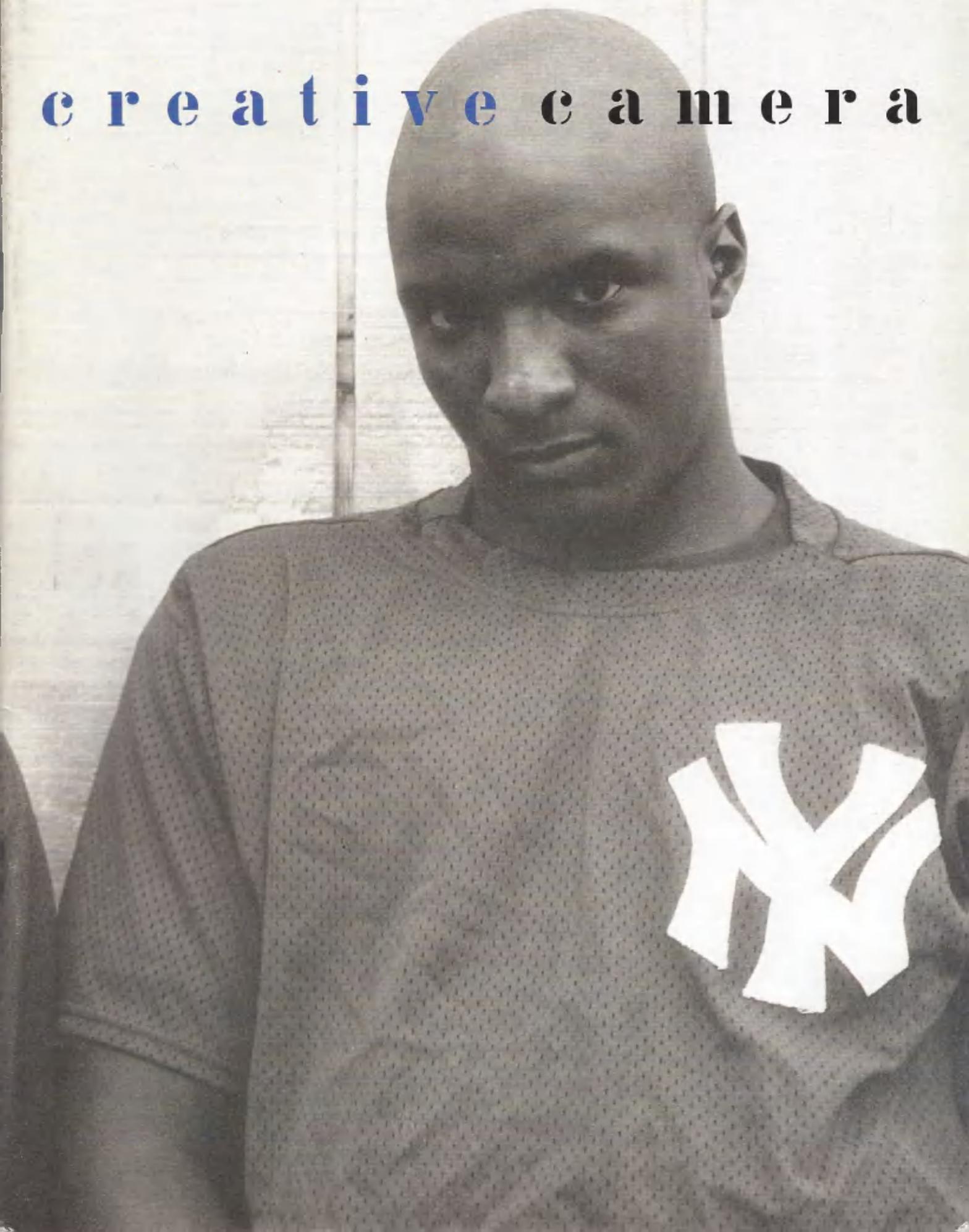


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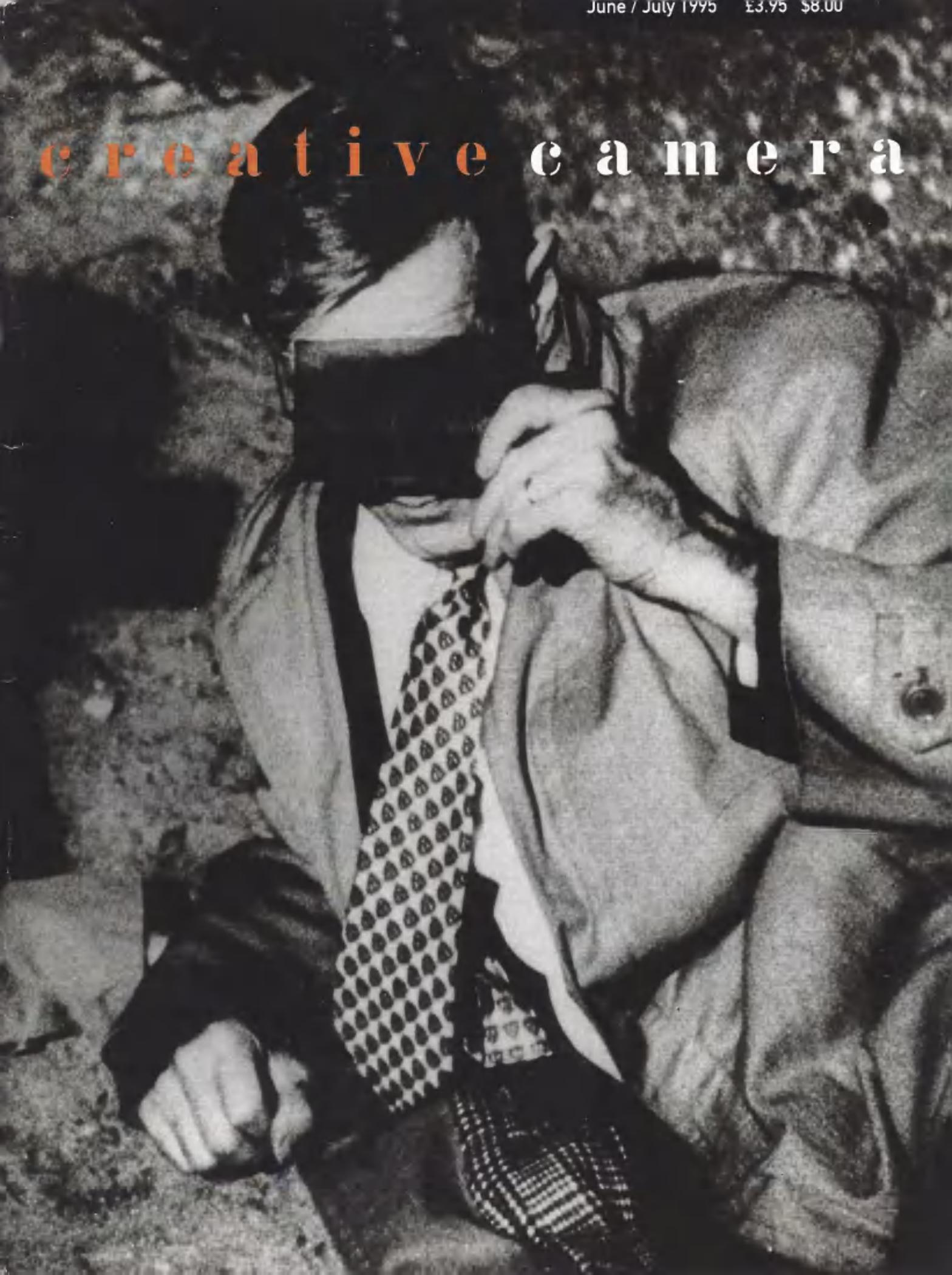


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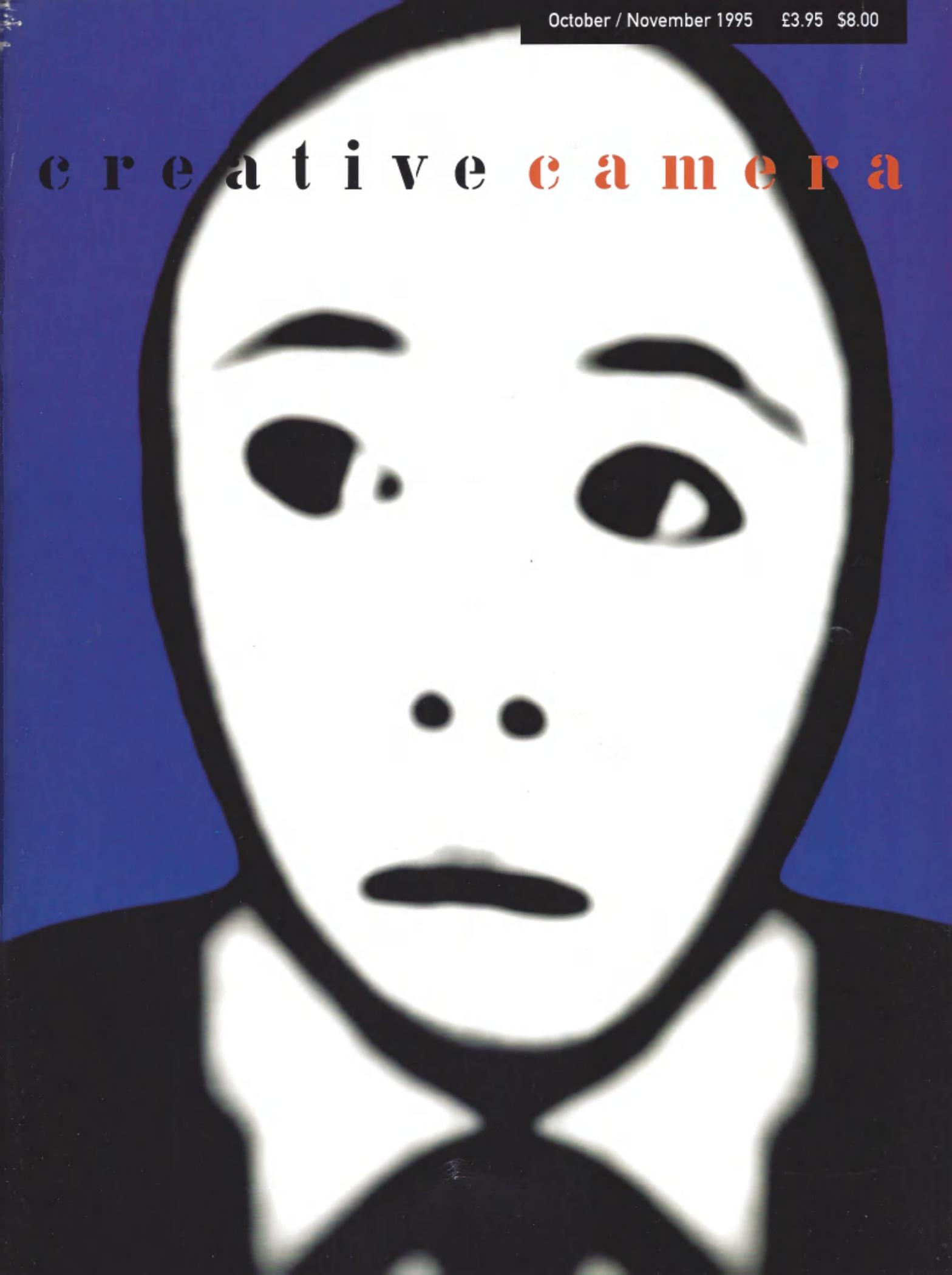
August / September 1995 £3.95 \$8.00

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



October / November 1995 £3.95 \$8.00

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December / January 1996 £3.95 \$8.00



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The forthcoming fiftieth anniversary celebration of VJ Day is a gift to anyone looking for an opportunity to remind us of what it means to be British. What *does* it mean? How are the images and emblems of nationhood marshalled to perpetuate an image of Britain abroad that matches the image of its leaders? How does the reality of Britain match with the cosy advertising images that surround us? Many British artists, filmmakers and photographers have examined these questions, but perhaps none so radically as black practitioners. David A. Bailey, Ingrid Pollard and Vincent Stokes - to name three we have published - make work about the anxieties of being part of a culture, yet apart. In his keynote article (page 16) Autograph's Mark Sealy interviews the black academic, Kobena Mercer, who celebrates what he calls the 'hybrid' identity of the black British. A confluence of Asian/African/ Caribbean influences, this 'hybridity' sets black Britain apart from African-American culture, but especially white Britain - which Mercer views as a society hopelessly blinded by complacency and dreams of empire. But for how long? For questions of identity are now the concern of everyone in Britain in the face of the imminent break-up of the United Kingdom, the continuing lack of vision over Europe and waning of the monarchy. Lie back and think of Britain and what images do you see? Curator Michael Collins has unearthed actual documents that give substance to a collective memory of a confident, affable post-war Britain in which everyone knew his place (page 38) and in which the sun never set on the empire. He discovered that even in the forties and fifties, press pictures conspired to veil the real image of Britain with a mythical one. Being British used to be simpler. It was about Empire and great military campaigns, as the Welsh nationalist, John Osmond recently reminded us on Radio Four. After the war, however, Britain needed to look increasingly to its special relationship with the US for affirmation of its global prowess. Today the British seem to be a nation adrift, closer than ever to our European partners yet with one eye fixed, expectantly, across the Atlantic. In recognition of the existence of a collective dream of America (as glossy as our dream of Britain), this issue combines work from artists based in Britain and the US.

14
Albert Chong was born in Kingston, Jamaica in 1958 of African/Chinese descent. He began exhibiting in 1981, four years after settling in the US. Chong is currently Assistant Professor of Art at the University of Colorado at Boulder.

16
Roshini Kempadoo was born in England in 1959. She has participated in many key exhibitions since 1984. Faisal Abdu'allah was born in 1969 and has been exhibiting since 1982. Ajamu was born in England in 1963. His latest show is Black Body Scapes.

20
Dawoud Bey was born in New York City in 1953 and first exhibited his photographs at the Studio Museum, Harlem in 1979. His giant Polaroid portraits of black students and their families will be shown at the Photographers' Gallery from 1 September.

22
Ann Mandelbaum was born in Pennsylvania. Group exhibitions from 1992. Recent exhibitions include a solo show at the Frankfurt Kunstverein and Contretype Brussels, 1994. Since 1977 Ann Mandelbaum has taught at the Pratt Institute.

28
Andrew Bush was born in St Louis, Missouri in 1957. His book, *Bonnettstown: A House in Ireland* was published in 1989. The images are from the series *Vector Portraits*, 1989-1991. Bush is represented by Julie Saul Gallery.

34
Gillian Wearing was born in 1963 in Birmingham. She attended Goldsmiths College, London, leaving in 1993. Wearing was one of the *BT New Contemporaries* in 1993, and has exhibited in London, Italy and France.



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What's on



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The photo essay has come of age. I mean the sort that eschews both the closure and moralising of photojournalism and makes a virtue of the subjectivity of the camera user. Between the late fifties and early seventies urban photographer/designers like William Klein, Robert Frank and Larry Clark took their pictures and edited them to the beat of black American music. Instead of demanding remedies for the world's problems, these photographers made work that was reflective, yet ethical. They acknowledged the elusiveness and complexity of the camera and sometimes emphasised these qualities by interweaving personal testimony or self-portraiture with more conventional documentation. The fact that so many artists in recent years have adopted this essay form, and successfully evolved it into variations of installation art, testifies to its durability. Nobuyoshi Araki is one of the most sophisticated contemporary essay photographers (a picture of Frank appears, by way of homage, in the current retrospective). Since the early seventies Araki has circulated books that contained photographs of the most intimate, personal moments in his married life. His up-front subjectivity, and his frank approach to taboo issues such as masculine lust, voyeurism, sex and death, have made Araki popular and controversial in the West. Here, where the advertising industry recycles high culture at an alarming rate, the hippest companies want photographers who can fake images to look as if they'd been plucked from a snap album. The young New York-based German, Wolfgang Tillmans (page 24) is a gallery photographer who is in demand as a fashion photographer. Whereas Araki adopted his style and content in protest against commercial exploitation of images, Tillmans' work crosses and effaces the usual borderlines between life/art/fashion photography to an extraordinary extent. The Czech-born Jitka Hanzlová also favours the subjective essay, but chooses to work in a more formalised and mannered way, reminiscent of Arbus. Photographers used to be ridiculed for aping older types of pictorial representation. Now computers simulate photography and the Internet (in addition to the CD-Rom) offers a new working 'space' for image makers (see the ArtAIDS feature in the News section). In this issue we interview Wendy McMurdo (page 10) about her fascinating digital hybrids and ask Alexei Shulgin about the first virtual gallery of new Russian art.

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Wendy McMurdo was born in Edinburgh in 1962. She studied at the Pratt Institute, New York and recently graduated from Goldsmiths' College University of London. As a Henry Moore Research Fellow, at Sheffield Hallam University, she has been researching new print based and digital technology. McMurdo has exhibited in Europe and the UK.



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Nobuyoshi Araki was born in 1940. He has been in great demand inside and outside Japan since 1981. Araki's pictures were shown in Britain last year in London's White Cube, in winter and in summer at the Fruitmarket, Edinburgh in Liquid Crystal Futures. His exhibition, Akt-Tokyo 1971 - 1991 is at Zone Gallery, Newcastle until 30 April, and was organised by Camera Austria.



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24

Wolfgang Tillmans was born in 1966 in Remscheid, Germany and studied photography at Bournemouth & Poole College of Art. From 1989 Tillmans worked as a photographer for I-D magazine, exhibiting since 1992 when Creative Camera first published his pictures. The book, Wolfgang Tillmans, is available from Benedikt Taschen.



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Jitka Hanzlová was born in 1958 in Nachod, Czechoslovakia and came to Germany in 1982. She studied photography at the University of Essen, and in 1993 won the Otto Steinert Award. She has exhibited in Germany, Czechoslovakia and Brazil. Hanzlová lives in Essen.



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34

Sara McGibbon's artists' pages are the first of six successful entries to our recent open submission. She is an MA student in illustration at the Royal College of Art and lives in London.

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A Russian in Cyberia



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As this issue makes clear, photography has a special relationship to the birth of the nuclear age. So brief and so terribly brilliant was the radiation-emitting flash from the detonation of the first nuclear bomb that only a camera could have witnessed it. The image of the mushroom cloud, taken 50 years ago on 16 July, created a trope that signified the end of all creation, and an icon for generations of peaceniks. Indeed, the mushroom cloud is a prominent motif in the anti-nuclear photomontages of Peter Kennard (page 10). The only other images from that bygone era depict the awesome devastation of Hiroshima. Allied experts who visited Hiroshima and Nagasaki, which was also attacked, noted that the flash produced a macabre effect reminiscent of Fox Talbot's first experiments with cameraless photography. In much the same way as objects placed in the path of light leave their outlines on sensitised paper, so objects that interrupted X-rays from the blast, left 'shadows' on walls and fences. Jeremy Millar (page 30) pursues this line of thought and speculates on the inevitability and meaning of two technologies - of death and of vision - combining in that split-second above Hiroshima; one bringing unprecedented destruction, the other contriving to record the moment of destruction. Millar also observes that fogged amateur film provided the first chilling warning, to Trinity test scientists, of the mobility of nuclear fallout. In the years following the first test, the deserts of the American Southwest became more contaminated after more nuclear weapons tests. The American photojournalist, Carole Gallagher (page 20) travelled the path of radiation pollution from its source, in those test sites, to where it settled, with deadly effect, many hundreds of miles distant, across the United States. She photographed many people whose lives have been blighted because they were never warned about the dangers. On page 8 Robert Del Tredici describes how he and Gallagher helped found an organisation of visual artists to oppose the nuclear industry. The world is about to have new images of that nuclear summer of 1945. Rachel Fermi and Esther Samra visited obscure military and scientific archives and gained access to snap albums belonging to people who were associated with the top secret Manhattan Project to build the A Bomb. Many pictures are prosaic, few are especially well shot or printed, but edited together in a forthcoming book (page 14), they form a unique document of the birth of The Bomb. Elsewhere in this issue (page 24) we publish, exclusively, new images by the British painter, Jenny Saville taken in collaboration with Glen Luchford.

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Peter Kennard is Senior Lecturer in Photography at the Royal College of Art, London. Born in 1949, he studied at the Slade and the Royal College of Art. Kennard has been widely published, in periodicals and books. One-person exhibitions include *Images for the End of the Century*, 1991 and *Welcome to Britain* at the Royal Festival Hall, 1994. He is participating in the forthcoming *Foto Biennale* in Enschede and will be shown at Cambridge Darkroom in September



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Carole Gallagher's book, *American Ground Zero*, was published in Britain in 1993 and took the form of an exhibition. A teacher, researcher and photographer, Carole Gallagher lives and works in New York and has exhibited in the US and Europe since 1976. With Robert Del Tredici, she was a founding member of the Atomic Photographers Guild



24

24

Jenny Saville was born in Cambridge in 1970. She studied painting at the Glasgow School of Art between 1988 and 1992 and presently lives and works in London. Saville received wide critical acclaim after being patronised by the Saatchi Collection where she exhibited in *Young British Artists III*, 1994. Glen Luchford, her collaborator, is a fashion photographer based in London and New York. He was born in 1969 and participated in *Festival International de la Photo de Mode*, 1994

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34

Stephen Bull was born in 1971 and is currently a Photography student at Surrey Institute of Art and Design. Stephen's artist's pages were chosen for this issue by a panel of judges. His project, *'Happy Families Contest'*, is centred on a competition, and invites readers to enter a competition



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Britain's foremost agit-prop artist has abandoned photomontage for installation art

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Unseen images from archives and personal albums that mark the fiftieth anniversary of the New Mexico A Bomb test

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Photojournalist Carole Gallagher records the personal cost, to Americans, of years of nuclear testing

24 Q+A Jenny Saville

Why Saville sought out a male fashion photographer to help her produce a series of uncompromising nude self-portraits

30 Fatal Trajectories

In the skies above Hiroshima, the parallel histories of radiation and photographic representation finally coincided in a fatal flash

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Joy Gregory survived the Johannesburg Biennial



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OLYMPUS

Creative Camera now has an E-mail address. By the next issue we hope to be able to announce the location of a site on the World Wide Web, which will make a version of *Creative Camera* accessible to more people than is now possible using existing distribution methods. Through that channel we hope to publish excerpts from the magazine as well as showcase art works that are conceived specifically for computer accessing. Watch this space. A vaguely technological thread strings together the disparate parts of this issue. On page 30 the British artist Keith Piper traces the roots of his fascination with the digital sound and imaging systems he uses today, back to a teenage fetish for sound decks. Piper also talks about his latest project, *Four Corners*, which focuses on four black heavyweight boxers. This autumn other black Britons will be exhibiting alongside African photographers (at the Ikon in Birmingham and the Photographers' Gallery in October) as part of the Africa 95 festival. Speaking of technology, much talk at the first Bamako Photography biennial, where the Africans exhibited last winter, was about the frustrating shortage, in most parts of the continent, of photographic materials. As more and more (especially black) artists are coopting computer technology, the Arts Council of England is about to commission a survey to find out what is the state of the art. Ben Judd and David Thorpe are two young London-based artists who make a virtue of their low-tech approach to art production. Their images are discussed on page 22. The New York-based artist, Maria Miesenberger, contributed a series of body prints to the current exhibition of cameraless photography at Pictureville, that relied on old fashioned chemical technology. On page 16 we show six pages from another project that relies similarly on traditional manipulative methods. Reviews, which we want to keep as current as schedules will allow, begin on page 34. Next issue focuses on artistic responses to the new fusion between the body and technology and contains highlights of the forthcoming Fotofeis festival. Those of you 'connected' can E-mail us at info@ccamera.demon.co.uk.

16

Maria Miesenberger was born in 1956 and lives and works between Sweden and New York. She began exhibiting in 1993 and has been included in several group exhibitions in Britain including *Occupying Territories* (1996), *Let There be Light* (1995)



16

22

Ben Judd was born in 1970 and graduated from the University of Humberside in 1996. Judd exhibited in *Video Positive* (1993) and has shown twice with David Thorpe, most recently in London. Judd is currently working towards an MA in Fine Art at Goldsmith's College



22

22

David Thorpe was born in 1972 and attended Humberside University after Chelsea College of Art. He has been included in two group exhibitions since 1996, most recently exhibiting with Ben Judd in London

30



28

Ruth Barnes was born in 1970 and is currently a full-time student at the University of Western England. Her design for the CC artists' pages competition was one of six shortlisted by our panel of judges

30

Keith Piper was born in 1960 and graduated in Environmental Media, in 1986, from the Royal College of Art. Piper has had numerous solo exhibitions since 1986 and has participated in the Havana Quinta Bienal (1996) and British Artists of the 90s Videofest 93



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Our Guest Editor, David Chandler, is interested in the responses of image-makers to recent debates around changing notions of corporeality. To accompany his fascinating essay on this theme (page 16), Chandler has selected work by Clare Strand, Alexa Wright and Linda Dement - just a few of the many image-makers currently engaged with themes of the body. Alexa Wright, an up-and-coming British artist, produces computer-generated images that confound normal feelings of repulsion at the sight of viscera. On page 30, Vickie Riley's brilliant article about Linda Dement helps us understand the confluence of techno and pop cultural influences that turn on a new, aggressive, generation of electronic artists. Other images in the issue were selected to complement this core of work in ways that would hopefully be provocative and stimulating. The work of the photojournalist, Bastienne Schmidt, testifies to the depth of her personal engagement with the mourners she has been photographing in Latin America. She has combined her disturbing pictures of their grieving with photographs from her own life that express her private grief. Both Schmidt and Clare Strand are the contributors to *The Dead*, currently at the National Museum of Photography in Bradford. I am especially pleased to be able to show recent images by the American artist Jenny Holzer that use close-ups of skin to evoke the terror of sexual violence. On the eve of Fotofeis 95, the second Scottish photography biennale, MoMA's Peter Galassi talks about his new survey of American photography, currently in Edinburgh. There's a preview of Allan Sekula's long-awaited word and picture essay, *Fish Story*, that opens in Glasgow's Tramway and forms the centrepiece of Fotofeis 95. On the first anniversary of the current redesign, all of us at Creative Camera hope you are enjoying the magazine and ask you to please pass on the message.

12

Bastienne Schmidt was born in Munich in 1961 and has studied anthropology and fine art. Her first solo exhibition was in Italy in 1989 and she has shown in Mexico City and New York where she lives. Currently Bastienne Schmidt is working on a long-term project in Latin America and is a contributor to several magazines. The work on pages 12-15 is based on an installation made for *The Dead* at the National Museum of Photography, Bradford until 7 January

22

Jenny Holzer was born in 1950 in Gallipolis, Ohio. She has lived in New York state since 1985 and her work, using slogans and forms of visual display, has been represented in numerous exhibitions and public art events internationally. The pictures on pages 22-27 were first published in *Süddeutschen Zeitung* on 10 November 1993

28

Alexa Wright was born in 1958 and graduated from art college in Winchester with a BA in Painting and with an MA in Fine Art from Newcastle Polytechnic. Her first exhibition was in 1980. Alexa was recently represented at La Centrale in Montreal. She lives in London

36

Artist's pages by Alon Koppel, aged 24, from Israel. He studies Photography at the Bezalel Academy of Art & Design, Jerusalem. Koppel's proposal for artist's pages was one of six accepted by a panel of judges early this year

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David Chandler sets out the themes of this issue

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A unique collaboration between an artist and a news magazine

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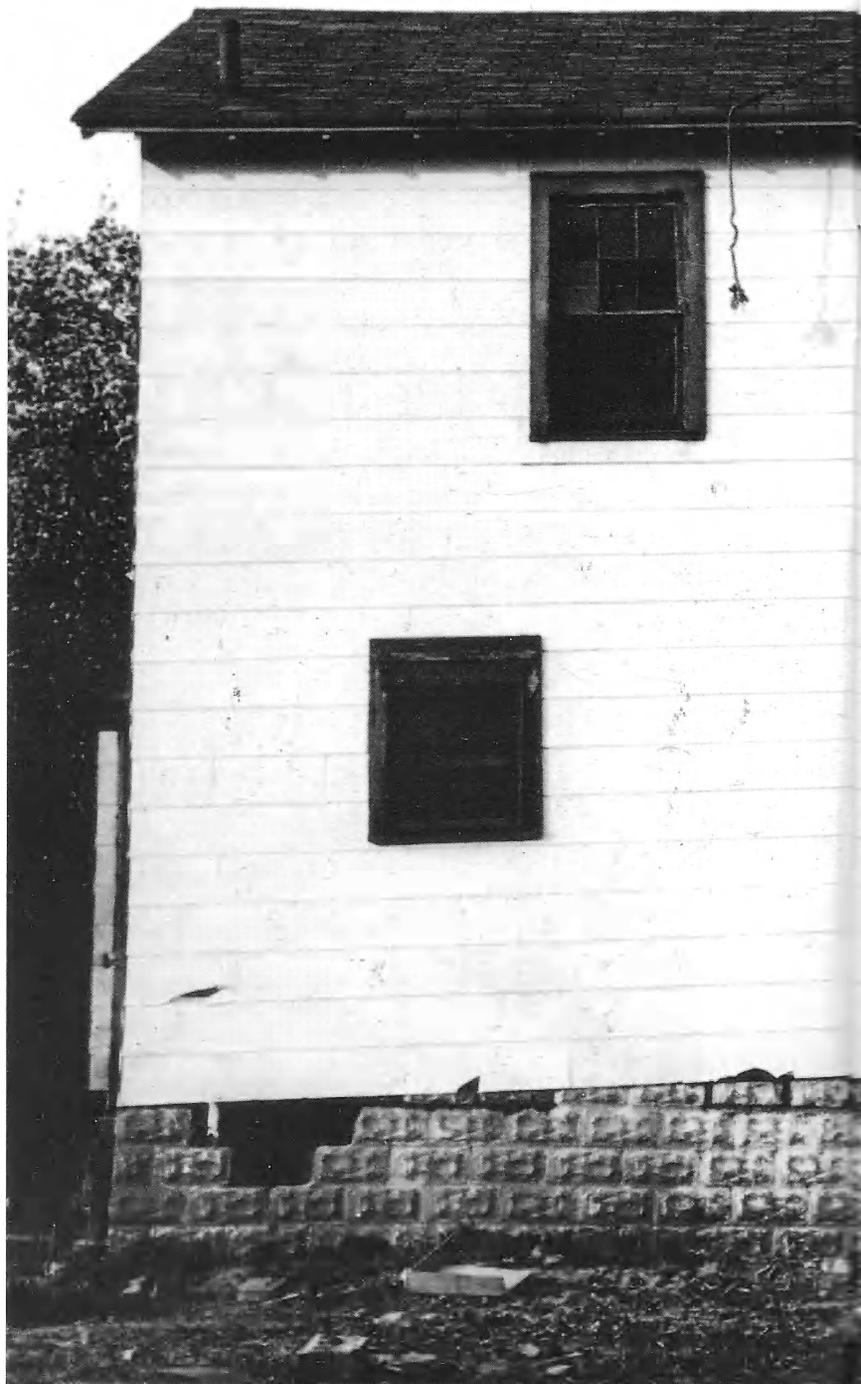
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so Talepiece

Lisa Marie Marks talks up artists who talk down fashion

Gordon Matta-Clark Splitting, 1974 (detail) from his exhibition at London Projects (to be reviewed in next issue)



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CREATIVE CAMERA

5 Hoxton Square

London N1 6NU

Tel: 0171 729 6993.

Fax: 0171 729 7568

E-mail info@ccamera.demon.co.uk

As John Berger reminds us, the photograph is both natural trace and man-made cultural artefact. Those properties alone combine to create a special medium - anxious, elusive, ever open to misinterpretation. Over the years, anyone using photography has needed to reconcile these facets, but generally most have preferred to stress one at expense of the other. Most obviously photojournalists, with a vested interest in the image as testimonial, argue on behalf of the transparency of the image, while downplaying its constructed (subjective, mediated) nature. On the other hand, some fine art photographers like to emphasise the skills required to make a camera image transcend its utilitarian documentary function. The most provocative photographers and artists have recognised the creative potential possible when both qualities are put into counterplay. The American Jim Goldberg is one of those. His latest book/exhibition project, *Raised by Wolves*, which highlights the specific social problems of runaway teenagers, combines a knowingly artificial, semi-autobiographical approach with the crusading attitude of a Magnum photographer. In its hybrid style and taboo content, and its eschewal of irony, Goldberg's work resembles that of Larry Clark, Nan Goldin and Araki who have been widely imitated, yet much less widely aired in mass publications. We invited Goldberg to fill 10 pages (from page 18) with a special edit of pictures and texts from *Raised By Wolves*. Those contradictory facets of the photograph - trace and construction - embody different sorts of knowledge. Valerie Bélin (page 14) displays her willingness to suspend her images between a set of binaries. In the mind of the viewer, her black and white prints hover tantalisingly between literal representation and abstraction, between formal resolution and chaos. On page 10, in the first of a series of articles about photography in the digital age, Caroline Smith considers where, if at all, the still fits within the new electronic spaces. You can also access an electronic version of *Creative Camera* by contacting our URL address, advertised (courtesy of Susan Derges) on page 2.

14

Valérie Bélin was born in Paris in 1964 and studied photography at the National School of Fine Arts in Bourges. She has been exhibiting since 1987 in France and Italy, and she participated in the 1995 Printemps de la Photo in Cahors. Valérie Bélin currently lives in Vincennes



14

18

Jim Goldberg was born in 1953 and studied photography in Western Washington University and San Francisco Art Institute. His acclaimed book, *Rich and Poor*, was published in 1985. The exhibition, *Raised By Wolves*, is currently touring the US and can be seen at Addison Gallery of American Art, Andover from 12 January till 24 March 1996



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32

Guy Moreton was born in 1972 and graduated from West Surrey College of Art & Design. His project for artists' pages, *Grabs*, was accepted earlier this year. Guy Moreton began photographing industrial structures in 1992 and has selected four images from a growing archive. He is currently a tutor at Thanet College



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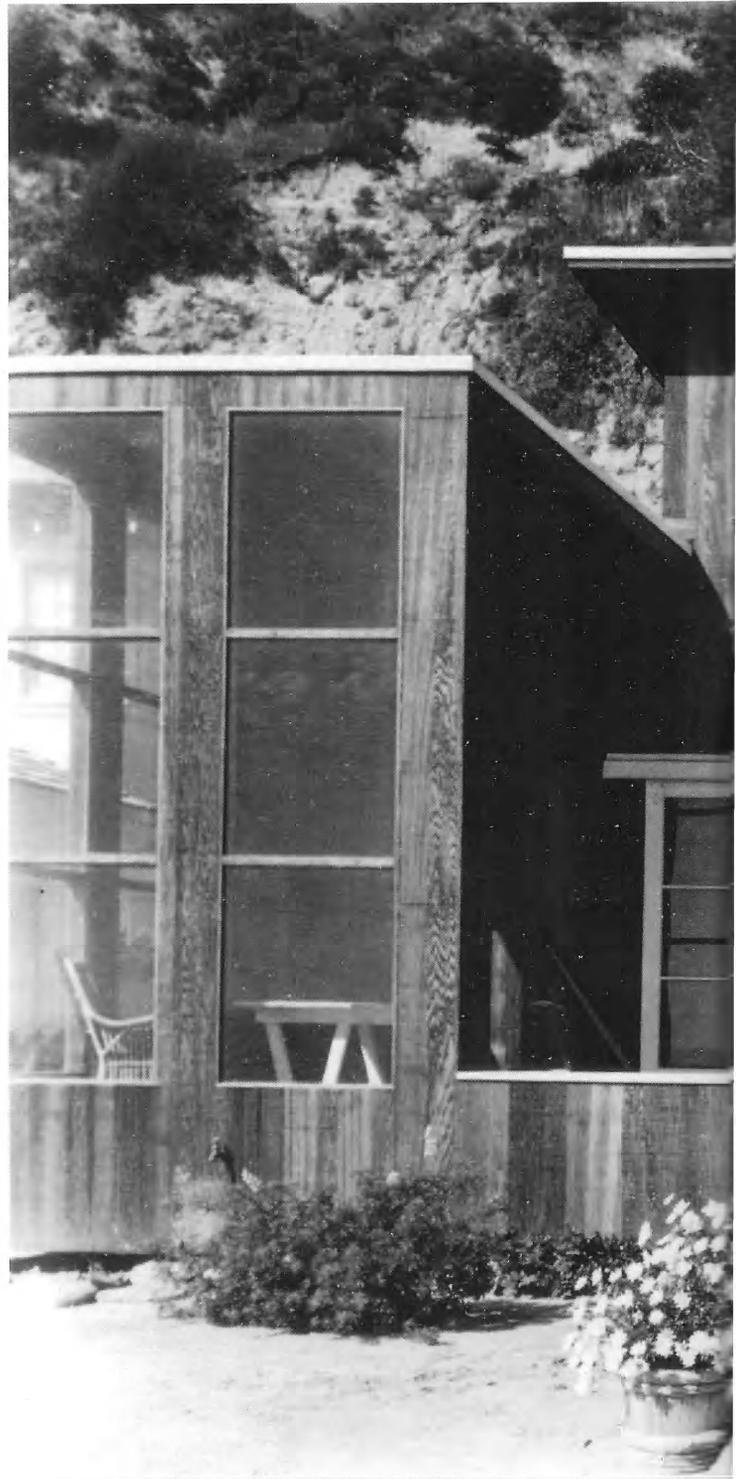
Expanded Review Section includes The Dead; Matta-Clark; Walker Evans biography; Michal Rovner; Ken Lum; European Face; Appeal to an Age; Susan Derges; Times Like These; Hiroshi Sugimoto; John Duncan

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The maturing of David Hiscock



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CREATIVE CAMERA
5 Hoxton Square London N1 6NU
Tel: 0171 729 6993.
Fax: 0171 729 7568
E-mail info@ccamera.demon.co.uk