

February / March 1997 • £3.95 \$8.00

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Coven Derek Stierli

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ISSN 0011 0876 Published by CC Publishing Ltd
 Distributed by Comag Specialist (0181 844 1000)
 Printed by Jackson Wilson Ltd, Leeds
 Copyright individual authors and image makers
 CC Publishing is a registered charity, No 295056

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OLYMPUS

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ONE OF THE THINGS being considered in this issue is the role of style and context in the formation of meaning. We are delighted to publish recent work by **Sally Mann**. It will surprise anyone who knows her work in *Immediate Family*. After prompting, Mann offered some thoughts about these pictures, taken in the American South. They concern memory and time and the relationship between them. She writes that the South 'offers up a peculiar amalgam of cultural barrenness, sorrow, humility, loyalty, gmciousness, against a backdrop of an appalling recklessness of natural fecundity.' She wanted to create a personal portrait of the South.

Unusually, for a straight photographer, Sally Mann has appropriated a style with the intention of making her pictures **allude** to the source image, imbuing them with an additional layer of intent. Her source is a type of photography that was never intended to be art - the crude photography of early practitioners (some may have been working for Mathew Brady or Alexander Gardner on the battlefields of the American Civil War) armed with faulty tools and a rudimentary grasp of the principles of art. It is a curious fact that many such 'naïve' images find their way into art histories of photography. The construction of an orthodox history of photography, along the lines of the history of art, involved removing many extraordinary images from their contexts in science, sociology, journalism, etc to the temple of fine art. The photographs of 'naïfs' including Atget, E.J. Bellocq and Weegee all enabled Modernist historians, in the seventies, to situate the 'straight' aesthetic historically and throughout culture. (By the same token, countless other able photographers were precluded from the canon because their images did not conform to type.) In the course of the journey upwards, such work is inevitably robbed of some of its open-endedness, some of its mystery and power to provoke.

The photographer **Greg Lucas** became so interested in probing the possible meaning of his photographs that he devised a unique form of stand-up comedy, a parody of a camera club lecture, combining his madcap humour and his images. Lucas uses the context of the stand-up routine as a sounding board with which to understand his photography. Ed Baxter's interview starts on page 32. The stubborn resistance of photography to definitive interpretation also fascinates the German artist, **Joachim Schmid**, whose vast collection of discarded photographs is the inspiration for a series of projects that playfully focus on the relationship between photography and art history. Stephen Bull's article on found photography (page 36) describes how Schmid transforms, alchemist-like, anonymous photographs into 'great photographs' by faking the caption information. The artlessness of 'found' photographs, but more especially their open-endedness, appeals

to many current practitioners who are sensitive to the influence of context on meaning. Bull recognises that the found image has become style, but offers evidence that the strongest works keep their integrity.

Atget's insistence in describing himself as a photographer of 'artists' documents', not an artist, amused Man Ray who claimed to have 'discovered' this elderly artisan. I am convinced that it was Atget's prescient ploy (only partly successful) to keep control of the context in which his enigmatic pictures would, in future, be appreciated. On page 50 **Wolfgang Tillmans** says he respects the importance of context in fixing meaning. Tillmans also explains how he cultivated a style (a kind of stylelessness in fact) that would allow his pictures to reside comfortably between media and art (the real space of photography according to the critic Jean-Francois Chevrier).

The reputation of the Chinese-born artist **Tseng Kwong Chi** has been building steadily since his premature death in 1990. His work has been shown in a number of high-profile venues in the US, but he is virtually unknown in the UK. Tseng Kwong Chi's pictures would be unimaginable without the millions of tourist snaps and postcards that give them their meaning. He realised this of course, and, like Tillmans, created a 'popular' and durable art that combines documentary photography with performance. We are grateful to the Julie Saul Gallery for giving us access to the extraordinary and rarely published pictures reproduced on pages 10-15.

This issue contains work by several young and exciting British-based photographers. Stephen Bull introduces the work of **Patrick McCoy**, **Jenny Mash** and **Stephanie Bolt** who create new contexts for discarded photographs. For his artist's pages project, **Michael Krüger** uses found images taken by a relative during the 1930s. On page 22 there's an edit of photographs by **Gregorio Pagliaro**, and **Eileen Perrier's** studio portraits begin on page 28. When Eileen Perrier set out to create a broad portrait of her family, she gravitated to the style of high street photography. Like reportage, this international style can be found anywhere from Fort William to New Delhi. In Perrier's images this style works subliminally, as a sign of the trans-national character of a family which is based partly in Africa, partly in the Caribbean and partly in the UK. Perrier's work reminds us that the formation of nations, out of disparate and scattered communities, never ceases. Gregorio Pagliaro's informal photographs suggest a visual diary but are actually more like fragments of text which can be combined in different ways to generate different readings. Other images by Pagliaro will feature in a London exhibition throughout February that will be hosted by *Dazed & Confused* magazine.

David Brittain



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TSENG KWONG CHI
was born in Hong Kong in 1950. He studied art, first in Canada, in 1966, then in Paris where he began taking reportage pictures. Kwong Chi moved to New York City in 1978 and became a club scene photographer. In 1979 he began his celebrated series of East Meets West self-portraits. Kwong Chi died in New York City in 1990

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SALLY MANN
lives and works in Virginia. She became well known in 1992 after the publication of her photographs of her children, Immediate Family. The photographs on pages 16-21 were taken in the American South

28

EILEEN PERRIER
was born in the UK in 1974. She studied photography at Surrey Institute of Art & Design, graduating in 1996 with a BA Hons. Perrier's family portraits will be exhibited in March in London by the Shoreditch Biennale

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GREG LUCAS
photographer, climber and stand-up comic, was born in the 1960s. He has published and exhibited his photographs in Britain since 1985, latterly collaborating with Dizzy Howard. Since 1987 Lucas has worked with slide-performance. He currently works in comedy using performance to explore meaning in his photography

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GREGORIO PAGLIARO
was born in the USA in 1968 and raised in Italy. He is currently working in Bournemouth and preparing his first solo exhibition in London

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MICHAEL KROGER
currently lives in London. For this project for Creative Camera, Krüger re-uses snapshots taken by his great uncle, a keen naturalist and amateur photographer active during the rise of Facism in Germany. We gratefully acknowledge the support of Olympus Cameras in our artist's pages project



Coven Inez van Lamsweerde:
Kim, 1994

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THIS IS OUR FIRST 'actual' digital issue', in the sense that every feature has a digital theme. In the early nineties, in the wake of the 150th anniversary of photography, digital issues and exhibitions began analysing the impact of new technology on photography. Photographers and photography organisations were quick to identify with the new technologies. It was obvious that the camera would have a special relationship to the computer - collecting visual information from the real world for easy access in the cyber world. Electronic publishing offered a new way of accessing and distributing images. And because computers could also produce images which could be mistaken for photographs, it meant the end of an era in which photography could be said to be anchored in the real. One of the early debates was about the undermining effect of electronic technology on the photograph's authority as testimony. There was also much discussion about the ethics of image manipulation and the implications, for copyright owners, of an uncontrollable distribution network (the Internet).

Essentially, electronic art exists in hard-copy or interactive forms. In the early nineties there were very few interesting hard-copy digital images - the exception being the work of Nancy Burson and Inez van Lamsweerde. Both used morphing technology to give form to monsters that hitherto existed only in the imaginations of scientists (Burson's bizarre portraits pooled the best known 'iconic faces' from specific social groups - say politicians or beautiful women - and combined them according to the logic of statistics; van Lamsweerde's eerie, androgynous figures were the nightmare scenarios of genetics). Both artists feature in this issue. Starting on page 10, Peter Ride maps out the terrain and argues that the defining quality of digital art is its interactivity. Interactive art promised to manifest something theorists had been talking about for ages - the shift in the production of meaning from the producer to the consumer. At this time virtually no one but academics had access to the Internet, and CD-Roms were still rare. Computer games were around, of course and interactive electronic art did exist in a low-key fashion - computers within video installations were programmed to engage viewer response. (On page 34 Ed Baxter airs *his* doubts about the claims made for interactivity.) Interactivity did not become so massively hyped until a few years later when the sophistication and spread of technology enabled more people (in the West) to access electronic spaces. The big breakthrough came in 1993 with Pedro Meyer's CD-Rom, */ Photograph to Remember*, in which traditional reportage became simply part of a narrative constructed for an active user. The German theorist, Florian Rotzler, recognised that Meyer - a documentary photographer - had violated 'the unspoken agreement between the photographer and

his audience to accept the myth of photographic truth'.

Creative Camera has pursued an organic approach - at first we included features which concerned the relationship between computers and photography (our 25th anniversary edition included a large feature about digital photography). Then, just over a year ago, when it seemed that digitisation was changing all levels of culture, we created our web site and began regular coverage which encompassed galleries - as well as all of the new spaces for photography, CD-Rom, Internet, cyber-archives. Now the pace of change is mind-numbing. As we go to press Kodak, in a telling development, takes another step closer to abolishing silver-based technology and making photography as much part of computing as games. It is already possible to take digital photographs, instantly download them, manipulate them, then e-mail them. Now Kodak will post you industry-quality A4 colour prints when you e-mail *any* image to their lab.

Experts call this 'post-photography' which implies that 'photography' has been superseded. Is it the end for silver-based photography? Well, level-headed thinkers such as Tapio Makela (interviewed on page 14) say that digital and conventional will co-exist happily - each having its own special characteristics. At last most people realise that the camera image is not the impartial mirror of reality it was once believed to be. Only some reportage photographers are still threatened by this. Many image-makers - such as Vibeke Tandberg (page 18) - require, as a condition of their work, that the viewer be aware of the unstable nature of camera images. Tandberg's faked family snaps stand or fall on a perceptible distinction between the real and the false. Another computer artist who effaces the 'computer effect' is Olga Tobreluts (page 28), one of a group of 'new academics' based in St Petersburg. Perhaps the formal ancestors of Tobreluts' weird idylls were the baroque montages of Soviet agitprop magazines.

Both Makela and Peter Ride agree that the most radical aspect of digital technology is that it offers new contexts in which photography can be produced, encountered and distributed. Peter Ride explains that the apotheosis of the new technology is multimedia. By merging hitherto separate mediums (text, music, still and moving images) multimedia spells the end of 'medium purism' and demands that galleries and art magazines, for example, think again about compartmentalising art forms. This issue does not attempt to predict the next development. It simply offers an updated (soon-to-be-obsolete) map of photography and digitisation in 1997. Some articles and all web sites mentioned in this issue can be accessed from the *Creative Camera* web site at <http://www.artec.org.uk/channel/creative>

David Brittain



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VIBEKE TANDBERG
was born in 1967 and lives and works in Oslo. She trained as a photographer and actor. Her earliest images - such as the series *The Bride and Posthumous* - were self-stagings. The photographs on pages 18-21 are from *Living Together*, recently exhibited at the Rogaland Kunstmuseum, Stavanger

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INEZ VAN LAMSWEERDE
was born in Amsterdam in 1963, graduating from the Fashion Academy, Vogue in 1990. Her images, which have been widely published, appear in both fashion and art situations. Inez van Lamsweerde has been exhibiting since 1994. She edited the pictures on pages 22-27

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OLGA TOBRELUTS
is a film maker and image maker. She was born in Leningrad in 1970 and graduated from the Architectural College in 1989. She trained in computer graphics in 1991. Olga Tobreluts began exhibiting her computer montages in 1994 in St Petersburg where she is based

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SOPHY RICKETT
was born in London in 1970 where she still lives and works. She studied photography at the London College of Printing. She has been exhibiting since 1995. Sophy Rickett is one of the contributors to a forthcoming show of new British photography by the Neue Gesellschaft für Bildende Kunst, Berlin

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CORP INTERNATIONAL
is an experimental, independent free magazine based in London that describes itself as 'a forum for unorthodox ideas in the spheres of art, technology, music, design, fiction and fashion...'

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AWN FINNEY
was born in 1976 and is a student at Ruskin School of Drawing and Fine art, Oxford. Her artist's pages project features a girl caught by the camera as she turns away from the Mona Lisa, her face affected by the effort of projecting herself into the canvas. The artists' pages are sponsored by Olympus cameras



Coven Hiromix: Self-portrait

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Most of the present issue is devoted to the work of people who photograph specific tribes, their rituals and spaces. In the seventies, when **Susan Sontag** was writing *On Photography*, these would have been, almost exclusively, liberal documentary photographers in the mould of **Paul Strand**. Sontag was dismissive of such photographers, whom she called 'voyeurs', and accused of 'class tourism' and aestheticising ugliness. Today, anthropological photographs are probably in more demand in advertising, fashion and in the art market, than in journalism. The popularity of **Nan Goldin**, **Richard Billingham**, etc, suggests that voyeurism isn't the sin that it used to be. There is a seemingly insatiable appetite for images which appear to 'give us access to' the worlds of others (others being the exotic). The more spectacular they are the better. In this new climate it is not clear which images are 'documentary' and which are 'documentary-style', as fashion and advertising exploit the novelty value of the authentic in the form of both archive photographs and ersatz snaps or reportage shots. By bringing 'real life' into the frame the artifice associated with the hard sell appears to recede.

Many images in this issue would sit happily in a fashion magazine or in advertising - **Vincent Cianni's** pictures, for instance, cleverly invite comparisons between 'documentary' and 'style' photography. Cianni was granted privileged access to a group of young Latino men in the south side of Williamsburg, New York. Cianni's pictures (page 8) do not have any pretence to being 'natural' representations - unless 'natural' means highly selfconscious. The young men who confront the camera do so in the knowledge that they are equal partners in the creation of an image. They are aware of the potential for creating identities out of the raw material of pop videos and other promotional material featuring representations of masculinity. Are these young men passive consumers of off-the-peg-clothes and postures, or are they appropriating these as part of an evolving process of self definition?

Don James's photographs of prewar surfers (page 16) are ripe for appropriation by the male cosmetic industry - either directly or by cloning. James aimed his pictures at his peers. They provided initiates with images of themselves and their hedonistic activities, helping them define themselves in opposition to society at large. Skate boarding, like surfing, is a big industry that attracts its 'purist fringe'. These skate boarders and surfers are mostly young men who oppose the commercialisation of the sport and romantically consider themselves as outsiders to society. The Houston skate boarders that **Jesse DeMartino** photographs, pin his duplicate prints to their walls. DeMartino (page 10) was a skate boarder who traded in his board for a camera and began documenting the tribal rituals of his friends. Cianni drew

DeMartino to our attention while he was looking out for skate board photographers. DeMartino has written that his mission is to offer positive representations of skate boarders which contradict both the popular ones (reproduced in magazines) and negative ones (in the **Larry Clark** film, *Kids*).

Over the past decade observer/participants such as the Larry Clarks and Nan Goldins have partly responded to Sontag's criticisms by acknowledging their subjectivity. They appear to give us access to various forbidden worlds, and, increasingly, we are being granted licence to look without feeling uncomfortable. Nevertheless many photographers working closely with subcultures and social groups are still sensitive to accusations of voyeurism.

Grace Lau (page 51), who photographs fetishists, is frank about experiencing a conflict between being driven by curiosity yet feeling compromised by it. Jesse DeMartino's journal records his struggles to come to terms with being rejected by the young skate boarders he so identifies with.

One concern about the blurring between documentary photography and style photography is that it's sometimes impossible to tell between different intentions - one with a moral purpose, the other economically driven. These issues form the theme of the forthcoming Arles festival. On page 36 we interview Artistic Director, **Christian Caujolle**. The work of the Japanese photographer, **Nobuyoshi Araki** (page 22), is admired by young fashion photographers all over the West, who imitate his style. Araki is controversial - not just because his subject matter is exploitative, but because it leaves western viewers confused as to his intentions. Araki is best known for his photographs of Sinjuku, Tokyo's notorious sex district. Araki likes to keep audiences guessing about just where his life and his art intersect. The Japanese lionise their photographers, and currently Araki shares the limelight with **Hiromix** (page 20), a protege and phenomenon in her own own right. The photographs she takes of her life inspire thousands of young girls because they project the image of the independent girl that many aspire to be. They identify with this image, even if the reality may not be quite as it seems.

Images which define social groups can, equally, confine them. **Guillermo Gomez-Pena** (page 32) is a Mexican performance artist who invites North Americans to document their perceptions of Latinos. He uses these 'confessions' to create grotesque characters in performances which manifest racist misconceptions.

Finally, we are pleased to be able to give adequate space to the pictures of the young German, **Thomas Demand**. Simon Morrissey discusses them on page 31. Vincent Cianni's photographs are on display in foyer of the Photographers' Gallery, London during June, where *Creative Camera* is also on sale.

David Brittain

Hiromix: cover image from her book, *Hiromix: Girls Blue*



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HIROMIX

Hiromi Toshikawa (aka Hiromix) was born in Tokyo in 1976. The first rung on the ladder to her present fame was as winner of a photo competition, the Eleventh New Cosmos of Photography, in 1995. Her entry was a photo diary called *Schooldays* (edited with advice from the photographer Homma Takashi). Hiromix takes photographs, writes for an Internet magazine and sings with retro band. The Clovers. Her first book was *HIROMIX Girls Blue* (1996)

8

VINCENT CIANNI

was born in 1954. He lives and works in Brooklyn, New York and has been exhibiting since 1980. Cianni is an instructor at the Photography Department at Parsons School of Design

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JESSE DEMARTINO

lives in Houston, Texas where he photographs skateboarders. DeMartino is currently working on a project which combines his images with text from a journal

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THOMAS DEMAND

was born in Munich in 1964 and lives and works in Berlin. Demand was one of six non-American photographers included in MoMA's prestigious New Photography 12 exhibition which ended in New York in February

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GULLERMO GOMEZ-PENA

was born in Mexico City in 1955 and came to the US in 1978. He has explored cross-cultural issues around the US-Mexico relationship using performance, poetry, installation and the Internet. Gómez-Peña's is co-author of *Temple of Confessions: Mexican Beasts and Living Santos*



Cover: Rineke Dijkstra

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'This shift in conception - from reality as an effect of representation to the real as a thing of trauma - may be definitive in contemporary art.' (Hal Foster)

The contextual frameworks which used to govern our understanding of photography no longer hold. As more artists and photographers appropriate the vernacular of the snapshot, video and popular culture, and equate being an artist and art-making with the banalities of real life, photography is becoming realigned to 'the real'. This issue explores the relationship between the new photography and 'the real' from a number of different viewpoints. Mostly, it features photographers who eschew the conscious formal abstractions, the irony or the pastiche that are the normal hallmarks of high cultural forms of photography. Compared with the studied 'cool' of fine art photography (epitomised by, say, **Edward Weston** or **Robert Mapplethorpe**) this new photography might be described as 'hot'. This 'hot photography' is closer in spirit to some types of commercial photography, and the snapshot - from which fine art photography has always consciously distanced itself. There are also images by non-photographers; younger artists who affect the artlessness of snapshot photography to connect their art with what John Roberts calls 'popular pleasures'.

All the work we chose to publish seemed to pose questions about the various ways in which photography can reveal 'the real'. Although the image makers are very diverse, they all recognise that 'the real' is not so much represented as staged. It is always the product of a performance and, often, a collaboration between subject and image maker. This is most evident in **Hannah Starkey's** highly-stylised tableau which mimics (one hesitates to say that they parody, because no irony was intended) the peculiar realism of movie stills. **Jack Pierson's** photography is more ambivalently staged - via the vernacular of the snapshot and the private album, he presents a deceptively artful stream-of-consciousness photo essay which appears to graze the surface of experience while permeating it with fantasy and desire. In their knowing parody of the popular rhetorics of autobiography, these images evoke a sweet nostalgia for the sensual pleasures of real life. We are grateful to Jack Pierson for selecting and editing the pictures on pages 24 to 29. Thanks also **Anders Edström** for his original contribution page 8.

Beat Streuli finds theatricality on the streets of Europe's most populous cities. David Brittain's interview with Streuli (on page

34), about his forthcoming exhibition at the Tate, articulates some of the differences between his rendering of 'the real' with the classic 'window on the world', reportage. **Rineke Dijkstra's** approach (on pages 22-23) is closest to traditional documentation, yet the pictures are also very theatrical. Perhaps this is an axiom of 'post-photography'. Here, bodies are staged on the literal margins of culture (Poland, Ukraine, Croatia), stripped of props and paraphernalia. In their bleak objectivity they testify to the limits of a kind of actuality, for we recognise that they also, paradoxically, invoke the threshold of the symbolic and mythological (the figures possess an other-worldliness, rising from the sea like gods and goddesses). There are curious parallels here between this work and the pictures from **Satish Sharma's** collection of vernacular Indian portraits (pages 32-33). Set against fantastic painted backdrops, the everyday materiality of their bodies becomes poignantly palpable. There is that same frisson of strangeness that fascinates whenever the real and the fantastic begin to merge. Writing about these images, Mohini Chandra is, however, wary of the Western tendency to view them as Surrealism.

Among some contemporary artists 'the real' is associated with the concept of 'the everyday', which is invoked by their use of snapshot photography to record banal, repetitive performances (**Deborah Holland**, a contributor to *Pals and Chums*, is photographed 'mooning' in various locations). *Pals and Chums* was staged by London's Camerawork to explore kinships between this new work and seventies conceptual photography. On page 12 David Green asks John Roberts, about the role of photography, then and now, and whether it is possible for art, dealing with the 'everyday', to surrender its traditional critical detachment from the popular and the profane.

Many of the photographs which emerge out of these trends are premised on a self-conscious banality and populism which challenges our presuppositions about the status of aesthetic discourse in relation to photography. Their significance lies in the way they draw upon the power of the photograph as a trace of an event, an actuality. Joanna Lowry (beginning page 16) argues convincingly that we have reached a turning point in our understanding of the connection between photography and 'the real'. She speculates on the possible influence of video on these emerging types of photography.

David Brittain & Joanna Lowry

Nathan Beck: from his photo essay. Ich Zuerst, 1995 in the exhibition Reportage and the Media



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BEAT STREULI

Beat Struelli was born in Altdorf, Switzerland in 1957. He studied Fine Art in Basel and Berlin between 1977-1981. Struelli has exhibited widely since 1985. He previously exhibited in the UK in Fotofeis 95 and as a contributor to Wild Roses Grow by the Roadside, curated by Laure Genillard. He currently lives in Düsseldorf

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RINEKE DIJKSTRA

Rineke Dijkstra was born in Sittard, Netherlands in 1959 and now lives and works in Amsterdam. Her first solo exhibition was in 1984 in Amsterdam. Her pictures have been seen widely in Europe. From 15 November there will be an exhibition of Rineke Dijkstra's pictures at the Photographers' Gallery, London

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JACK PIERSON

Jack Pierson is a photographer and fine artist who currently works and lives in New York City. Pierson was born in Plymouth, Massachusetts in 1960. Since 1990 he has exhibited internationally, both in group exhibitions and solo. The edit on pages 22-29 contains previously unpublished work and was designed by Jack Pierson at our invitation

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HANNAH STARKEY

Hannah Starkey was born in Belfast in 1971. She recently graduated with an MA from the Royal College of Art, London, having studied at Napier University, Edinburgh

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MAX BRETHERTON

Since completing his Fine Art degree. Max Bretherton has been performing and making videos. Max Bretherton's artist's pages are sponsored by Olympus Cameras

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GILLIAN WEARING

Gillian Wearing was born in Birmingham in 1963. She attended Goldsmiths College, London. In 1993 she was one of the BT New Contemporaries. Since then she has widely exhibited her photographs and videos, and has been shortlisted for the 1997 Turner Prize

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ANDERS EDSTRÖM

Anders Edström was born in Sweden in 1966. Between 1987 and 1990 he was assistant to an advertising photographer. Edström now lives and works in London



Coven Zoltan Jokay

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ISSN 0011 0876 Published by CC Publishing Ltd
 Distributed by Comag Specialist (01895 433801)
 Printed by Jackson Wilson Ltd, Leeds
 Copyright individual authors and image makers
 CC Publishing is a registered charity, No 295056

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LAST ISSUE, we set out to understand why some current visual art has gained a peculiar frisson and urgency. We speculated about the impact, on the meaning of this art, of a perceptible shift in popular culture caused by the change in the relationship between the public and the private. It might explain something about why the reaction to Princess Diana's recent, tragic death was so overwhelming. How could millions of us have mourned for someone we never knew, had not the media created some inexplicable bond between us and her? Made her family? Without this confessional climate, would people on the streets have been so comfortable expressing their most heartfelt feelings to strangers behind cameras? Plainly, television has had a massive impact, bringing the world into our living rooms, while making five-minute celebrities out of thousands of game-show participants and makers of video diaries.

Editorial photography and its media outlets are, of course, still influential (if lesser) players in this process - as testified by the readiness of the French courts to blame photographers for the deaths in Paris. In the days leading up to the tragedy Robert Miller Gallery in New York was publicising a forthcoming retrospective of paparazzi photography. After the accident, at the height of public anger towards society photographers, they fired off a press release justifying their decision to go ahead. If they had been based in London they would have followed the example of the Scottish Football Association. Report on page 9.

In this issue we revisit the territory of the private and public with a provocative article by David Bate (page 22). Bate quotes Roland Barthes who spoke of the 'publicity of the private'. He identifies some of the factors contributing to this new climate with the specific intention of making a connection between spectacle and the aesthetic worth of the new photography. His article is illustrated by **Oliver Heiden-Anders**.

Found photography is an aspect of current art practice which we often touch on, and usually in relation to the work of **Joachim Schmid**. Over the years Schmid has reworked many discarded images into witty but thoughtful exhibitions or publications which are sometimes meant to expose the conceits of institutions (like galleries) which bestow high cultural credentials on photography. Schmid's current project, commissioned by Photoworks (page 14), owes some of its power to the high esteem in which the banal and unadorned photograph is currently held in our culture. Schmid's assignment was to work with anonymous portraits by an

obscure Sussex photographer. For David Bate, the vogue for both the found photograph and the snapshot-style art photograph, indicates that the 'authentic' has finally become style.

It has been almost ten years since the first publicly-funded organisation was founded to promote and nurture ethnically diverse photography. Autograph was set up in London by a group of photographers in 1988. In the intervening years many changes have occurred. We now have an elite of black British artists/curators whose success owes very little to their ethnicity, and for whom the notion of being nurtured conflicts with their new independence. So how does this augur for Autograph? This and other issues are articulated and analysed by Professor Stuart Hall in Mark Sealy's timely interview (page 26). The article is illustrated with images by **Roy Mehta, Dave Lewis and Faisal Abdu'allah**.

In the middle of the magazine you should find a unique pull-out supplement listing 60 festivals of photography, world-wide. This coincides with *Fotofeis '97* - the third such biennial event, and Britain's first festival dedicated to photography. This year it is situated in Glasgow, Edinburgh and Aberdeen. Full details are available from *Fotofeis* on (0131) 555 5205. On pages 10-13 the outgoing Director, Alasdair Foster, describes the sort of work he selected for the festival while travelling across Australia last year. This is our second supplement (August issue contained prizes and awards) and the next four issues will contain a different themed supplement. Thanks to all who got in touch to congratulate us.

Elsewhere in this issue there is an interview with **Paul Smith**, a young photographer who is using the post-modern techniques of pastiche, parody and wilful fabrication to create effective, critical art. This work is supported by Olympus Cameras. Our usual sections include reviews and listings and web sites recommended by our guests, **Mongrel** (see page 48). On page 38, Sacha Craddock shares her conclusions about *Documenta X*. Rebecca Solnit (page 46) ponders the future of exhibitions of documentary photography.

I think the present issue poses many questions and raises many issues and I would appreciate hearing your views. Please contact me to get the debate going - at our mail address of 5 Hoxton Square, London N1 6NU or e-mail us at postmaster@ccamera.demon.co.uk. Next issue looks forward to Photo '98, the Year of Photography and the Electronic Image.

David Brittain



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JOACHIM SCHMID

Joachim Schmid is a Berlin-based artist and curator. Schmid's tongue-in-cheek Institute for the Reprocessing of Used Photographs advertises for discarded photographs which he collects and reworks. Schmid has exhibited/published widely since the mid-1980s

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OLIVER HEIDEN-ANDERS

Oliver Heiden-Anders was born in 1967 in Hamburg. He studied Photography at Bournemouth and Poole College of Art & Design. Since 1995 he has exhibited at Primavera Fotografica, Barcelona. Anders lives and works in London

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ROY MEHTA

Roy Mehta was born in London in 1968. He graduated from Surrey Institute of Art & Design in 1990 with a BA in Photography. In 1990 Mehta had his first one-person exhibition. The touring exhibition, *Distant Relations*, was initiated last year by Cambridge Darkroom. Mehta will be a contributor to a forthcoming exhibition at the National Museum of Photography

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PAUL SMITH

Paul Smith was born in 1969. After working as an army photographer in Germany, during the late eighties, he graduated in Fine Art at Coventry University, in 1995. In 1997 Smith left the Royal College of Art with an MA Photography. He lives and works in London