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European Photo-Galleries, International Prizes & Awards, European Photography Publishers
World Photography Publishers, UK Degree Courses
UK Post-Graduate Courses, Creative Camera Back Issues

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NUCLEAR
COMMUNITIES
NEWS COMMENT
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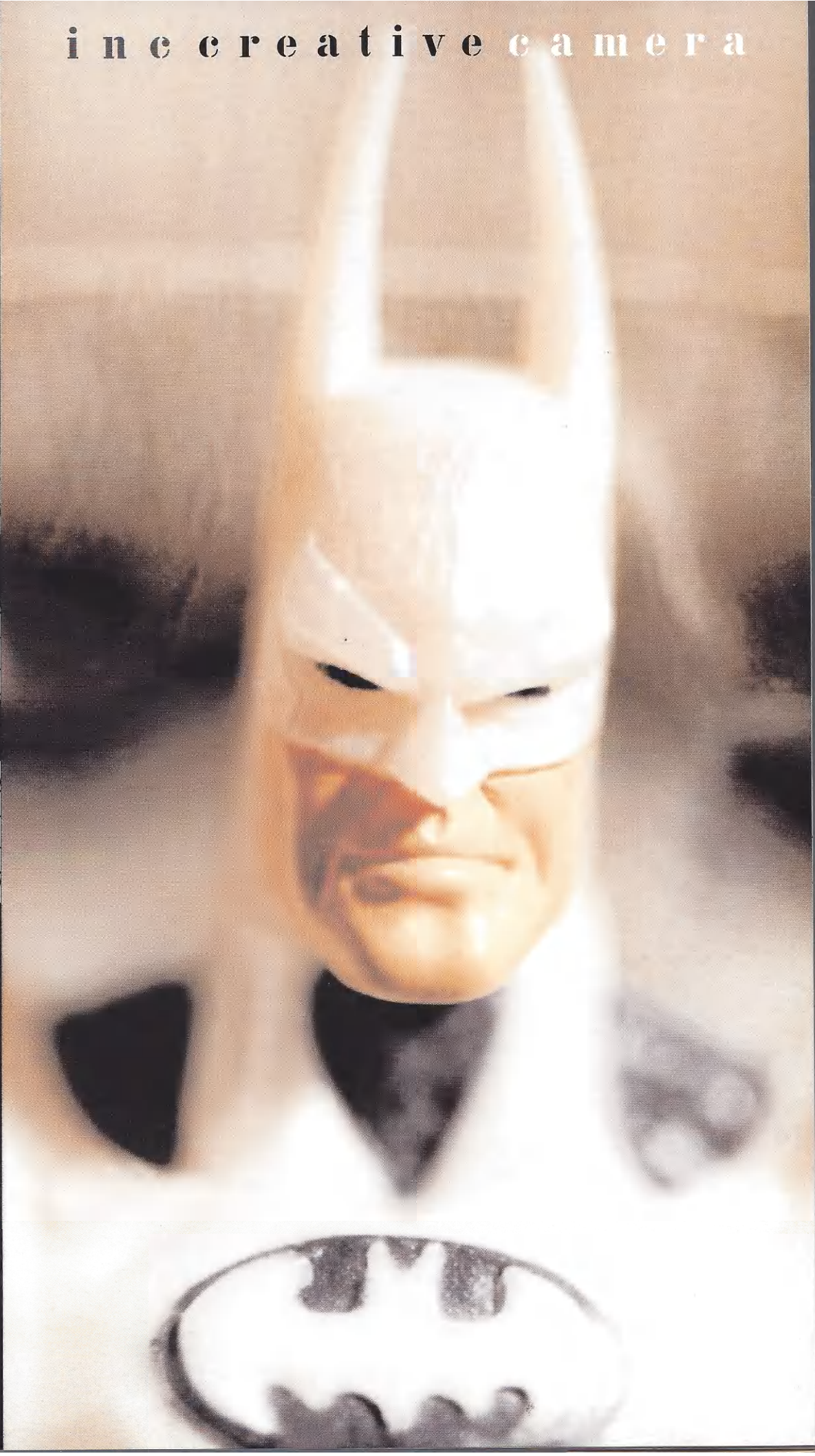
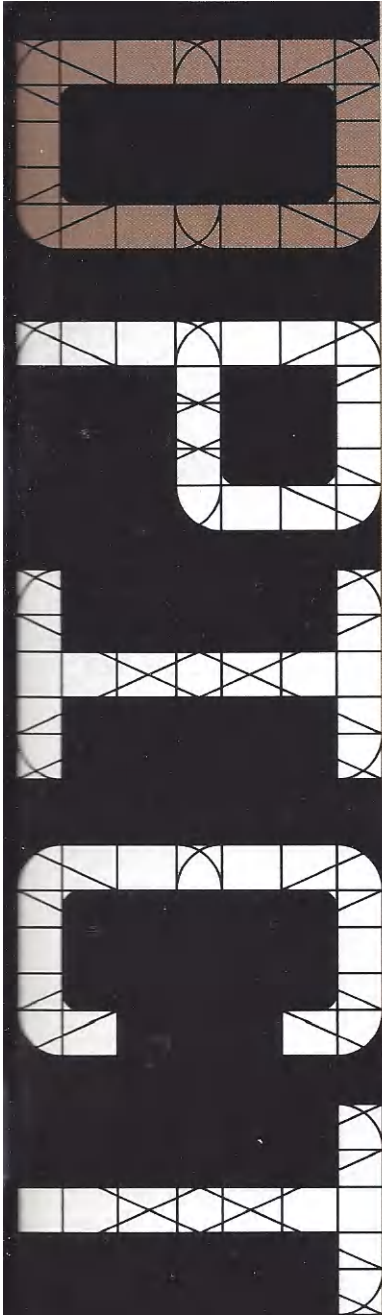
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03 THREE GENERATIONS OF POLITICAL ART
EVEN HABITAT GETS THE MAINSTREAM BLUES
BANGY BOYS AVANT HIP HOP EXHIBITIONS OF
SENSELESS VIOLENCE PAUL VIRILIO REVEIUED

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04

HORRIFIC
PHOTOS THAT
SHOCKED
AMERICA
LENI
RIEFENSTAHL
HITLERS
MYTH MAKER

Cover image: Robert Longo

ISSN 1470-1995



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Astute observers will see that we renamed this issue, December 1999 (it should be December/January 2000). This is because, after midnight, 31 December, things here will be a bit different. All this year we have been working on very exciting plans for the new year/Millennium, which we will reveal in more detail in the February/March 2000 issue. Whatever you do, don't miss that.

We were not seriously tempted to produce the sort of blockbuster retro issue so beloved by our colleagues in the media, and especially in book publishing. Millennium photo books, crammed with 'great pictures of great events', have been dropping noisily through the mail all autumn, many of them hilariously opportunistic. We sent the best ones to **John Taylor** who has volunteered to write us a survey. Read his verdict beginning page 30

We want to mark the end of the century with what we hope are some very thought-provoking pieces by regular contributors - each of which reflects on some of the ways photography and its technologies have helped shape our age. As the focus of *Creative Camera* has always been on the world of art photography, it is appropriate to start (page 12) with **Geoffrey Batchen's** personal history of photo-criticism, which is both a summary of where we've been and a wake-up call for wannabe photography critics. This history, he informs us, comprises only 25 years, yet the changes have been enormous. (See page 6 for an analysis of how the career of **Cindy Sherman** - surprise recipient of the 2000 Hasselblad Award - is a sort of barometer for movements in the photography world over almost 20 years.)

Phil Carney chooses to focus on the camera image and identity. He describes how consumer images, in catalogues and adverts, lure us into a masquerade of off-the-shelf identities (lifestyles). What are the pleasures and dangers of this world? If you don't already know, find out on page 36.

As this century peters out, and shifting definitions of nationality, ethnicity and statehood show no sign of stabilising, there is a greater concern with identity. The artist, **Mohini Chandra**, who lives in London but belongs to an Indian family from Fiji, is interested in hybrid identities. Her research has focused on both the commercial studio portraiture and the family snapshots taken by Fijian-Indians. On page 32 she discusses the significance and meaning of these images in the everyday lives of people from diaspora communities.

Our perception of this century as probably the bloodiest ever, has surely been influenced by the evidence of countless still photographs, in books and magazines, testifying to 'man's inhumanity to man'. We have heard many persuasive arguments notably John Taylor's in his book, *Body Horror* - supporting the right of war photographers to be allowed to show us pictures of the worst they see. What does it say about the efficacy of this photography when wars and genocide still happen in spite of all the testimony? Have we now reached the point at which the display of photographs of body horror cannot be justified, morally, because they are only useful for fuelling audiences' lust for sensationalism? Mark Durden addresses these and other important issues, beginning page 22.

On page 20 **Stephen Bull** reviews two new books of photomontage, by satirists and social critics, **Peter Kennard** and **Séan Hillen**. Other features include a report from Belarus, a review of the recent Backlight festival in Finland and an interview (page 50) with **Thomas Weski** of the Sprengel museum in Hannover.

In a letter, *Creative Camera's* longest-serving editor, **Peter Turner** (see Letters page 11), expresses his amazement that the magazine he began editing in 1969 has survived to see out this turbulent century. Our survival is, of course, the expression of collective belief in an idea that might be called public service photography publishing. The provision of public and private subsidy has meant that *Creative Camera* has not only survived over 30 years, but carries its hard-won reputation, within the photography world, into the new century. Although the magazine has always been supported, it has never been free of commercial pressures. This allows me to mention the founder publisher of *Creative Camera*, **Colin Osman**, whose modesty usually forbids him from saying what it cost him personally, in donations of energy as well as cash, to subsidise this magazine during its first two decades. This final issue of this century is dedicated to him.

Thanks are also due to all of you who support our aims and a great many other sung and unsung staff members, advertisers, sponsors, contributors and, very importantly, the Arts Council.

The only thing left is to wish you all a happy new year and hope you join us again over the 'other side'.

David Brittain

Happy new year! We are starting the new millennium with a blaze. In response to popular demand, we have turned the present edition of *Creative Camera* into a specially updated 49-page compilation of all our guides. On the following page we offer advice on how to use this unique resource.

The changes gather pace next issue when *Creative Camera* evolves into an exciting new title, *DPICT*. Regular readers can be assured that *DPICT* is being edited and designed by *Creative Camera*'s usual team, published by the same not-for-profit company, and is still being supported by the Arts Council of England. Despite additional pages, we are also holding the subscription prices at the current rate.

The impending launch marks the end of a year of healthy and sometimes vigorous debate, at *Creative Camera*, about the identity and future of the magazine. While we felt that the contents of recent issues of *Creative Camera* may have marginally shifted to reflect rapidly evolving trends in the cultural climate, and within publishing, they could and should shift more quickly and more radically. The best way to signal a new direction - from an 'art photography magazine' to a broader cultural magazine concerned with photography, as well as other lens-based practices - such as video and electronic imaging - was to rechristen. A new name was also thought to be the best way to broaden our appeal to include a potentially wider readership of people who are interested in reading about camera culture.

I want to offer a flavour of what you will read in late March when *DPICT* hits the shelves. *DPICT* will continue *Creative Camera*'s policy of giving critical attention and prominence to camera images, but will concentrate on their social uses. Stylistically, it will invoke the urban image environment with its synergy, floating messages, transient images and morphing technologies. We will be looking at developments in the media, the internet and the streets - as well as the gallery.

DPICT will not be interested in acting as a benchmark of 'good' art, but it will be very keen to showcase a range of innovative and ground-breaking work within a broad but focused cultural context.

The writing will be wide-ranging, witty and critical without being doctrinaire or inaccessible. We will not confuse fashionable irony for thoughtful analysis. Contributors will be chosen for their strong personal agendas (for example the next issue will contain a feature about ethics and technology by Simon Davies, director of the human rights organisation, Privacy International and novelist Michael Bracewell will describe how the popular imagination went Dome-shaped).

The 64-page *DPICT* will contain expanded news, review and preview sections, with better international coverage and more in-depth analysis of books. Present readers can continue to keep up to date about photography and media festivals, awards and appointments in an extended, lively listings section. We also aim to become more proactive as an organisation. For example, a percentage of the visual content of each issue of *DPICT* will be commissioned - made in collaboration with a range of interesting cultural producers and artists. In partnership with the Lux centre in Hoxton Square, London, we will be organising a series of talks about issues we raise. We are also commissioning young photographers to produce portraits and other visual material.

All in all then, we are offering a bigger and better package, for the same price, that will be better adapted to the twenty-first century. The aims and independent spirit of *Creative Camera* are embodied in this new title, as is much continuity. So I appeal to you to support it and please spread the word.

The first issue of *DPICT* focuses on issues raised by the advanced technologies of marketing and communications. It will be coming out earlier than usual, in late March, and will contain the long-awaited results of our millennial cover project! Thanks to all who contributed material - the response was overwhelming and the quality and inventiveness of work was better than we could have imagined.

Finally, a warm thanks to Ian Dickens of Olympus Cameras who has worked with us to realise this very special issue.

David Brittain

This unique reference source, comprising almost 2000 individual entries, encompasses UK degree courses and European galleries, international photo-publishers, photography festivals and specialist awards and prizes. You will find the section you want by consulting the contents page (opposite).

Parts of this guide originally appeared inside issues of *Creative Camera* between summer 1997 and autumn 1999. We felt that we should compile these lists as a reader service because so many people - students, working photographers, curators - kept contacting us for reliable information. It wouldn't have been possible without the help, dedication and generosity of many volunteers and friends around the world and we thank them all again. Although we have tried to be as accurate as possible, we can't take responsibility for any inaccuracies we received in good faith. With space limited, details are necessarily brief but, we hope, are the crucial ones. We recommend that you contact organisations directly for more details. The Internet is another resource worth exploiting.

Our 'Guide to Photography Festivals' was the very first of its kind and it is still unrivalled in its scope. Photo-festivals have been around since the carefree seventies. These days they are seen as excellent networking venues because so many decision-makers are temporarily grouped together in one place. Festivals come in all forms - annual, biennial, triennial and one-off, purist, photojournalistic, mixed media, local in flavour or international. Most share a haphazard existence. Even so, a few have been around a long time. They are Latin in flavour, or francophone, or US/English. Some festivals are more 'user oriented' than others. The annual event in Cahors, for example, is very much for spectators while the organisers of Arles, Barcelona's Primavera Fotografica and the Houston Fotofest encourage participation by photographers in the form of portfolio sessions.

Our criterion for what a photography gallery is these days is a space whose programme includes a significant bias towards photo-based art. Amazingly, in the UK alone, we found around 150 such spaces, comprising museums, private and subsidised art galleries, as well as dedicated photo-galleries. Obviously different organisations have different policies towards selecting and exhibiting - it's safe to assume that traditional photo-galleries will take more

chances than art galleries, but remember that gallerists want to be impressed. No one has time to 'give feedback'. That's why portfolio events - such as those organised by festivals and an organisation such as Birmingham's Seeing The Light - are so popular. Our guide offers a few hints about what to expect. To find European galleries we relied on contacts in places from Salzburg to Sarajevo. The galleries are listed alphabetically.

Those who produce work are constantly looking for ways to support and sustain it. The 'Prizes & Awards' section lists around 80 opportunities from the UK, Europe and as far afield as Japan and the US. Some prizes and awards are given by foundations, arts organisations (funding bodies such as the Arts Council regularly advertise their schemes), magazines and business sponsors. They fall into two basic categories: those which (like the Hasselblad Award) only accept nominations, and the rest which solicit applications. Use this list to find what suits you. Be careful to ask award bodies for criteria. Don't overlook a request for return postage and keep an eye out for deadlines.

Publishing is every bit as important to photographers as exhibiting which is why our researchers collected details of everyone who produces photo books internationally. They are listed alphabetically, by country.

Photography courses are flourishing in the UK. Our 'Guide UK Degree Courses' covers graduate and post-graduate opportunities and reveals that there are 111 first degree and over 80 MA courses. We include the names of all course leaders.

Since publishing our 'Guide to Creative Camera Back Issues', in April 1998, we have revised and updated it. We only have back issues post-dating 1986. The British Library has earlier copies. Prices reflect the relative scarcity/availability of issues. You can order a back issue by visiting our web site (www.ccamera.demon.co.uk) or contacting the office at 5 Hoxton Square, London N1 6NU.

There are lists that should exist - but can't for obvious reasons - such as a list of all critics, writers curators and sponsorship raisers who are the bees of this business; they buzz around everyone from galleries and editors to photographers and funders, pollinating the whole system and keeping it nourished. Our advice is to use this guide to help you build your own network.

David Brittain

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OLYMPUS

M E T R O
I M A G I N G

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The world's first customised magazine covers

This issue is the remarkable result of a shared vision between journalists in the arts and people in industry.

As far as we know, no magazine and no printer has ever attempted what we have just achieved - the publication of an issue featuring over 560 different cover images. Not only has everyone who sent us a portrait received a copy of DPICT with their image on the cover, but many others have become unwitting cover stars - from key personnel at IBM and at the Arts Council of England, to over 50 journalists and picture editors in national newspapers, to all our central London retailers - all thanks to a small number of dedicated individuals who worked tenaciously and cheerfully during four demanding months.

This remarkable collaboration began last summer when staff from IBM Printing Systems approached the editorial team of what was then Creative Camera looking for an opportunity to work with the magazine. We learned that the IBM Infoprint Color 100, a wide web-fed, full colour digital press, utilises sophisticated database technology to permit data (images, words and design) to be output in infinite permutations. This opened up amazing possibilities for the magazine. We put our heads together to find a project that would give profile to the magazine, while demonstrating the unique characteristics and one-to-one marketing capabilities of IBM's technology. If we could cross-index pictures of people to their addresses, would it be possible to send each reader a magazine with his/her face on the cover? It was feasible and the more we thought of it the more it seemed to make sense. Doesn't everyone dream of being on the cover of a magazine? Even better if it's one you enjoy. Surprise, vanity, fame and new technology in one issue! We would make history and demonstrate the future of print, and it would be a great opportunity to tell a wider public about this magazine.

Once we had the idea we were then faced with the logistics of image-harvesting and cataloguing, which have been awesome. Obviously the idea had to stay under wraps, so how were we to persuade people to send in their portraits if we couldn't tell them what it was for? We overcame this by inventing a "cover competition" which, fortunately, received a fantastic response. Literally hundreds of people from around the world - mostly subscribers and readers of Creative Camera - sent in portraits in good faith. Everyone signed an agreement permitting us to use their work on the cover. How were we to surprise all the people we wanted on our covers without letting the cat out of the bag? That was achieved with the help and occasional connivance of dozens of individuals - office staff and volunteers, and not forgetting individual photographers, we commissioned to take covert portraits.

To produce all of the 560 individual customised image covers, 4500 personalised covers, as well as the whole magazine, IBM customer Selwood Printing, part of the award-winning Butler & Tanner Group, were asked and were keen to become involved. We all worked in close collaboration to realise this ambitious project, and it is the expertise of the companies and individuals involved that has made this extraordinary concept possible.

The potential of customised print has yet to be exploited by many UK businesses. This project has been very challenging and also very enjoyable and we believe it demonstrates the artistic as well as commercial rewards of this collaboration. On behalf of the editorial team and board of DPICT/Creative Camera, I would like to express my sincere appreciation of all the enthusiasm, commitment and help we have received from our sponsors and mention particular people: Suzanne McDougall, Karen Williams, Scott Gardiner and Nick Marsden at IBM, Dave Carr at Selwood Printing and Neil Ward at Fujifilm Professional Imaging.

David Brittain Editor

The logo for DPICT, where the letters are constructed from a grid of small squares, some of which are filled with a cross-hatch pattern. A small 'm' is positioned below the 'I'.

PICT

01

april/may 2000



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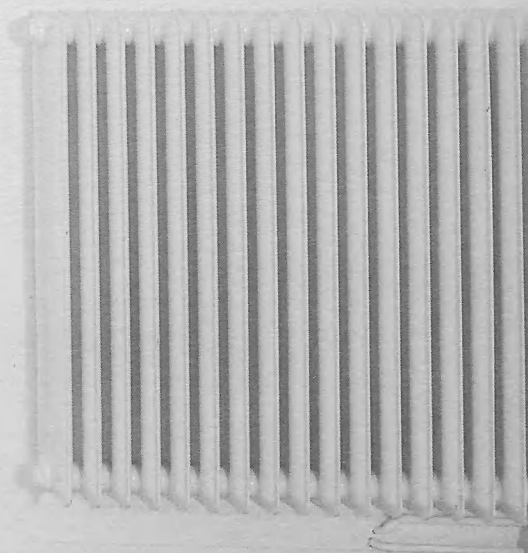
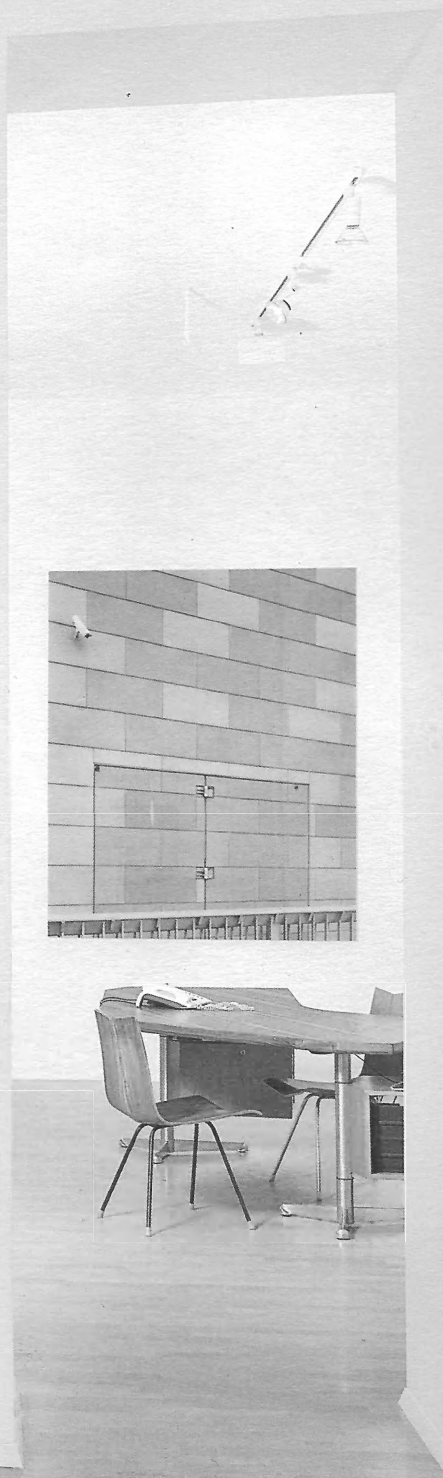
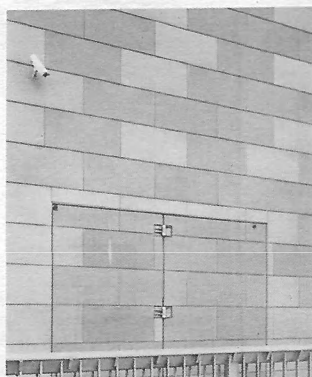
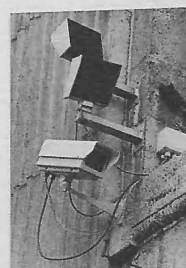
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Welcome. This is the inaugural issue of DPICT, a bimonthly magazine about camera culture. Before I introduce DPICT I want to address those of you who might have been surprised to discover your face (or a face you photographed) on tile cover. Let me put your mind at rest - you don't feature on thousands of covers circulating out there. You won the Creative Camera "millennium cover competition", and just like everyone else who entered, your picture made the cover of your copy. To find out more about how this was achieved read the letter on the inside front cover and see the news item on page 7.

Let me reassure anyone else who finds themselves on the magazine cover - who has probably never heard of a cover competition or *i* magazine called Creative Camera - your picture is on this copy of DPICT only. You may or may not remember the circumstances in which it was taken!

I hope to turn any sense of shock there might be into a sense of amazement and maybe pride. You are all participants in an unprecedented artistic project which has resulted in the production of what could be the world's first customised magazine covers.

We are waiting for The Guinness Book of Records to confirm that we have printed more individual covers than any magazine - 180 of the total 560 are reproduced on pages 25-29. By using a new generation of digital press we were able not only to launch this wonderful magazine with real pzazz, and show what can be done when art and technology are imaginatively combined, but also - in doing something which makes an impact on print journalism by hinting at its future - to make a cultural magazine that is genuinely pro-active and - let's risk that taboo word - political. Here I am referring to the politics of privacy, though this issue considers other sorts of politics too.

We always realised that in gathering images in secrecy, then publishing them, we were treading the thin line separating a bit of fun from an intrusion, risking the accusation of perpetrating the very transgression we hoped to address constructively. This issue is a genuine effort to engage with a very important debate by harnessing the technology which is dividing opinion and polarising it into those who are pro-business, pro-database and those-Who are anti-Big Brother and pro-privacy. The privacy activist, Simon Davies, offers his personal and provocative insight into the issues at the heart of the debate (his report begins on page 30).

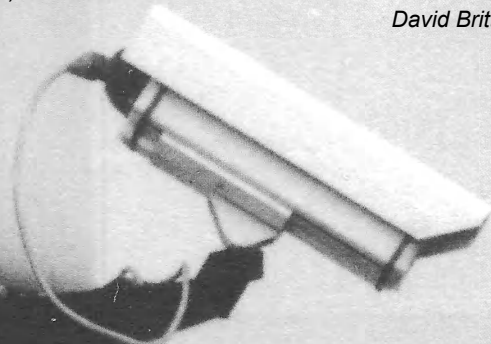
As many of you will know, DPICT evolves from the photography magazine, Creative Camera, and is produced by the same editorial team^ designer and not-for-profit independent publisher. DPICT is concerned with types of camera image (video, still, electronic, etc.) and also where they're encountered - galleries, books, archives, magazines, billboards, the Internet - and the various discourses of camera culture, including those of aesthetics, privacy, ethics, and trust.

The contents of this issue - especially its focus on the social contexts of photography - reflect the unique editorial viewpoint of DPICT which will evolve in future issues. I am grateful to all our contributors and I am especially delighted to be able to include, in this launch issue, an exclusive essay about the dome as allegory by the acclaimed novelist Michael Bracewell. If you like what we're doing at DPICT then we need your support. Tell others about us. Subscribe to save money and make sure you don't miss an issue (our form is on page 12). Culture: We Deliver.

David Brittain

01 **apri/may2000**

Background photograph by Frank Thiel



DPICT (incorporating Creative Camera) is a new cultural magazine which aims to create a stimulating context for photo-based work - drawn from the worlds of fine art, media and popular culture - with high production and design standards and accessible, critical writing.

As with the initial issue, emphasis is on presentation, good ideas with a stress on topicality. This issue coincides with the US tour of a major new retrospective of Barbara Kruger's work. Kruger is a fascinating artist, not least because she transcends the gallery, her images embellishing tee-shirts, bill posters and even magazine covers. See page 54 for Gilda Williams's lively reappraisal.

But topicality can offer more opportunities than simply co-publishing with exhibitions and books. That there is a direct and symbiotic relationship between any social/political climate and the cultural products which come from it, we keenly recognise, as a magazine. We think DPICT is an unusual publication because it is proactive. It not only comments on events but also has a desire to be the event. This was the motivating factor behind our ground-breaking covers project (see Letters) which launched DPICT in March in a fanfare of media interest.

In the same spirit we include two features which are especially resonant with political events in much of Europe. At a time when the British government is being lobbied to honour its commitment to asylum seekers under the 1951 United Nations convention on refugees and the 1967 protocol, the Ugandan playwright, Dr. Vincent Magombe, provides a commentary that contextualises work by Maggie Lambert, Norma Copa Schenke and Lula Sahle-Habtezgi (see her picture on Contents). All engage forcefully with the adverse media coverage of the condition of asylum seekers in Britain and in the rest of Europe. Lambert's blindfolded subjects are former asylum seekers who live in fear of revealing their eyes to the lens; Schenke's work, featuring images of real disappeared Argentinians, is about why people flee countries, while Sahle-Habtezgi, who is from Eritrea, has pictures taken of herself walking through England's best known port.

From a British perspective, if not from that of Ireland and Denmark - countries which are pressing for the closure of BNFL's Sellafield nuclear reprocessing plant after breaches of safety - this was a most auspicious moment to publish the work of the German photographer, Florian Jaenicke. He has just completed a documentary around three European communities which, like the towns in Cumbria, north-west England, are dependent for their economic well-being on a nearby nuclear facility. John May, a commentator on the nuclear industry, provides an analysis of the troubled history of Sellafield whose management has recently been condemned as "fundamentally flawed" by a prominent British politician.

DPICT is also an international showcase for new images. On page 46 John Slyce introduces the remarkable montages of Jason Burch. There's an engrossing article about the popularity of web cameras and an interview with New York activists, Surveillance Camera Players about their ideas and work. All this as well as the usual invaluable reference material and reportage - including a look at situation of London's new mayor who was fortunate to be elected days before the capital acquired the new jewel in the cultural crown of Blair's Britain, Tate Modern.

One of the aims of DPICT is to be an antidote to art magazines which, many argue, are far too narrowly focused on a little world that is becoming ever more remote from people's lives. We believe this magazine makes photography art accessible. We ask you to continue your support.

David Brittain



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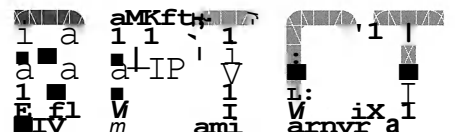
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In this issue there is both death and resurrection. An exhibition of horrific photographs of lynchings distressed many Americans, earlier this year, at the New York Historical Society. More shocking than the images themselves - of horribly maimed and broken bodies - was the fact that most of them comprised hand-written postcards, stereocards and other mass produced ephemera, testifying to the ordinariness and everyday aspect of the lynching ritual. Kobena Mercer believes the book of this gruesome material offers a useful tool with which to confront the palpable aftershock of the trauma of these events.

Just before he was executed in June, in Texas, by lethal injection, Gary Graham reportedly likened his imminent death to lynching - unbelievably, the practice of trial and execution by kangaroo court was legal in the US until the 1960s. On page 26 we publish the work of a young Italian photographer and digital artist called Silvia Battista who collaborated with one of Graham's inmates in death row, Jefferey Doughtie. With support from anti-death penalty activists, Battista has produced a rare and powerful body of images which is critical of the inhumanity of state-sanctioned execution. The publication of Battista's work inaugurates our "first run" section which is a regular platform for innovative image-making, much of it previously unseen.

The resurrection I referred to is of Leni Riefenstahl by one of Germany's richest publishing houses, Taschen. The Frankfurt book fair sees the launch of a forthcoming pictorial biography of the brilliantly talented, though ideologically flawed film-maker/photographer who fell from grace as Hitler's greatest myth-maker. Paul Myers, who has tested German attitudes towards Riefenstahl, argues that she may never be forgiven.

The cameraless photographs of Australian artist, Anne Ferran, are another sort of resurrection; an invocation of the dead. Her work is introduced by Geoffrey Batchen whose eloquent writings always seem to reconcile seemingly opposite tendencies - whether they are antagonistic critical positions, or (in this feature) contemporary art and a historical technique of art making. Ferran makes remarkable photograms from exposing historical garments to direct light. Batchen investigates this work to try to describe the essential quality of the photogram.

As a magazine which acknowledges that photographs inhabit multiple spaces, we always welcome risk-taking forms of presentation - whether by curators or designers. The forthcoming exhibition at the V&A, *The Imperfect Image*, is such a beast, argues the fashion writer, Jo-Ann Furniss. The exhibition's organiser told her how she took a fresh approach to fashion photography that acknowledges both the commercial realities of the business and the complex issue of authorship. Advertising agencies are rarely out of the newspapers - the British firm of Lowe Lintas was recently forced to pay compensation to the photographer of the classic portrait of Che Guevara (see news). But it was the ad man's agency, Saatchi & Saatchi, which earned the most column centimeters for the publication, in the UK, of an anthology of their "cause-related" campaigns. The press hasn't known what to make of an ad agency which also gets involved in activism. The book's author, Ed Jones, is interviewed on page 47.

If you have any comments about this issue - its contents or what you think it may lack - please get in touch with letters@ccamera.demon.co.uk or snailmail at Letters, 55-57 Tabernacle Street, London EC2A 4AF.

David Brittain

DPIC

ISSUE #4 OCTOBER/NOVEMBER 2000

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