

February / March 1996 £3.95 \$8.00

A woman with short dark hair, wearing a blue button-down shirt and a matching blue skirt, stands in a dark hallway. She is holding a flashlight in her right hand, which is pointed downwards, creating a bright circular glow on the floor. The hallway has vertical lines, possibly from door frames or wall panels, and the lighting is dim, with the flashlight being the primary light source.

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

April / May 1996 £3.95 \$8.00



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

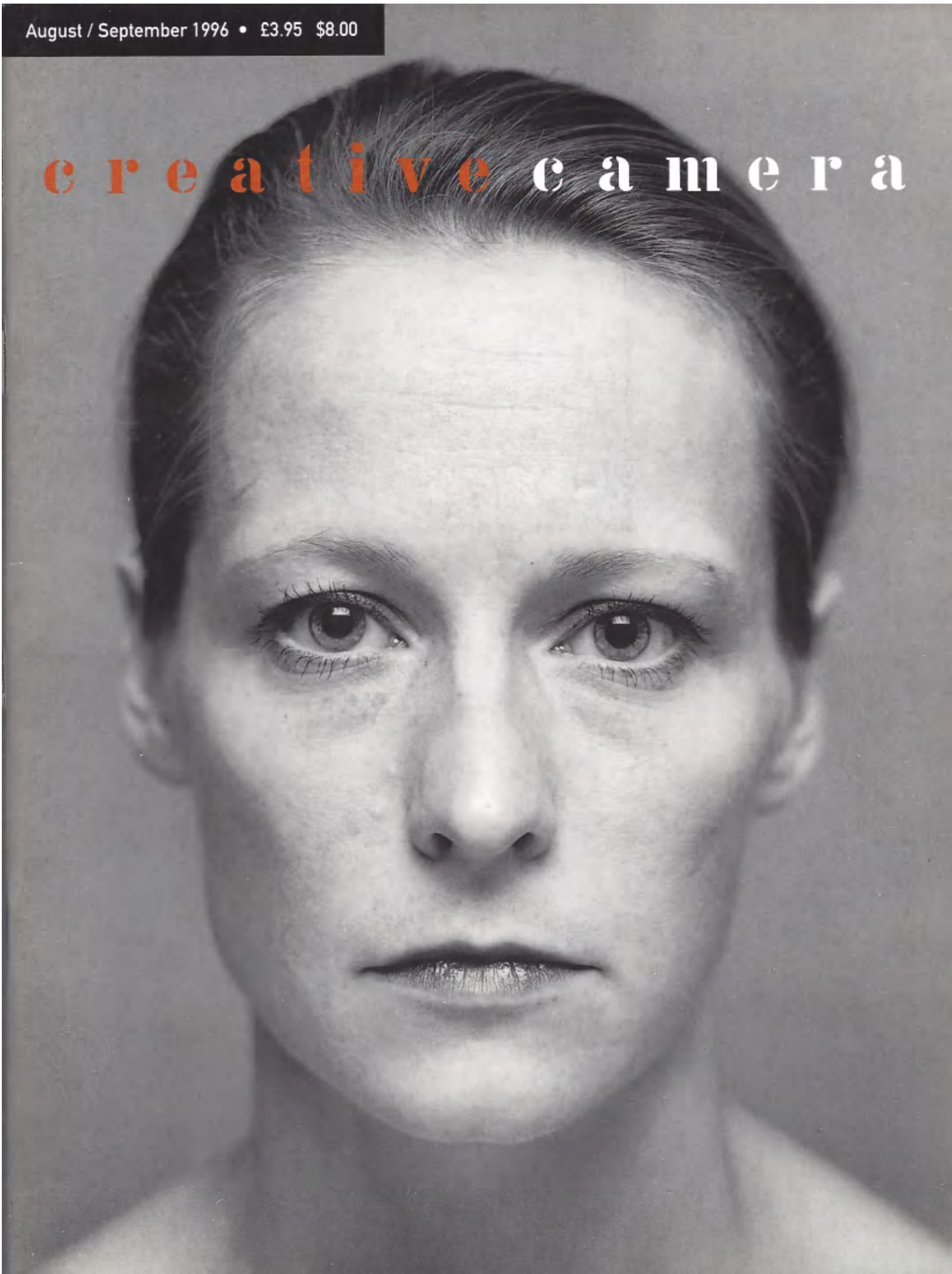
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Lourdes, Auschwitz, the geographical centre of Europe, homelessness; can these things be photographed? We know that millions of photographs exist within these categories, but what do they show? What is the gap separating these pictures from the conditions they purport to represent? The distinctions between the photograph as image (an aesthetic entity) and as representation (defined by the knowledge that something is absent) are considered by the organisers of a forthcoming exhibition that takes the desert as a focus for a range of diverse approaches - from Sophie Ristelheuber's interpretations of the aftermath of the Gulf War, to Frederick Sommer's intense renderings of sections of Arizona hillsides. Among the contributors is the German, Knut Maron, who is drawn to ancient excavations, magnetic rocks, magical sites and other such places that exist more palpably in the imagination than in 'reality'⁴. Another wanderer in this issue is Marco Signorini who photographs 'poetic' places - including *Europos Centras*: the 'geographical centre of Europe', 25 deg 19 min longitude and 54 deg 54 min latitude, 20 miles north of the Lithuanian city of Vilnius. Confronted with the banal stuff of reality, Signorini used his skills to transform a few figures in a field, some charred remains and a river into an arrangement of signs that tell a strange narrative or allegory involving the family, the elements, and absence. The work of Signorini (page 24), and Anthony Hernandez (page 18), draws attention to the European habit of privileging evidence above all other types of responses to phenomena. In his conversation with Lewis Baltz, Hernandez quotes Roy, the replicant in *Blade Runner*, who finally learned compassion from the things he'd witnessed. Signorini's work poses questions about the deficiency of the camera image as a means of conveying a subjective experience, and stands as one possible solution. It also reminds us of the complex interplay between collective consciousness and personal perception that informs the process of assigning meaning to images. Both Hernandez and the English photographer, John Riddy, take very different approaches to dwellings and their furnishings - the environment of L.A.'s homeless is a perverse mirror to the ordered normality that fills Riddy's pictures. In their very different ways each contributor offers an answer to the question: what does a photograph show?

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John Riddy was born in 1959 in Northumberland and studied painting at Coventry Polytechnic and Chelsea School of Art. He has exhibited around England since 1986, including a recent exhibition at the Frith Street Gallery, London



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Anthony Hernandez was born in 1947 in Los Angeles. He studied photography in 1972 after leaving the US Army from Vietnam. Hernandez has shown mostly in the US. His current work, *Landscapes for the Homeless*, was executed between 1988 and 1991, and shown at the Sprengel Museum Hannover in 1995. Lewis Baltz is an American photographer now based in Europe



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Marco Signorini was born in 1962 in Florence, where he lives and works. His artists' pages are an edit of work made at the 'geographical centre of Europe' located in Lithuania



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id **Q+A John Riddy**

He talks to Martin Caiger-Smith about the poetics of space and the art of distance

is Anthony Hernandez

Hernandez and Lewis Baltz discuss America's undeclared civil war

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Preview of a current exhibition that explores the lure of the wilderness with work by Knut Maron and Verdi Yahooda

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Mark Sanders of *Dazed and Confused* is becoming a player in the art world

John Davies: Man washing motorbike, River Arno, Florence 1995 from *The River and the City*, at the Zelda Cheattle Gallery



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This issue marks the pilot of the Shoreditch Foto Biennale, launched in partnership with *Creative Camera*. Year after year, London misses out as Paris, Arles, Reims, Cahors, Rotterdam, Barcelona and Montreal (among other centres) consolidate themselves as places where photographers and curators meet to check out new talent and exchange ideas. As Jonathan Raban noted in his book, *Soft City*, conceiving of London as a place is impossible geographically, socially and culturally. This is especially true politically, because it lacks a single civic authority. So, to put the capital on the map, we acted locally (Shoreditch is a small, rapidly regenerating part of east London) drawing on the talent and resources of the area in which *Creative Camera* has its offices. In this issue we highlight two exhibitions of new photography from the Biennale. On pages 20 to 23 there is work by Gareth McConnell who takes forensic-style photographs of the self-inflicted violence of drug-taking and of victims of sectarian violence in Ireland. On page 24 Peter Owen contextualises the very contrasting photo-based works of Ben Judd, Brian Griffiths, David Thorpe and Christopher Aughton - which comprise the main exhibition, *Angels*. The central pillar of the Biennale, however, is a curators' meeting which will offer a forum for international exhibition and festival organisers whose role involves working closely with all types of photographers. Speakers include Bas Vroege (Director, Enschede Biennale), Hilde Van Leuven (of the CCI, Antwerp), Simon Grennan (Director, Viewpoint), Satish Sharma (photographer and curator from India). Elsewhere in the issue we devote space to Michael Schmidt, who is an old friend of *Creative Camera*. We were pleased when he accepted our invitation to supply us with a special edit of his current project, *U-NI-TY*. The German gallery director, Thomas Weski, kindly agreed to discuss some of the ideas that underpin Schmidt's ambitious work, which concerns the weight of history on contemporary German society. The Shoreditch Foto Biennale is based around Floxton Market and runs from 12 to 14 April. The exhibitions end on 26 April. More details in Listings which now includes a new page of recommended sites on the World Wide Web.

8

Michael Schmidt was born in 1945 in Berlin which has featured in his work for 30 years. Since 1973 he has exhibited mostly in Europe, and is currently enjoying a small retrospective at the Photographers' Gallery, London. His book, *Waffenruhe*, was published in 1988 and featured in *Creative Camera* 2/1989. Schmidt's current project, *U-NI-TY*, began its tour at the Museum of Modern Art, New York

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Ben Judd was born in 1970. Brian Griffiths was born in 1968. Both are currently working towards an MA in Fine Art at Goldsmith's College. David Thorpe was born in 1972 and was published, with Ben Judd, in the August/September 1995 edition of *Creative Camera*. Christopher Aughton was born in 1970. All artists graduated from University of Humber between 1992 and 1994

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Gareth McConnell was born in Northern Ireland in 1972. He was Educated at University of Ulster and is currently completing a BA at Surrey Institute of Art & Design



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Caroline Smith encounters radical art on the Internet

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Michael Schmidt's edit of U-NI-TY, his most important body of work since Waffenruhe. It concludes with text by Thomas Weski

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Detached images of abused bodies on show at the first Shoreditch Biennale

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Peter Owen introduces four young artists whose group exhibition is part of the first Shoreditch Biennale

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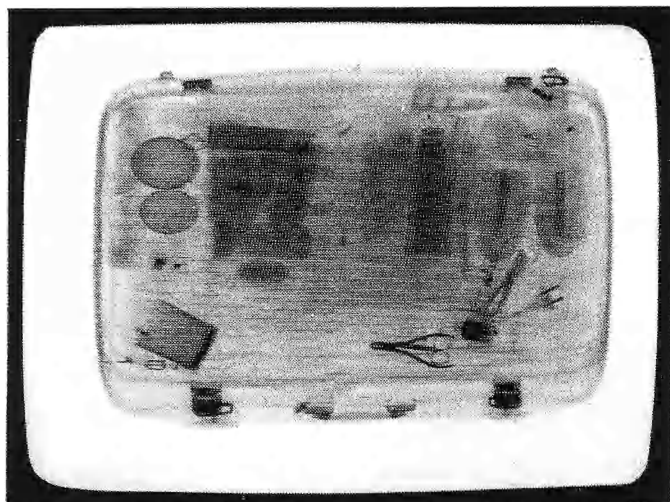
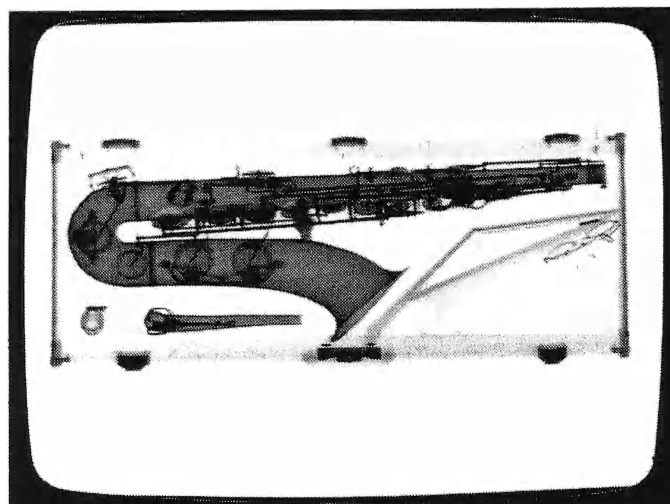
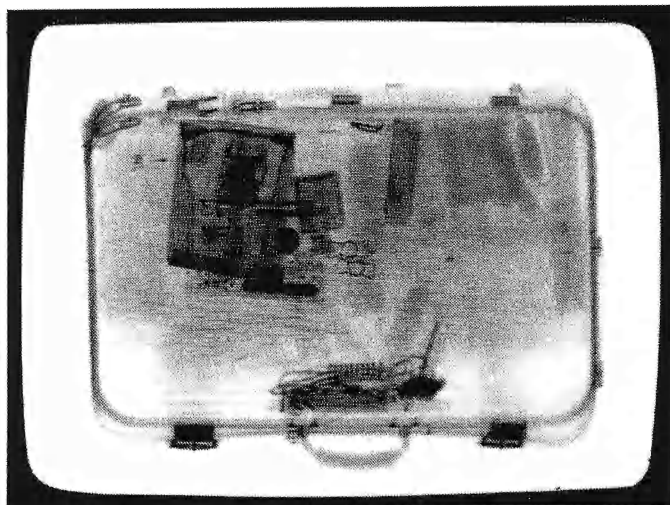
so Talepiece

We ask Walter Keller why Scalo is so successful

Contents picture from the exhibition: durch
röntgen at Galerie Klaus Küster, Remscheid.
Courtesy ART & RAT

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14 JAMESCASEBERE
was born in 1953 in Lansing, USA and was educated at the Minneapolis College of Art & Design. He has exhibited internationally since the 1970s. Casebere lives and works in New York. Model Culture: James Casebere Photographs 1975-1996 opens at the Ansel Adams Center, San Francisco in August



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22 EDWARD ALLINGTON
is a widely exhibited British sculptor who regularly collaborates with the photographer Edward Woodman. He was born in 1951 and studied from 1968-71 at Lancaster College of Art, 1971-74 Central School of Art & Design, 1983-84 Royal College of Art. He currently now teaches at the Slade in London



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28 URSULA MUMENTHALER
was born in 1955. She attended the Ecole Supérieure d'Arts Visuel in Geneva, where she currently lives and works. Her pictures are courtesy galerie Gisele Linder, Basel



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32 WILLIE DOHERTY
was born in 1959, in Derry where he attended Ulster Polytechnic, 1977-81. Doherty has exhibited widely since 1980 and has appeared regularly in Creative Camera. His new book is No Smoke Without Fire

Since the seventies there has been a crop of excellent books and exhibitions tracing the influence of photography on fine art (such as Aaron Scharf's seminal *Art and Photography* and the Arts Council's *Artist and Camera* show of 1980). Generally, these are very useful in suggesting how the respective histories of art and photography might be rewritten. Most give prominence to the ways in which fine art gained from the camera, usually stressing the utilitarian features of photography at the expense of the ontological. Very few, however, consider the relationship between photography and fine art to be reciprocal. This issue revisits that territory to attempt to redress the imbalance. Our Guest Editor, David Green, concentrates specifically on photography and sculpture for the very good reason that, during the sixties and early seventies, sculptors used photography to hasten the 'dematerialisation' of the art object. As photographic documents of time-based events (think of **Richard Long's** photographs from walks) substituted for sculpture, they testified to the displacement of the art object by the camera image. David Green is fascinated by the behaviour of the photograph as an artist's document, and focuses on specific works of art (for instance **Ursula Mumenthaler's** photographs on pages 28-31) which raise interesting questions about the paradoxical nature of photographic representation. He also argues that the constructed photography of **Calum Colvin**, **Cindy Sherman** and others is rooted in Conceptualism. Many of David's ideas are developed further in both Geoffrey Batchen's insightful feature about **James Casebere** (page 14) and Joanna Lowry's valuable interview with the sculptor **Edward Allington** (page 22). Geoffrey Batchen discusses issues raised by Casebere's combining of photography with model-making (recently, computer modelling). Joanna Lowry's theme is the complex relationship between the original art object and its image in the idealised spaces of fashion and catalogue photography. Thanks to David Green, Joanna Lowry and Geoffrey Batchen for all their work on this special issue. Thanks also to **Rut Blees Luxemburg** for allowing us to use her self-portrayal on the cover. She is seen inside Richard Serra's controversial sculpture, *Fulcrum*, discovering that it doubles as a urinal for City business men.

David Brittain

James Casebere
Prison Typologies 5
(Skyscraper)



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GOSBERT ADLER

was born in Essen, Germany, in 1956. He has exhibited widely in Europe and his first book, *Sog*, was published in 1990. The pictures on pages 10-17 are taken from *Die Zelle* (The Cell), shown at the Sprengel Museum, Hannover in 1994

ESKO MÄNNIKKÖ

was born in Finland in 1959 and lives in Oulu. He began exhibiting in 1989, and was awarded 'Young Artist of The Year' by Tampere Art Museum in 1995. Esko Männikkö's is included in *MANIFESTA*, currently in Rotterdam

SIVAN LEWIN

was born in 1966 and lives and works in London. In 1993 she was winner of the John Kobal Photographic Portrait Award

MYUNG-HWA YOO

is a Korean former photography student, born in 1969. Her project was selected by the judges of the 1995 Olympus-sponsored Artists' Pages open submission

IN JANUARY we passed a milestone without anyone taking too much notice - the twenty-fifth anniversary of the founding of the first photography gallery in Britain, the Photographers' Gallery. In this issue we look at some of the changes that have happened during those years and conclude that there is still an inimitable role for these organisations. According to Barry Lane, the Arts Council's longest serving photography officer, one of the roles of the photo gallery was to promote photography among fine art galleries, and it's obvious that more art galleries exhibit photography now than was ever the case. We need to ask, which photography? Lately many art galleries have shown work from Germany, where they envy our photo galleries. Almost without exception, this German work emanates from the 'Düsseldorf School' - that includes Thomases **Ruff** and **Struth**, **Andreas Gursky** and their former Kunstakademie professors, Bernd and Hilla **Becher**. To encounter work by Germany's other, equally able photographers - such as **Volker Heinze**, **Rudolph Bonvie**, **Thomas Florschuetz** and **Gosbert Adler** (featured on page 10) you would need to visit photo galleries. Or read *Creative Camera*. The point here is not to compare like with like - for art and photography spaces have different requirements and provide contrasting platforms for photography - but to stress that, despite the hype, a lot of good photo-based work might not survive without dedicated spaces.

One of the things that sets photography apart, as a culture, from fine art is its populism. In June I was asked to participate in a custom that is very peculiar to photography and deeply rooted in its traditional outsiderism. I was one of 20 international photography curators and publishers invited to Denmark by the Museet for Fotokunst to see the portfolios of Scandinavian photographers. One of the many positive outcomes of that fascinating trip was the opportunity to publish the work of the Finnish photographer, **Esko Männikkö**, which is gaining a deserved reputation internationally.

Whenever we can we like to provide new perspectives on some familiar issues. On page 26 the biologist, **Rupert Sheldrake**, talks about his experiments with photography and speculates on whether its technologies yield an uncanny power. The article is illustrated with photographs by **Sivan Lewin**.

David Brittain



OLYMPUS

Martin Cole:
'Pauline'

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FEATURES

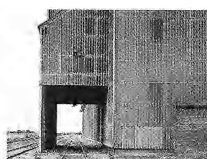
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SHIRIN NESHAT
was born in 1957 and currently lives in New York, working several months each year in her native Iran. She has exhibited widely since 1993 in the USA and Europe. Shirin Neshat was a contributor to Interzones this year in Copenhagen, curated by Octavio Zaya

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BARBARA ESS
was a musician before becoming a photographer. She lives and works in New York. Her pinhole camera images featured at Stills during the Edinburgh International Festival

8

AXEL HÜTTE
was born in 1951 in Essen, Germany. He graduated from the Kunstakademie, Düsseldorf in 1980 and his documentary projects have been shown and published widely

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JAMES WELLING
was born in Hartford, USA in 1951 and lives in New York. He has been internationally exhibiting since 1976, and has published many books

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SAM TAYLOR-WOOD
was born in 1967 and graduated from Goldsmiths College London in 1990. She has contributed to various group exhibitions and has shown solo since 1994

As ever, this issue of *Creative Camera* is packed with good ideas. In our review section David A. Greene considers a fascinating exhibition at New York's Whitney Museum that charts the influence of photography on the American perception of its landscape. David Ward discusses Helen Chadwick's last works from the Edinburgh Festival, and Emmanuel Cooper reappraises Robert Mapplethorpe, whose work is the centre of a new controversy. The Hayward gallery argued that it withdrew from Mapplethorpe's exhibition, a photograph of a young girl without underwear, because it was a 'lesser work'. Not anymore. Now it has a certain notoriety or even stigma, thanks to this one ill-judged decision. Part two of our focus on the future of the photo gallery has Caroline Smith examining the way different organisations are facing up to the challenge of digitisation. One of the main jobs of *Creative Camera* is to be a platform for new work. Sam Taylor-Wood is a young artist who, in common with many of her generation, works unselfconsciously with camera images - still and video. Simon Morrissey discusses her new photographs - published exclusively in *Creative Camera* - which are an innovative hybrid of still and video. In August, while Andrew Cross was writing his feature about new landscape photography (page 8), President Clinton travelled by train to the Democratic Convention in Chicago, invoking those great American themes which are always associated with the railway - themes such as Progress, Efficiency, Individual Freedom, not to mention the metaphorical resonances of 'being on the right track'. Andrew identifies a connection between the railways of the US and Europe and the landscapes they traverse, and to some extent, shape. He discusses the pictures of James Welling and Axel Hütte - two contemporary photographers of industrialised landscapes whose matter-of-fact styles camouflage the complexity of their work. As summer came to an end tensions between Palestinians and Israelis hit the headlines. Once again the dark shadow of militant Islam reared its head. On page 18 we feature pictures by Shirin Neshat, an Iranian artist who makes indelible images of Islamic women. They gain much of their power when placed beside the media spectre of the veiled, armed Arab woman, and also when seen in the context of western art and literature which exoticises eastern femininity. These features are only some of the highlights of October/November. If you enjoy this issue - please pass on the message to someone who doesn't yet know *Creative Camera*.

David Brittain





Coven Anthony Haughey

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THE PICTURE (right) is from *Poste Restante*, **Mohini Chandra's** installation that used the iconography of international travel - identity photos, surveillance paraphernalia, baggage X-rays - as a metaphor for the experience of being of dual cultural identity. This issue of *Creative Camera* was planned to centre around the theme of 'the journey', but it became more specifically concerned with those journeys which produce displaced people such as refugees, immigrants and asylum seekers. Originally I had thought of the road journey because 1996 is the fortieth anniversary of the commencement of the photographic essay that would become **Robert Frank's** *The Americans*. Also the road network is the paradigm for the Internet which is rapidly redefining notions of home, geography, national identity. To some extent displacement is a theme of *Beyond the Vanishing Point*, by **Warren Neidich**, who focuses on the myth of The Road. Neidich quickly realised that many of the great crises facing latterday America - the changing nature of identity, the relationship of the past to the present, the importance of the media in the creation of myth, and the change from a materialist economic culture to one based on communication - were reflected in its blank billboards, TV factions and t-shirt slogans. Derived as it is from the grand narrative of the taming of the West, the road myth is closely associated with the American ideal of the sovereign individual. That is still a persuasive myth. Neidich asks us not to confuse myth with our own reality. The edit on page 24-29 is adapted for publication from a multimedia piece.

The photographer, **Anthony Haughey**, is also interested in myth and displacement because his book, *The Edge of Europe*, concerns the Irish Diaspora. During research into the book Haughey learnt that Irish immigrants used to call the passage to the USA the 'little death', because the voyager rarely returned. Jet travel has brought Ireland and America closer, and recently the Americanisation of Ireland, that began in the fifties, has changed the meaning of emigration. As Fintan O'Toole observes in the book: 'Nostalgia for the homeland has lost its meaning... (for) what can be remembered, even from exile, is no longer a lost homeland that represents a different state of being, but a place that is of essentially the same kind as the place in which the exile now lives, all the more so because memory itself is now saturated with globalised media images.' Haughey took photographs in parts of western Ireland and eastern United States and structured his essay to draw attention to this curious mirroring effect where one culture appears to resemble the other. The edit on pages 18 - 23 pivots (literally and metaphorically) around two images of the Atlantic

that face east and west. *The Edge of Europe* is also a touring exhibition.

The face of the refugee, expelled from home by famine or war, is the trope of modern Africa. In April 1994 the world was made horribly aware of the scale of the refugee crisis in East Africa when cameras recorded 250,000 Rwandans surging across the border into Tanzania in one day. **Fazal Sheikh** is an American photographer with a Kenyan father. Between 1992 and 1994 he often travelled with the press to refugee camps on the borders of Tanzania, Kenya and Malawi (which was home for a million displaced people from Mozambique). But the pictures he took are significantly different from those demanded by the world's news producers. Fazal Sheikh's intention was to produce a body of pictures that told the stories of the people, rather than simply representing them as victims. Fazal Sheikh's project was also intended as an exploration of his own 'Africanness' in response to the experience of the Africans he met. Roland Barthes would have argued that the clarity of Fazal Sheikh's message is compromised by his artfulness. (His style is reminiscent of nineteenth-century ethnographic photography.) But Fazal Sheikh's contribution becomes obvious when set against the background of media images from the refugee camps. The pictures are a moving testimony to shattered lives lived in permanent exile. Fazal Sheikh's photographs are published in *A Sense of Common Ground* (Scalo Publishing).

If anything maintains the notion of a 'family of man' it is the fact that everyone, everywhere smiles for the camera (even Pol Pot smiled in the obituary columns). The French artist, **Thierry Geoffroy-Colonel** has organised private snapshots by recent immigrants to Denmark, into montages that address one of the great themes of the late twentieth century: namely the challenge to major European cities by the influx of post-war migrants. The snaps on page 32-35 fascinate us, not simply because they reveal the lives of strangers and their rituals, but because they disclose how histories are constructed.

This issue we are asking you to be an active consumer by completing **Nick Waplington's** photograph (part of which is on page 30). Details of how to get your copy of *Dazed and Confused* are on the spread. Elsewhere in this issue we publish the first of 1996's artists' pages, sponsored by Olympus Cameras. Also, please note that we have expanded our picture section. If you have any questions for contributors, or comments about the magazine contact us at: info@ccamera.demon.co.uk or fax: (0)171 729 7568.

David Brittain



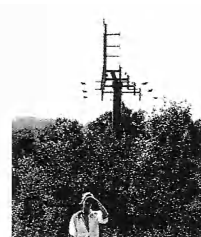
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FAZAL SHEIKH was born in 1965 in New York City, son of a Kenyan father and American mother. In 1995 he was awarded the Leica Medal for Excellence after graduating from Princeton University. His exhibition, *The Edge of Europe*, premiered at the Gallery of Photography, Dublin, this autumn

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ANTHONY HAUGHEY was born in Keady in Northern Ireland and now lives in Dublin. His series, *Home*, toured extensively and he has been represented in numerous group exhibitions. His exhibition, *The Edge of Europe*, premiered at the Gallery of Photography, Dublin, this autumn

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WARREN NEIDICH is an artist based in New York and director of Spot. *Beyond The Vanishing Point* was exhibited as a multi-media installation at the New York Kunsthalle. A sound piece created by Ben Neal combined sounds from the Venus Space Probe with gospel, country and rock 'n' roll music recorded during the road trip

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NICK WAPLINGTON is a British photographer who was born in 1965. He is widely known for his series *Living Room*. His new book and exhibition is *Weddings, Parties, Anything*. The image chosen for this joint publication with *Dazed & Confused*, is from an unfinished, unpublished project

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THIERRY GEOFFROY (alias Colonel) was born 1961. He is a French citizen who lives and works in Copenhagen. As well as working with photography, Colonel is a performance artist, forger, author of manifestos and cultural provocateur who works in and across a variety of media. His new book, *Stratégies d'existence* documents many of his projects

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PATRICK MCCOY, whose artist's pages project was chosen for publication, was born in 1973. In July 1996 he graduated from Surrey Institute of Art and Design. More work from this series of found photographs was exhibited at his degree show. The artist's pages project is sponsored by Olympus Cameras