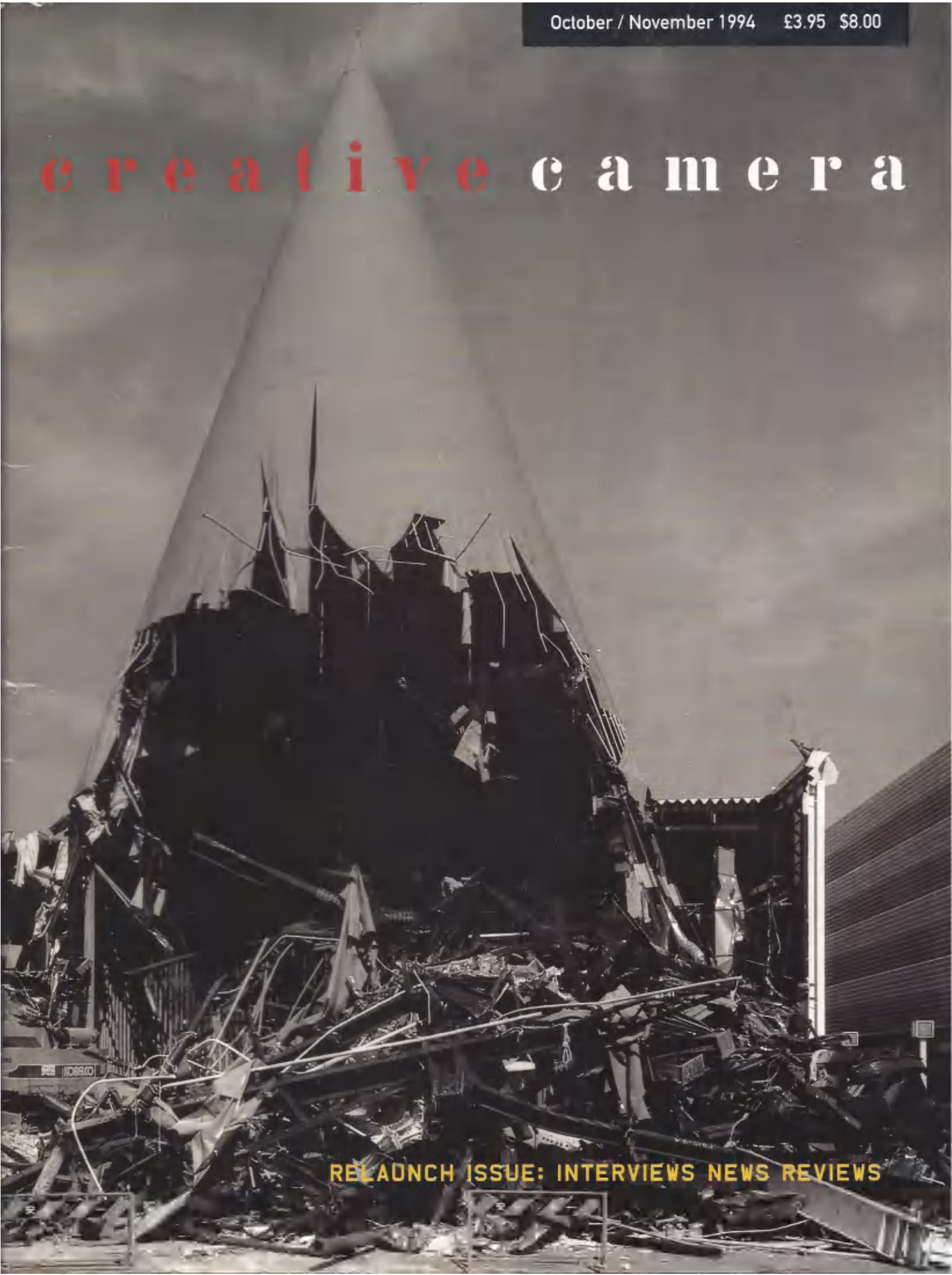


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WOMEN IN THE WAR ZONE:
SOPHIE RISTELHUEBER
AND JUDITH JOY ROSS

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Creative Camera

Sadler's Wells

Rosebery Avenue

London EC1R 4TN

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Co-Editor: Jim Harold

Administrator: Stephanie Laidler

Design Consultant: Pavel Büchler

Design: Niall Allsop

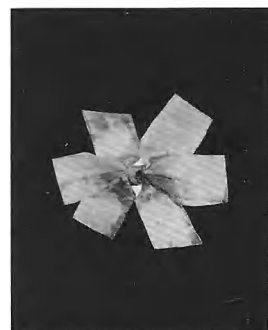
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Creative Camera is committed to equal
opportunities and welcomes contributions
from all who share our belief in the vitality
of photography.



Front Cover:
FHomicide (Bow) by
Craig Smith



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Montage by John
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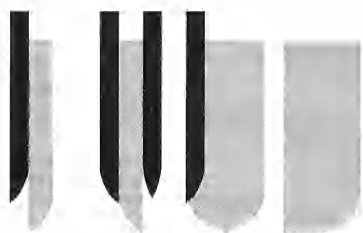
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Front Cover:
by Hans Kwiotek



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Details of an exciting competition for young artists

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Front Cover:
from the Luriki
series., 1982
onwards by Boris
Mikhailov

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ARTS
COUNCIL
OF ENGLAND**

One of the tasks of this redesign was to make CC more accessible. So we have divided the editorial into a series of well signposted 'departments' (news; reviews; interviews, etc). Reviews will be shorter and sharper, exhibitions easier to find and artist's pages (such as Henry Bond's in this issue) will be better flagged.

The bigger question facing us was how to combine design and content to produce a credible, thinking, image-led photography magazine, long after the debates around the image have ceased being concerned with what is *within* the picture frame and have moved onto what lies beyond.

The features in this issue were chosen because each offers a bridge, outwards, from photography, to other areas of culture in which the camera image plays an important role. One such area is advertising. On page 10 Stephen Mayes focuses on the fight over meaning that is raging around AIDS. More people encounter photography in the context of advertising or promotion than ever see an image in a gallery. The work of two of the most successful commercial photographers, The Douglas Brothers, transcends the tasks it was made for. On page 30 they say why Cindy Sherman is a cop out. Connections between fine art and photography are well documented, yet it is still rare to find an art critic who is curious about the role of photography in a painter's work - or a photography Critic interested in painting.

Susan Butler is a rare exception, and her excellent appreciation of Urs Lüthi is on page 22. Another obvious relationship - between photography and theatre - has rarely ever been discussed within photography circles - primarily because of the taboo surrounding the disinterested stance of photographers. On page 36 Caroline Bergvall reappraises Jo Spence's work in the context of her interest in Brecht. Chris Titterton's interview with the singer David Byrne (page 20) offers an insight into the fertile imagination of someone who has come to personify the post-modern producer. His pictures are good too. It is possible to produce a quality photography magazine that likes images. CC is that magazine. What we offer anyone interested in photography is more than challenging images: above all it's the context needed to make sense of them. *David Brittain*

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Urs Lüthi lives and works in Germany, based in Munich. He has exhibited widely in most European countries, USA, South America, Japan and Australia, over the last 25 years. An exhibition at Chapter in Cardiff in May 1994 was the first major showing of his work in the UK, instigated by Bonner Kunstverein. A major publication, Urs Lüthi, published by Ritter Klagenfurt is available through Bonner Kunstverein and Chapter.



22

12

Aglaia Konrad was born in Salzburg in 1960. Konrad's images of cities are taken from privileged vantage points, associate with (male) authority. Aglaia Konrad designed pages 12-19 at our invitation, using images she took in Europe and Japan. Her installation was at the Photographers Gallery until 1 October as part of Signals.



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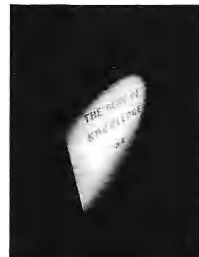
David Byrne was born in Scotland. As a singer-songwriter he is best known for his work with Talking Heads, between 1977 and 1992 and collaborations with Brian Eno and Phillip Glass. His film credits include *Angels and Back in the Box* (director 1994), and *True Stories* (co-writer, 1986). Byrne's first solo show in Britain was hosted by Stills, Edinburgh, during the 1994 Festival.



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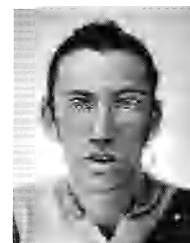
Henry Bond is a photographer and curator who was born in London in 1966. He co-edited the New New issue of CC in October 1990. He was recently commissioned by the Public Art Development Trust to make a video/book work as part of the Thames Path Public Art Strategy, sponsored by Allied-Lyons for the Country Commission. His artist's pages (28-29) were based on this project.



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The Douglas Brothers are Andrew and his younger brother Stuart. They are best known for their artfully 'neglected' portraits and dust jacket illustrations. Based in London, their output encompasses still photography, music videos and commercials. They are represented by the Photographers Gallery print room which showed their work in March.



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A photographer fascinated with power, cities and architecture

20 Q&A David Byrne

The diffident singer turned photographer answers some bookish questions

22 Discussion Urs

Luthi Susan Butler examines the role of photography in the work of this seminal German artist

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A unique edit of images made for the Public Art Development Trust

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David Hevey asks if London's trendiest photographers are all form and no content

36 Retrospective Jo Spence

Caroline Bergvall celebrates Jo Spence, photographer and performer

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New faces at the Photographers' Gallery and Cornerhouse, censorship in Manchester and the Akehurst Gallery closes

10 Signifier

The undermining of Benetton. Network agency's Stephen Mayes inaugurates this new opinion column

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What's on everywhere



As big photography sponsors, such as Kodak, seek new markets in the developing world, and communications continue to shrink the globe, we will see more cultural exchanges between the wealthy North and its former colonies (see Africa's first biennale in *News*). Our increasingly jaded and homogenised western culture will benefit from the new ideas and images that will filter down, and in return, the once marginalised creators of Africa or India will have access to Cork Street, the Tate and the Whitney. So much for the theory.

The Indian photographer and writer, Satish Sharma, believes that powerful western galleries will always dictate the terms under which outsiders gain access. He already perceives an 'international style' constraining younger Indian artists. It is as hostile to the idea of a vernacular art as was the international formalism that preceded it. Sharma argues that there is a parochial Indian photography, and that younger artists should seek it first for inspiration. The exemplars of this style are thousands of street photographers who satisfy the aspirations of their clients for a few rupees. We show part of his collection on page 36 where he makes his case for a photography that transcends internationalism.

Photography is at its best when it contains revelations, but suddenly photographers have lost permission to stare. Some of them (as 1994's Barbican blockbuster testified) are turning to the safe territory of the family for subject matter. Others are continuing to adapt this most literal of mediums to meet new conditions. The Dutch photographer, Bertien van Manen, used a point-and-shoot camera on visits to the former Soviet Union to liberate herself from the aesthetic and ideological constraints of reportage photography. Traditionally, it is the photojournalist who brings the realities of war into our homes. On page 24 Val Williams discusses the radically different work of Sophie Ristelhueber and Judith Joy Ross that uses photography to deal with collective pain in the aftermath of war.

The young Irish artist, Sandra Johnston, might well have been included in Val's discussion. Although her work, with performance and photography, grows out of the unorthodox war zone of contemporary Ireland, it touches on something common to all wars - our complicity with the media in formalising grief. On page 20 we publish, for the first time, a re-edit of a slide/installation that was originally shown in a Berlin gallery.

From everyone at Creative Camera, we wish all our readers a happy Christmas and look forward to joining you in the new year with our February issue about transatlantic culture.

14

Bill Jacobson is an American photographer. He began exhibiting in 1980. The images on pages 14-19 are taken from two series titled. Interim Portraits and Interim Figures. Jacobson says that the work is a personal response to life in the age of AIDS. His pictures will be on exhibition at the Photographers' Gallery, London, from 24 January.



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Sandra Johnston was born in 1968 and left the University of Ulster with an MA in fine art in 1992. She is a director of the Belfast-based artist-run initiative. Catalyst Arts, and has been exhibiting since 1991. The images on pages 20-23 were first shown in Berlin this year as a slide installation. To Kill an Impulse. Sandra Johnston lives and works in Belfast.



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Bertien van Manen lives in Amsterdam. She began exhibiting in 1976. The exhibition, A Hundred Summers. A Hundred Winters, opened at the Stedelijk Museum, Amsterdam in October, and there's a book of the same name. More pictures from the series will be at the Photographers' Gallery, London from 21 January.



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Satish Sharma is a New Delhi-based independent photographer, curator and writer specialising in Indian photography. His research into a yet-to-be-written history of Indian photography led him to examine the way photography was 'Indianised' by subaltern practices. These were, and still are, dismissed as 'bazaar photography'.



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