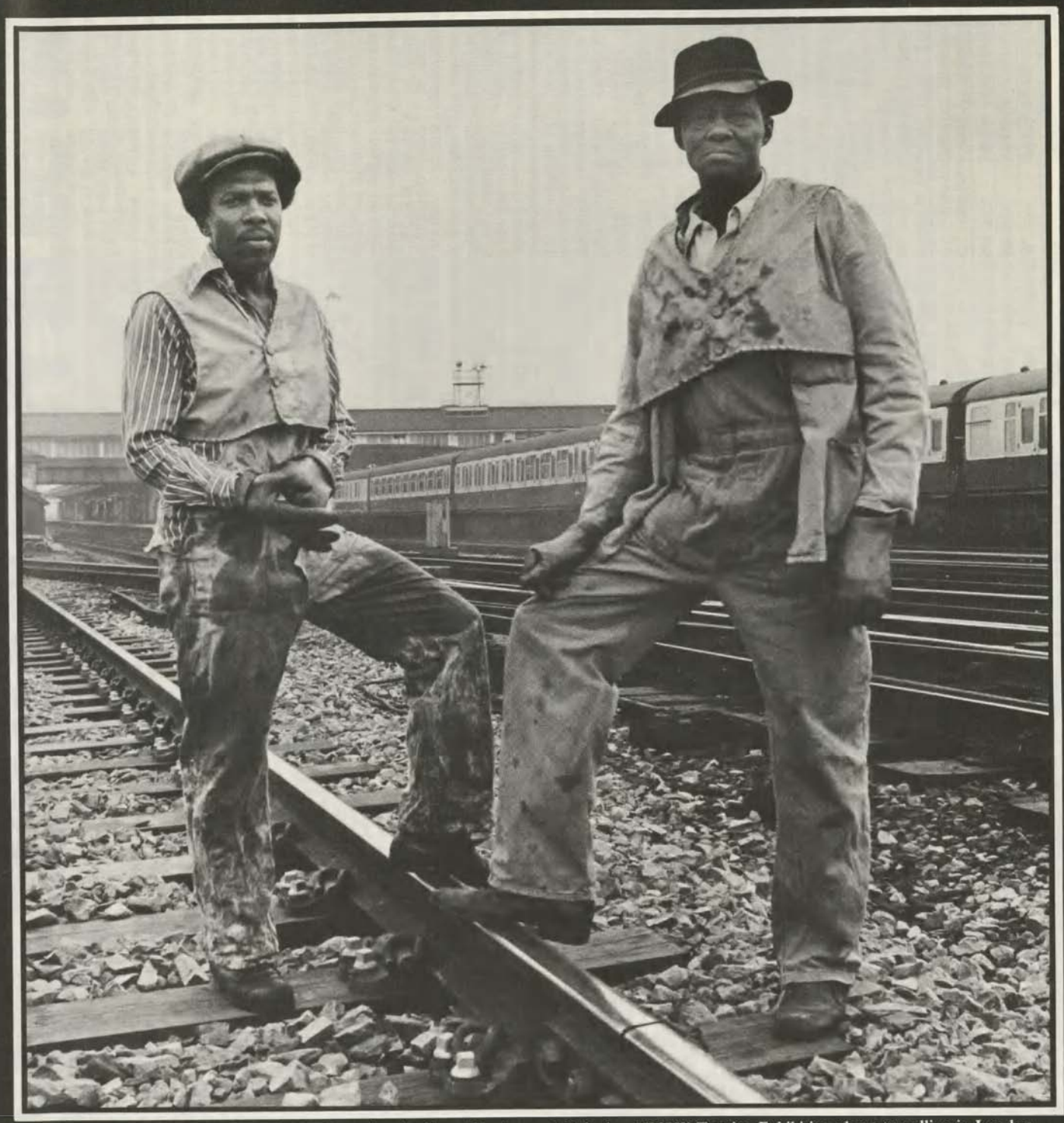
# CAMERAWORK



Railway workers at Clapham Junction by Barry Lewis. From 'Coming and Going' an HMPW Touring Exhibition about travelling in London.

**Larry Herman Mark Haworth-Booth**
**Jenny Matthews John A. Walker Judith Rugg**
**Images of the Disabled**

No 15 Half Moon Photography Workshop 75p/$1.75

# Through the Lens Fantasy


Photomontage by Peter Kennard

**CAMERAWORK**

**is designed to provide a forum for the exchange of ideas, views and information on photography and other forms of communication. By exploring the application, scope and content of photography, we intend to demystify the process. We see this as part of the struggle to learn, to describe and to share experiences and so contribute to the process by which we grow in capacity and power to control our lives.**

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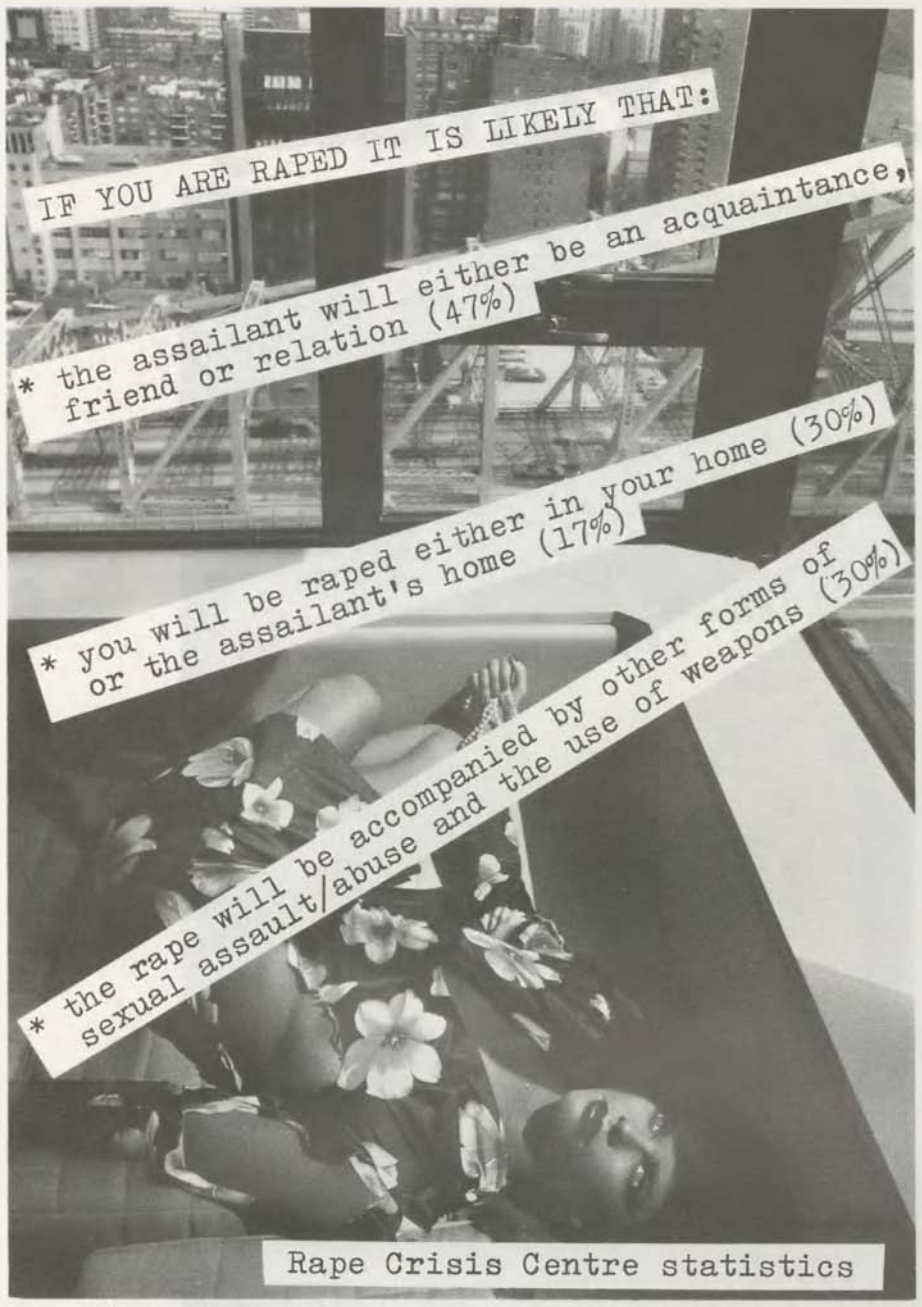
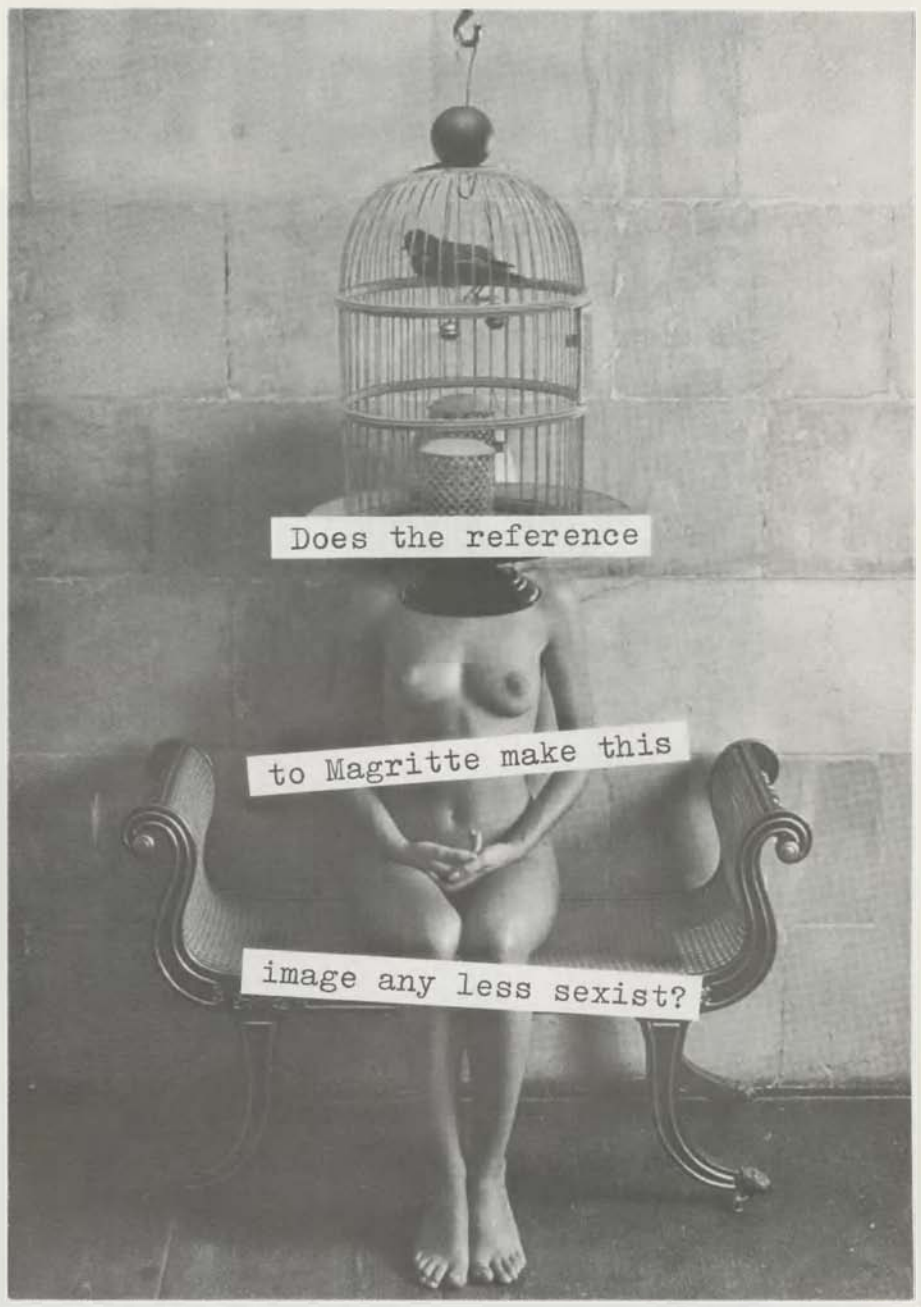



From 'Sleepless Nights' by Helmut Newton Additions by Camerawork.




From 'Possessions' by John Hedgecoe Additions by Camerawork.

# Through the Lens Fantasy

Early morning and a rush to the tube. Time to note a new face on the hoarding at the end of the road – a female raincoat flasher, selling bras it seems. Past the ticket collector – the sultry blonde selling peanuts and temptation has gone to join the other ghosts of the underground, the disembodied legs seeking the answer to their riddle 'When was the last time a man said you had a great pair of jeans?' and the vamp on the tiger skin waiting for the fire to be lit, two amongst a cast of thousands. Finding my eye-level coincides with a female crutch I look up to find a leg erect in the air – ostensibly selling tights, but in reality communicating a whole lot more. It's still only 8.30 and already I've been bombarded by images of women who neither look nor behave anything like me.

The women's movement has made an effort to attack sexist imagery in advertising but all too often the ad agencies, realising they have gloss and an ideal world on their side, go on to use sexual humour and exaggeration to capture hearts and minds. So the juicy, fruity, fresh and cheap women disappear to become badges on a tee shirt, and other adverts slip closer to a tasteful pornography. As nakedness becomes less of a taboo the debate over pornography and sexist images hots up and the images themselves have become part of the acceptable face of consumer society.

At a public debate in April 1979 Arthur Scargill, the miners leader, vigorously defended the use of pin-ups in the union paper, and, as might be expected, the **Sun** used its page as an integral part of the General Election campaign. The **Daily Star** goes so far as to advertise the paper solely on the strength of its pin-ups. Pornography may have its uses (one view on current thoughts on porno is presented in **Screen Education,** Spring 1979), but one of its greatest dangers is that it encourages the idea that women are unreal, part of a fantasy world.

Photography has always served as a sexual surrogate. 'Produce your own' is one reason often given for many people getting into photography, and the covers of magazines at both ends of the market (**Amateur Photographer** at 25p and **Zoom** at £2) tend to reinforce this equation of photography and sex. Avoiding the temptation to indulge in phallic imagery and photography, it is sufficient to note at this point that the very illusionistic potential of photography makes pornography possible. It is against background of advertising and mild pornography that it is interesting to review three books: Helmut Newton's **Sleepless Nights,** John Hedgecoe's **Possessions** and **Women on Women.** Adverts provide a good context within which to view such books as it is through them that we are constantly confronted with female flesh. (The tabloid pin-ups can also be considered adverts since they sell more papers than hard news does). Adverts are also constructed images, as are many of the photos in the books in question.

Contemporary advertising photography involves considerable skill and technology, obviously helped by enormous budgets. The very fact that the picture is built up means that its 'message' can be so much more effective than a chance social documentary shot – for each factor can be manipulated until the desired overall effect is obtained. A recent trend in advertising has also been to produce enigmatic advertisements which do not overtly state what they are selling but are designed for sophisticated social groupings who can bring their cultural consciousness to the image and thus understand it.

The French photographer, Guy Bourdin, for example, has for some time now produced mysterious shoe adverts for glossy magazines. One of his adverts, like a photo by Newton, is often a whole tableau vivant in itself, a frozen moment immaculately lit and photographed, with the audience left to speculate on the message. However, the audience is assumed to be visually literate and can be relied on to search for the message and decode the advert.

Helmut Newton comes from this up-market commercial world (**Vogue** in particular) and, like Bourdin, his work has been recognised as 'good photography'. Their photographs have become products in themselves and are reproduced in books and magazines. Consumer society consumes not only the final product, but also is responsible for the current vogue for publishing posters and record albums in book form.

There are many issues over which it is easy to criticise Newton. Firstly, the content of his pictures: a woman is often a sex object par excellence. In one photo she is laid out on an office desk, in another she is crouched on a bed with a saddle on her back. The women are always slim, long legged, beautifully groomed and made-up. They belong to a world of fantasy – male fantasy, so they are submissive, unquestioning – their static poses are arranged for the convenience of a voyeur. Other photos simplify violence and enable a compositionally pleasing photograph to represent an event which, had it been real, would have meant danger and suffering (the bodies on the balcony). Of course there is always a limit to be pushed, bad taste made into good taste, fame obtained through outrage. But at the same time some areas are offensive because they infringe on individual freedom. Thus the outrage that exploded over an evening paper's fashion spread on 'Clothes to be Raped in' can also be directed at certain of Newton's photos. The viewer becomes involved in the aesthetic of the picture at the expense of emotional involvement with the subject. The French magazine **Photo** frequently brings the sex and violence angle to an even more horrific juxtaposition. In its March issue some of Helmut Newton's photos closely followed Marc Riboud's reportage on atrocities in Iran; the camera did not differentiate between simulated and real suffering.

The context in which Newton's pictures are used also leaves a lot to be desired – they are often used to sell sex in **Playboy** and **Oui** and clothes in **Vogue** – in these cases catering to a readership which is striving to identify with the opulent cosmopolitan settings, and which through photography settles for a vicarious enjoyment of the unobtainable. Newton's pictures are very much a personal indulgence, the work of someone who is privileged enough to be able to follow up his whims. In a TV programme made about him, he explained how, in the pictures with plaster casts and surgical trusses, he was following up his own obsession with Eric von Stroheim. He had great difficulty in getting hold of the equipment he wanted until a leading Paris hospital was willing to co-operate with his desire to half-dress beautiful models in casts and surgical appliances.

Newton's work is only possible because a class society means expensive, often frivolous, clothes are required by a bourgeois elite. Their 'culture' demands sophisticated adverts to sell them goods. Thus there is a job for a photographer to produce sumptuous, *often risque*, pictures. A mild surrealism (the floating hands) is quite permissible, as is a not so mild sado-massochism.

At the same time a sexist society has created a market for images of women with beautiful and available bodies. Women are portrayed as models for the real world to imitate – immaculately groomed decorative beings, mere lifeless masks. In some of the photos dummies replace 'real' women, but it's difficult to tell who's the dummy – the live models themselves are only acting out a part. In this way the pictures first exploit the women who are paid to contort themselves before the camera (hilarious to watch in the TV programme where models verged on physical exhaustion whilst repeating shots from a diving board). Next men look at the pictures, recognise the fantasy, and then look for it in the world around them. This means ordinary women are exploited on a second level: for in order to 'get their man' they have to try to reenact the fantasy that these women are acting out, mere figments of a male's imagination. And so the world goes round.

One of the redeeming features of Newton's work might be its humour. It is quite obvious that his pictures ridicule the very world that they portray, although one of the dangerous charms of the bourgeoisie is that it can take jokes against itself.

The straight pictures that occasionally appear – the Virgin Mary, butchers shop, Andy Warhol/sleeping angel – are visual jokes on another level. They reinforce the satirical tone of the whole book, a satire which is hardly a saving grace, for all the other images have been exaggerated into seductive fantasies and present a dangerous model of how the world might be. An editor of **Vogue** talked about the work as 'social comment', but for this to mean anything it would have to go much further. Ultimately Newton is very much at home in the bilingual world of cherie/darling. He may talk of his models as 'little beasts' but they are decorative enough to be tolerable, and a means to his end.

From behind the lens he sees the artificiality and awkwardness of the model's poses especially as he repeats shots to get it just right and boredom sets in. However, he is also aware of the distorted fantasy he will produce: an immaculate picture of an immaculate woman, an image to keep the world working in the hope that one day it will be attainable. For the moment the viewer is always a voyeur though, outside the world portrayed, which is both exotic (as seen in its colours, locations and long-legged, self-assured women) and disturbing

Picture by Marcia Resnick from 'Women on Women'

*She was horrified to learn that she had been walking around school all day with her skirt hiked up in the back.*

(people in plaster casts, half naked women but fully dressed men, women wrapped around each other for the sake of provocation). The photos are also disturbing in the odd sense of perfection that they emanate – this comes from careful picture construction, so that nothing is left to chance, Newton has visualised the 'scenario' and set it up to get the maximum effect from reflections, pictures on the wall, diagonal lines, spaces, contradictions.

The two titles, Newton's **Sleeping Nights** and Hedgecoe's **Possessions,** give an indication of how far both books are from the world where most people live. Newton's book is not about coping with teething babies, living next to a motorway or life without Mogodon. Nor is Hedgecoe's book about fighting for a home, stereo, washing machine or even a Ferrari. The two titles also give an indication of the style and worldview of the books, whereas Newton's is a fantasy dream world of surfacing repressions and unreal situations, Hedgecoe's is the fantasy of wealth, what one can possess with money . . . *'these women are possessions, they are the beautiful expensive objects that furnish the rich man's life and amuse him during the long hours of his leisure.'*

Hedgecoe's background is similar to Newton's – his magazine assignments (for **Queen**) took him into the world of the upper class. He decided to stay and use the sumptuous setting as a background for his fantasies, to create a world of beautiful, passive women who are bought along with the rest of the furniture. Clive Lancaster heavily criticised the book in the **British Journal of Photography** No 46 (17th November 1978) and the following week Hedgecoe leapt to his own defence *'If you have not realized by now,* **Possessions** *is in fact a satire, debunking the reverence paid to this mode of photography. It is related to the style of over 20 different painters and photographers containing all the cliches of our medium today . . . If, for example, you look at the photograph . . . of the two girls attending to their hair, you should notice that this is a David Hamilton-type pose but with a glossy magazine advertising background. Yet one girl has hair like Rip Van Winkle (look it up for significance) and the other would not disgrace the image of a Lancashire millgirl.* As John Berger pointed out in **Ways of Seeing,** the relationship between painting and advertising is a well established one. On pages 136 and 137 he gives examples of adverts and the paintings they are based on. Hedgecoe does not help his reader at all, and for the joke to work presupposes a considerable knowledge of art history.

But are people really reverent towards glamour and advertising photography anyway? And is this the way to satirize it – so well that it looks like the real thing? One way to effectively attack and manipulate advertising photography is through image and text, as in the work of Victor Burgin and Derek Boshier, where simple juxtaposition or the addition of text clearly show the vacuous word of glamour and advertising.

Hedgecoe's concluding statement in the **BJP** gives a better explanation as to why this book was produced and foisted onto an unsuspecting Christmas panic-buying world: *'. . . Why did I produce* **Possessions?** *For the same reason that people do crosswords: because of interest, relaxation, stimulation and I enjoyed being just a photographer for eight days.'* Great – of course people should be able to enjoy themselves (for some it's easier than others), but unfortunately those interested or who will bother to work out the derivation of the cliches are few and far between. More buyers of the books will be enticed by the bare breasts and buttocks, thinking that this sort of photography of women is OK if it is by a photographer with academic credibility and published in a hard-back book rather than a magazine.

'Don't you think your work is an insult to women?' This is the gist of the question a woman reporter asks the eponymous heroine of the film **The Eyes of Laura Mars.** The film centres around a woman photographer who is trying to work out her feelings about violence, murder and everyday life in chic New York through pictures of models in re-staged murder scenes.

In fact many of the photos used in the film were taken by Helmut Newton (some of them are published in **Sleepless Nights,** others in his previous book, **White Women.**) It is very significant that in the film the photographer is a woman, for in the battle of sexual equality it has become apparent that women are just as good as men at shooting female flesh.

The underlying dangerous assumption is that if women do it, it must be OK. Whereas men are looking for a turn on, women are explaining 'basic realities', producing pictures which 'truly reflect [their] minds and emotions' and give back to women 'their hidden and secret side'. The words in inverted commas all come from **Women on Women** a female companion to **Masterpieces of Erotic Photography.**

This book contains portfolios from twelve women photographers, all interested in exploring female bodies for one reason or another. As in the case of Newton and Hedgecoe many of these women have worked in fashion and advertising, highly competent work to sell a product, and this ethos pervades their work. Linda Benedict-Jones' work is a notable exception, but is very lost in a sea of gloss. The personal statement each photographer makes rarely enlightens the reader – take Sarah Moon's explanation to her work (pictures done for **Cacharel, Pirelli** and **Nova**). 'I am an applied fashion photographer, and inside these limits I am just trying to express what I feel about a certain moment in a certain situation in which women are involved.' At least Alice Springs is as open as her husband Helmut Newton, about what she is doing . . . 'I am a voyeuse . . .'.

The cumulative effect that emerges from the book is the rather odd idea that an attractive model can be taken as representative of women in general and that the world of fashion and its props is the 'real' world. Shirley Beljohn may see her work as pictures of women removed from glossy idealized roles, but photography enables her to create an equally unreal fantasy world, playing with subtle colours, comic juxtapositions, frozen shapes and moments and construct a visually interesting and provocative picture. It is not enough to mock female sexual exploitation by just changing a few of the props. As with Newton and Hedgecoe humour can be very easily misunderstood. The picture of the woman on the lavatory with her feet on a half watermelon (subtle green with red fruit flesh) can be seen as a degrading picture of a woman rather than as a satire on contrived sexual behaviour.

For me the most successful section of the book is Marcia Resnick's work which very adroitly recreates the awkward moments of adolescence. Here again humour is an important aspect of the work. But it is society's expectations that are mocked, rather than the subject herself. The inter-relationship of image and text is absolutely vital here, and it seems at the moment that any work which is undermining, or even just satirising dominant ideology needs image and text to make the message clear. Straight visual satire leaves itself wide open to misinterpretation. Lucy Lippard pointed out this danger in a much quoted essay in **From the Centre.** *'When women use their own bodies in their art work, they are using themselves; a significant psychological factor converts these bodies or faces from object to subject. However there are ways and ways of using one's own body, and women have not always avoided self-exploitation. A woman artists's approach to herself is necessarily complicated by social stereotypes. I must admit to a personal lack of sympathy with women who have themselves photographed in black stockings, garter belts, boots, with bare breasts, bananas, and coy, come hither glances. Parody it may be . . . but the artist rarely seems to get the last laugh. A woman using her own face and body has a right to do what she will with them, but it is a subtle abyss . . .*

The rest of the book ranges from Caroline Arber's rather weak version of David Hamilton to Christa Peter's bold sumptuous glossy mag colour. Too many of the portfolios merely reflect the male dominated market for sexist images and have successfully imitated current styles without undermining them. Obviously the fault does not fully lie with photographers. They are earning a living by servicing a need – the demands of a publishing industry and the products that it wants to sell because of a historically determined market.

The point at which women can intervene is to be aware of the images they are producing and question ones which present women as available, passive bodies. **Women on Women** also suffers from a change of context. Many of the photographers first produced their work for a commercial market (the end credits acknowledge **Stern, Lui, Pirelli** and **Nova** as original publishers), and this work has then been reproduced as a personal statement, edited by the publishers into a saleable commodity. This change of context is a problem with all three books. Newton's is a compilation of several years commercial work brought together with fantasy as a common core to bind the whole into a product. John Hedgecoe would like us to believe he produced the book for himself, and thus sees the pictures, within his personal perspective, in a very different way to the average (male) punter to whom its being sold.

Ultimately **Sleepless Nights, Possessions** and a good two thirds of **Women on Women** come up against the hurdle that advertising photography has so successfully identified images of women (especially nude or semi-nude) with selling that female sexuality is automatically read as an integral part of the cash nexus. Humour is also a key feature in marketing, as well as the most insidious means of maintaining sexist, racist, etc, stereotypes. Combine these two – women and humour – and you have a very loaded product. Any reader will have to cut through layers of cultural conditioning before these images can be seen as other than exploitative and thus degrading.

**Jenny Matthews**

**Possessions** John Hedgecoe (*Mitchell Beazley Publishers Ltd, London. £9.95*)
**Sleepless Nights** Helmut Newton (*Quartet Books Ltd, London. £10.95*)
**Women on Women** Twelve photographic portfolios (*Aurum Press Ltd. £14.95*)

# ALL THAT GLITTERS

Although the Tate Gallery is an art institution of the British state charged with the responsibility for collecting examples of contemporary British art it does not recognize advertising photography as art. Nevertheless, full colour advertising photography is, arguably, the true public art of our time (true in the sense that it embodies the central values of our present culture). Western art lovers sneer at the Socialist Realism of the Eastern Bloc countries but accept without demur the *Capitalist Realism* displayed so prominently on the streets of our cities and in our mass circulation magazines. There can be few people in Britain who have not noticed, and been intrigued by, the adverts for Benson & Hedges gold special filter cigarettes. The series is noteworthy for the high quality of its colour photography and for the inventiveness shown by the advertisers in playing variations on their basic concept of a gold box of cigarettes placed in various settings. One image from the series – a view through a window to a village green – I find especially compelling: it induces in me a profound sense of gloom; this emotion is in itself somewhat unusual because most adverts celebrate positive rather than negative values. This text is an attempt to explain how the image could produce such a response.

Photographers have inherited a system of pictorial representation – linear perspective – perfected by painters during the Italian Renaissance and they have also inherited a sophisticated system of pictorial rhetoric developed by the painters of Western Europe over many centuries. Avant-garde artists constantly question the languages they employ – Modernism in art often implies a language crisis, a rupture with meaning – whereas advertising photographers prefer to exploit the pre-Modern heritage of Western European painting and caricature. Adverts play with linguistic and pictorial rhetoric, but since their primary function is to communicate with a specified fraction of the general public, that play is limited in order to preserve coherence and intelligibility. Some adverts, it is true, make use of the artistic innovations of Dada and Surrealism – the Benson & Hedges series amongst them – but their homage to art generally stops short of total obscurity and meaninglessness. When images whose meaning is indeterminate are used (the latest Benson & Hedges adverts fall into this category), their purpose is to attract and to puzzle the viewer in order to hold his or her attention.

**"... cigarette ads are not ads for smoking, but for brands."**

**"... the cigarette industry does not need advertising to maintain its level of consumption. It needs it only for the purposes of competition. The beneficiaries of that competition ultimately are the consumers.**

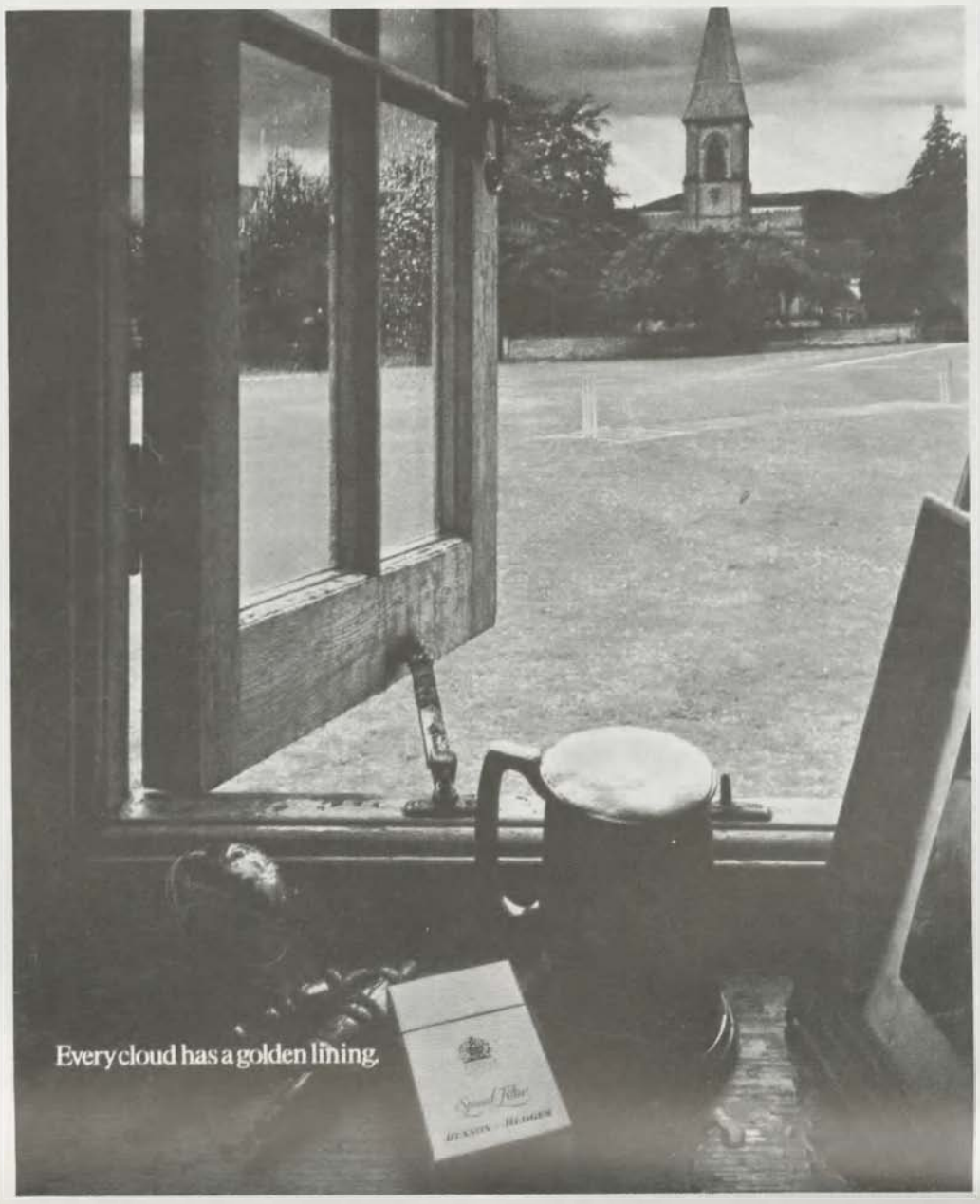
**If advertising were banned the strong brands would grow stronger and the weak weaker."**

*Quotes from Rex Van Rossum (marketing director of Carreras Rothmans (UK) 'Cigarettes and the Right to Advertise'* **Campaign** *17th March 1978 pp 30-32.*

### The open window motif

My argument that advertising photographers generally prefer to exploit the pre-modern heritage of painting is borne out, I contend, by the Benson & Hedges image under scrutiny: it makes use of a compositional device especially favoured by the painters of German Romanticism, namely, the open window motif (a view of landscape seen through a window from the interior of a dark room).

In an article on the iconography of Romanticism Lorenz Eitner writes: *'The pure window-view is a romantic invention – neither landscape, nor interior, but a curious combination of both. It brings the confinement of an interior into the most immediate contrast with an immensity of space outside . . . It often places the beholder so close to the window that little more than an enclosing frame of darkness remains of the interior, but this is sufficient to maintain the suggestion of a separation between him and the world outside. He is actually put in the position of the 'figure at the window'. The situation closely resembles a favourite theme in Romantic literature: the poet at the window surveys a distant landscape and is troubled by a desire to escape from his narrow existence into the world spread out before him . . . The window is like a threshold and at the same time a barrier. Through it, nature, the world, the active life beckon, but the artist remains imprisoned, not unpleasantly, in domestic smugness. The window image thus illustrates perfectly the themes of frustrated longing, of lust for travel or escape . . . It contrasts what A.W. Schlegel called the 'poetry of possession' – the intimate interior – with the 'poetry of desire' – the tempting spaces outside. This juxtaposition of the very close and the far away adds a peculiar tension to the sense of distance, more poignant than could be achieved in pure landscape.'*[1]




A number of reasons can be given for the special appeal of the interior-with-window-view motif: (1) a viewer looking at a picture gazes into an imaginary space which he or she cannot literally enter, hence the imaginary beholder's relationship to the window parallels the viewer's relationship to the image. Furthermore, the window view (an instance of the picture-within-the-picture device) is placed at a double remove from the viewer thereby increasing the poignancy of his or her longing to enter it; (2) the motif echoes the very structure of visual perception itself, that is, our consciousness of being located inside a head (a room) looking out through our eyes (windows) to a world beyond us. In other words, the motif seems to be a visualization of the subject/object dichotomy of philosophy; (3) the movement from dark to light, from construction to expansion, as the eyes of the beholder penetrate the depths of the picture, space duplicates the passage of a child from the womb to the world during birth.

### The absent spectator

Judith Williamson explains in her text **Decoding Advertising:** *'Every advertisement assumes a particular spectator: it projects into the space out in front of it an imaginary person composed in terms of the relationships between the elements within the ad. You move into this space as you look at the ad, and in doing so 'become' the spectator.'* Adverts shout, or whisper, 'Hey you!'; *'The 'you' in ads is always transmitted plural, but we receive it as singular.'*[2] That is, adverts are always aimed at groups in society but they are perceived one at a time by individuals. They interpellate concrete individuals as concrete subjects (here Williamson makes use of Althusser's writings on ideology).

No one is depicted within the ad but the picture is constructed in such a way that a person is suggested outside the picture space. Analysing another ad from the same series Williamson comments: *'The perspective of the picture places us in a spatial relationship to it that suggests a* common *spatiality (as in all 'classical' art); everything is proportioned to the gaze of the observer* – us, *the absent person 'meant' by the picture!'*[3] When I look into the picture I occupy the position of the abstract subject constructed by the image: I am in a darkish room looking out of a window towards the village green where the cricket match has been abandoned because of bad weather. Before me on the window ledge is a cricket ball and bails, a mug of beer, a packet of cigarettes and an old photograph.

**The ducks/The birdcage/The art gallery/ The Christmas tree/The mousehole 48 sheet poster series was awarded the 'Best of the year' honour by judges from the Design Council in 1978:**

**"We felt in many ways that the Benson and Hedges series was a milestone in poster advertising. The brilliant use of surrealism arouses curiosity and has created a talking point. The series has tremendous brand impact and illustrates, perhaps, how the constraints on cigarette advertising can act as a spur to creativity. We had no hesitation in choosing the Benson and Hedges 'Birdcage' as the best poster of the year."**

**"Special Filter is selling at the rate of well over 1,000 million cigarettes a month and has emerged as the group's most profitable brand, while some of the older lines like Senior Service, Kensitas and Park Drive have slowly faded."**

*Ronnie Roter*

*Quotes from "Gallaher: Lessons We Learn from our Failed Brands"* **Campaign** *16 Feb 1979 pp 37-39.*

### Time as a commodity

In chapter seven of **Decoding Advertising** Williamson discusses time, narrative and history. She claims that ads *'can represent not only an event, but a series of events'*; ads can *'evoke the past, promise the future, or tell a story which encompasses both past* and *future.'* However, she adds this proviso: *'since the picture is finished and the future events are never open, but specifically* directed *. . . So the spectator is put in possession of a* closure, *a narrative sequence which is inevitably pre-determined.'* The ideological significance of this closure will be considered later.

On page 162 Williamson gives the following analysis of the Benson & Hedges advert: *'Here the open window links the present of the foreground to the future; it signifies promise, and the distant light in the sky bears this out. The objects in the foreground are part of the structure of the myth, the story of the picture. The cricket ball and wicket show what* has been *happening: they were playing cricket when it rained and spoilt the game. The pictures inside and the old church provide a basis in The Past (this hovers on the boundary of 'history' since it represents a cultural, common 'past'). All these things give clues as to the type of person this is (and we are invited to* be *the person . . .). It is quite clear in one static shot, the story of the situation may be told. However there is a less clear dimension involving projection: the advertisement links a mythical present (the 'story' already described) to a mythical future, via the product; drink/smoke this and you will be led out of the window . . . in the direction of the future; but a future constructed . . . out of a mythically structured past (the old church, the tankard, etc).*

*The perspective of the picture helps this transporting to the mythical future: the edge of the picture frame and the frame of the open window form a bounded perspective pointing inwards to the church at the other side of the cricket pitch. The movement is then carried up and out of the picture, via the church spire. So in fact our vision skims over the present, the abandoned cricket pitch, the rainy window, and already lodges (imaginarily) in a brighter future. As the caption says: 'Every cloud has a gold lining.' This implies a deterministic 'happy ending' to present events – also that time is as uncontrollable as the weather; you must simply* wait *for the sun to come out again, or for things to improve.'*[4]

This analysis can be schematized as follows: **Top:** above, background, far, outside, future, spiritual.


**Bottom:** below, foreground, near inside, present, material.

It is clear that the movement of our vision into the imaginary depths of the picture space is a movement in time (if when travelling along a road we look towards the horizon we see how far we have to travel to reach our *future* goal); it is an imaginary projection into the future. But that future is not merely the possibility of brighter skies and the resumption of the game of cricket but *the certainty of death.* The perspective lines of the window frame direct our gaze irresistibly towards the vanishing point: the church on the horizon, the exit point of Christians. As Williamson points out, the spire exits out of the picture space (it thrusts upwards towards the heavens).

We are now in a position to comprehend the melancholy character of the photograph. It is not merely the grey skies and sombre colours, it is the latent message of the image: 'I am alone; play has stopped; my cup is full; soon I will leave this world; in the meantime there is the consolation of beer and cigarettes.' Whether the advertisers consciously or unconsciously intended to make a connection between cigarettes and death I do not know, yet I am convinced the picture asserts such a connection. (The 'author's' intention is often thought of as the 'truth' of a text, but this overlooks the difference between an intention and an action – the two frequently fail to correspond). Cigarettes are a consolation for the inevitability of death but since cigarette smoking is a contributing factor to lung cancer they also hasten death. Thus the unconscious message of the advert seems to be: 'death is a cloud on the horizon; cigarettes bring it nearer, but on the other hand, the pleasure of smoking is to some extent a consolation for death's inevitability.'

### Ideology

The photograph links a modern product with a number of traditional English values – beer, cricket, the village green, the local church, previous generations (the photo on the window ledge), and in doing so, it imparts a thoroughly quietistic worldview: 'each individual faces death alone, you must accept it without struggle.' The picture sees the future only in terms of the past, or rather, in terms of a particular reading of the past. That is, a reading which stresses conservative values as against,

say, revolutionary values.

Since I am not a smoker or a Christian the physical and spiritual consolation offered by the ad has no appeal for me. Politically I am opposed to the quietism of the ad. However, these personal reactions are not sufficient to explain the sense of unease produced by the ad, because, after all, even a non-Christian can respond sympathetically to works of art such as those by Bellini or Casper David Friedrich which were motivated by a genuine religious sentiment. Ultimately what makes the ad so hollow is the recognition that its producers have left themselves out, that is, the people who actually made the ad served simply as agents for the manufacturers – no personal commitment was involved. In all likelihood the media workers do not believe in Christianity or even in the English heritage; the only thing one can be certain they believe in is commodities and the necessity to move them. These remarks can be justified as follows: when the series of ads as a whole is examined, it becomes immediately clear that what the advertisers appropriate and manipulate are existing systems of meaning common throughout our culture (what Williamson calls 'referent systems'); examples are: the Olympic games, the cup final, holidays abroad, the thirties, Christmas, Space travel, the pyramids of Egypt, etc.

**"Cigarettes are Britain's largest packaged goods product category. Consumer expenditure is a massive £3.5 billion per year, of which over £2.4 billion goes in revenue to the government. The industry exports over £200 million per year, employs directly over 30,000 people and indirectly, through suppliers, retailers, etc, contributes to the employment of at least two million more.**

**Over half the adult population buys the product almost daily. It is sold through over 300,000 retail outlets and is normally their biggest turnover item. It is one of the few packaged goods that is asked for by name. It is largely consumed in public and frequently offered as a gesture of friendship in social and working conditions. There are over 150 brands on sale, prices are high – an average of over 50p per pack – and competition is very keen indeed.**

**For an industry as large and significant as this to lose its basic freedom to compete by the use of advertising would be a very serious matter indeed."**

*Rex van Rossum*

Advertising has a voracious appetite for these meaning systems because it consumes them so rapidly. The problem which the media workers constantly face is to find ways of injecting new life into tired meaning systems. Advertising as a system is indifferent to the content of the meaning systems it processes. Hence, it can make use of images of the heroes of the left, and it can make use of revolutionary rhetoric – safe in the knowledge that all authentic meaning will be contained by being trivialized and made humorous. The distanced, ironic manipulations of material hostile to advertising by media workers ensure that no one misses the point: 'When we talk of revolution, we are, of course, only joking.' Simultaneously the system demonstrates its enormous power and flexibility: 'Look we can assimilate and bend to our own purposes even those who are opposed to us. Don't worry about communism, capitalism is stronger, we show you that communism is harmless, that it is not serious; rest content.'

## John A. Walker

*John A. Walker lectures in the history of art at Middlesex Polytechnic and at West Surrey College of Art.*

**References:**
(1) L. Eitner 'The open window and the storm tossed boat: an essay in the iconography of Romanticism' **Art Bulletin 37** (4) December 1955 pp 281-290.
(2) J. Williamson **Decoding Advertising: Ideology and Meaning in Advertising** (Marion Boyars, 1978) p 50.
(3) Op cit (2) p 78.
(4) Op cit (2) p 162.

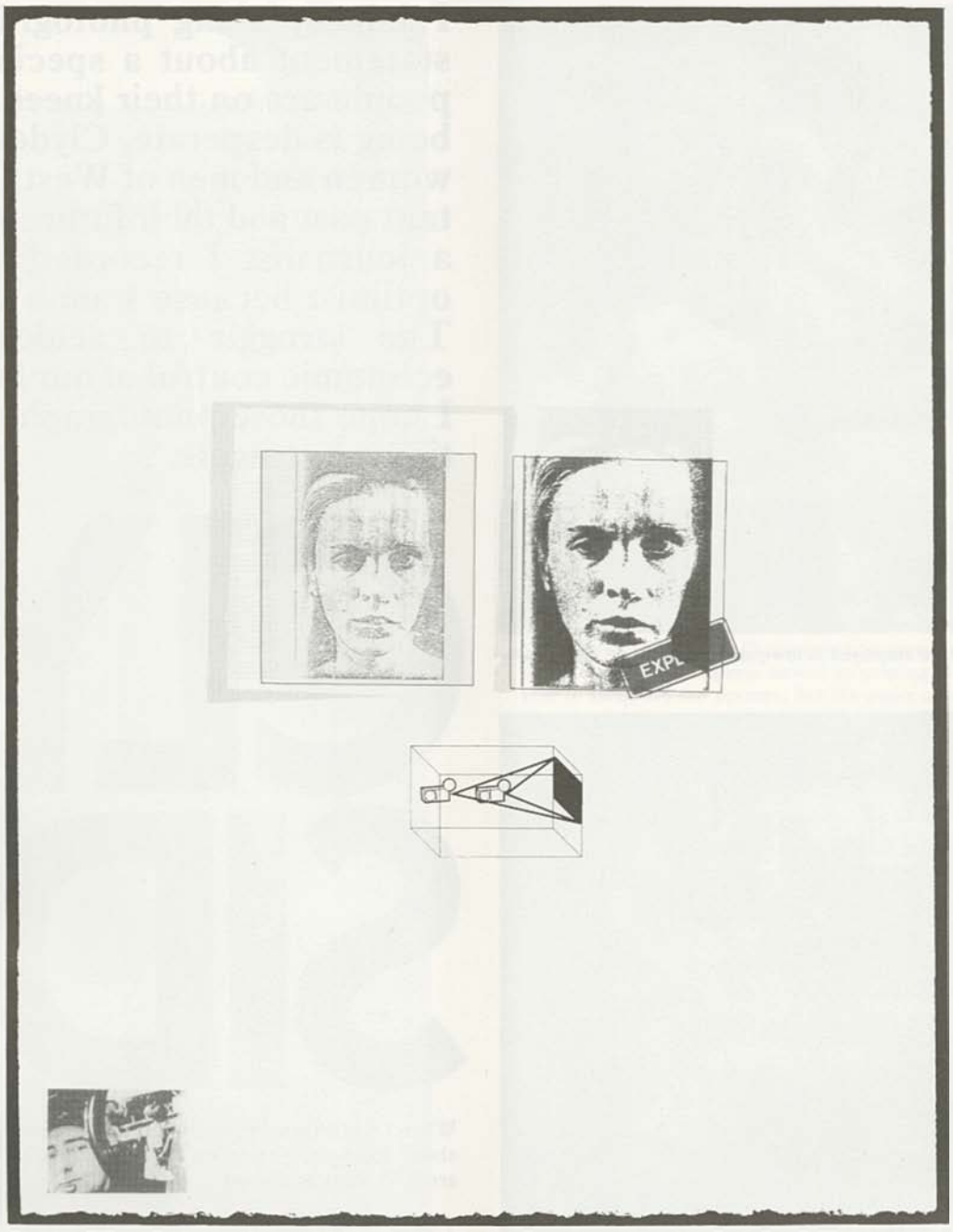



Photo-silkscreen by Judith Rugg (original size 655mm × 500mm)

# Problems of an alternative image

In between Rembrandt and early exploration of photography was the exploration of changing self-image as form. Because of the dominant nature of the medium, formal aspects of painting were primary concerns, rather than the subjective aspects of self representation. The debate around photography as Art, and the threat that photography made to the dominance of painting as two-dimensional representation at the end of the eighteenth century is reflected in the kind of imagery used by early photographers. An acceptance of the nature of painting asserts itself in the nature of the photographic image.

Working from a feminist critique as a photographer, and challenging kinds of forms and imagery by working with an alternative imagery of women, one has to examine the way in which the form of photography supports the imagery. As photography is the main vehicle of communication which presents us with negative images of ourselves, what need to be examined are the mechanisms inherent in the medium which account for the success of these negative images. I see this in terms of examining the form, using the medium to comment on itself.

Taking photographs (or for that matter working in any medium from a critical point of view in relation to the subject matter) necessitates a recognition of all the associations that the subject matter implies. This is in addition to its presentation within a fine art context, which context implies an aesthetic. There is a paradox in what Angela Kelly describes as the essentially private practice of self-portraiture in photography (**Self Image: the Personal is Political Camerawork 12**) and the presentation of the image in a public context. This public presentation affects the original intentions of the photographer, and while Angela Kelly acknowledges this in her writing, it is difficult to interpret this in her piece **Woman's Identity.**

At this point I should define the term 'feminist artist': those women who are working in a critical visual way and who have an awareness of the machinations of our oppression as women, and who are attempting to subvert it in visual terms within the context of fine art.

Having defined it thus, we must acknowledge and analyse the common problems: is the perspective of so-called feminist artists/photographers necessarily evidenced in a work regardless of content and subject matter? It doesn't seem so to me. **Woman's Identity** conveys meaning on certain levels. These are altered by knowing the political/ideological point of approach of the photographer. This is not always apparent in the work itself, but in statements by the person who produced the work.

The group of images presented as **Woman's Identity** appear to be a collection of isolated images. There is no coherence between them. As such they are dangerously on the brink of supporting what it is they are intended to oppose. As such they do not take cognizance of the fact that because of the supportive historical system behind sexist imagery, there is no need for it to have textual explanations – the imagery locates itself automatically. We are disadvantaged by our images being presented in isolation, as even positive re-evaluated female imagery is in danger of being neutralised or subsumed into the dominant patriarchal culture.

With reference to Angela Kelly's point that Jo Spence's photographs are inseparable from the text, is it because of the range of associations we are conditioned to have of a media reinforced image of women? I do not necessarily agree here that the text is essential to the reading of the photographs or that the photographs are illustrating the text; surely this places the image within a particular framework – as illustration. On the same level of criticism of Angela Kelly's point here, I would question how a visual medium could make a literal statement, since I think that Jo Spence's photographs support themselves as images and as such are not illustrative to the text. An essentially visual medium has to make a visual statement, and in order to successfully disrupt the pattern which forms the ways images of women are received and understood, I think it is important to understand what that statement is, how it came to be made, and its importance to the actual medium.

As feminist artists/photographers do we also have to identify the context in which we present our work if the meaning of the subject matter is related to the context? E.g. work presented in a gallery has a meaning which shifts when that work is reproduced in a magazine such as **Camerawork** where it is supplemented by text.

In relation to self-portraiture: in order to produce a polarised image one has to question the kind of image one has of oneself in relation to the bombardment of derogatory images of women we are confronted with daily. In order to present a photographically positive image of oneself, one has first to *have* a positive self-image.

The inability, at this point in the modern tradition of photography, to make statements of facts or 'objective truths' is related to the kinds of ways in which women have been and are presented to the world. Nonetheless, the perpetuation of a supposed norm (subordination of women) necessitates that we understand photography precisely in terms of its supposed ability to objectify truthfully. We need to recognise this in order to de-construct it and re-evaluate the imagery we are confronting on our own terms.

By challenging the images of role stereotypes perpetuated by the media, one is also drawing on an historical assumption and association related to that form of imagery in order to change it. When one is forced to make a point of one's stand as a feminist the problem arises of how to make that point as part of the image itself. Whilst we are working to change the ways images of women are being presented we must acknowledge that we are, to an extent, part of an ideology that oppresses us. If we produce negative images of ourselves – if our work is understood as not referring to but supporting sexist imagery – then we collude with our own self-oppression. The clarity of one's critical position is crucial.

In describing Lee Friedlander's approach to self-portraiture, Angela Kelly disregards the content of the image which is used to illustrate his work, where we see the familiar arrangement of the protagonist male and the seemingly irrelevant passer-by who happens to be a woman. The fact that she happens to be a woman reinforces the point Angela Kelly is opposing. There is no such thing as a neutral (i.e. without pre-determined association) imagery where women are concerned. Similarly, in the presentation of Richard Greenhill's photograph from **Family Self Portrait,** a woman is represented as bringing a Christmas pudding to what we may imagine is a table crammed with waiting family members.

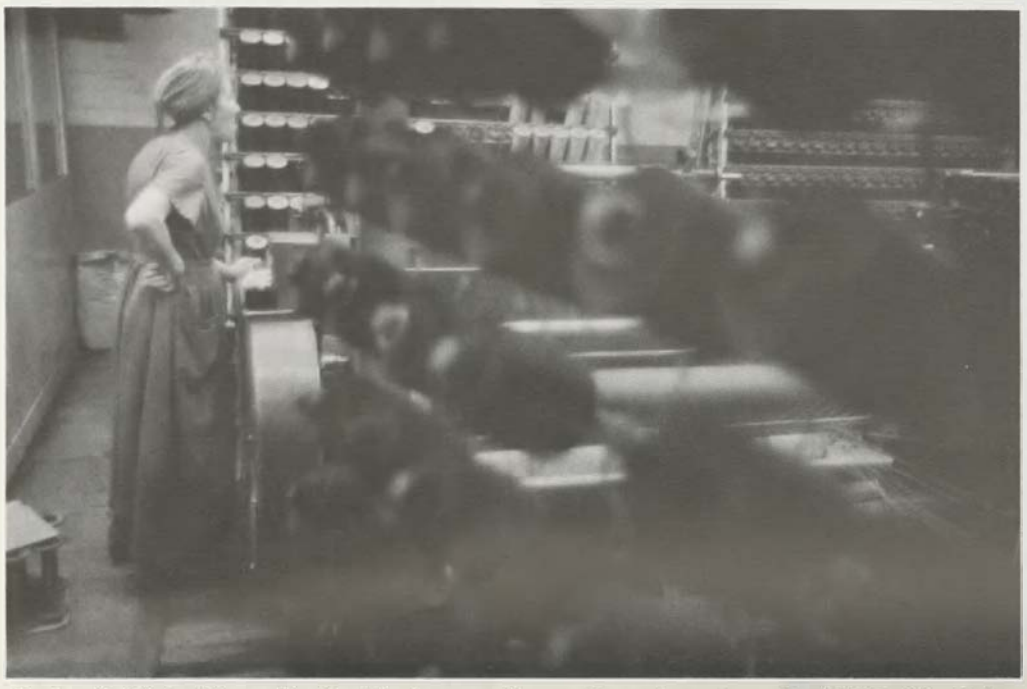
The zone which Angela Kelly describes as the 'area of art making' cannot be dealt with until the area of art making and the reasons for criticising it have been clearly formulated. How does one, working in an aesthetic medium escape the tradition of the 'fine print aesthetic'? If one is working within a specific set of definitions of 'art practice', redefining the area to suit one's needs can become an area of critique implemented within the work.

It seems to me to be necessary to question the form of the photographic image in order to relocate photography as a potential force to question its own validity. Or, as far as we are concerned, to question its own validity as a vehicle of negative imagery. Does the practice of 'art making' become an activity primarily concerned with art as a commodity and therefore part of a system which advances our self-oppression? One solution to part of the problem would be to make one's work unsaleable and avoid, to an extent, the implications of the 'fine print aesthetic'. However, if the look of the 'fine print aesthetic' is congenial to one's subject matter it operates on a different level (i.e. it can be used to support the subject matter).

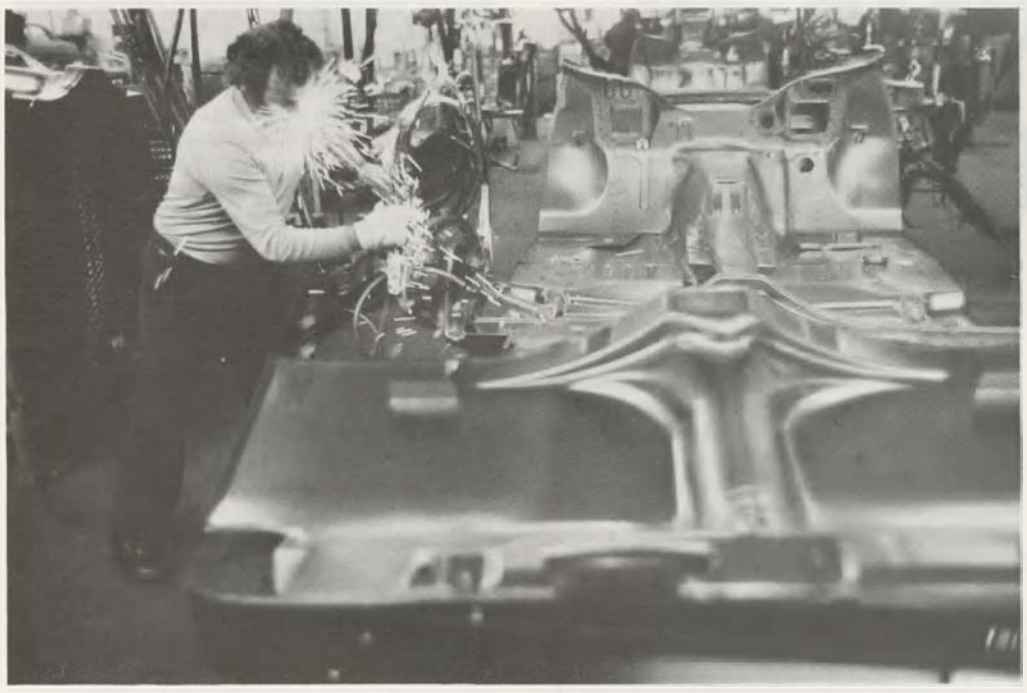
A problem inherent in my own work is the way these levels operate in conjunction with the method of presentation and with clearly stating my case. Working with a medium like photographic silkscreen, it is an important part of my work to reintroduce the kind of aesthetic, seductive quality of advertising imagery which itself employs certain devices used in painting. The problem of a feminist imagery being understood within a barrage of contradictory statements is one which I share with many feminist artists currently working with photographic material.

## Judith Rugg

Processing turkeys, Pinkerton's, Paisley. Many women are employed in low-paid assembly-line work in the factories that have grown up around Clydeside.



Coats mill, Paisley. The multinational Coats group of companies made pre-tax profits of £16.2 million in the first six months of 1975. During the first half of 1976 pre-tax profits were £31.9 million.



Assembly track, Chrysler Linwood.

Workers' ferry from McAlpine's oil rig construction site at Ardyne Point to Wemyss Bay, after a twelve hour shift. This, the last site working on the Clyde was due to close a few months after this picture was taken. The labour force, already cut to 1600, will be redundant.

**Primarily using photography, I have constructed a statement about a specific geographical area whose people are on their knees. But if their economic well-being is desperate, Clydesiders are not defeated. The women and men of West Central Scotland have a militant past and their future security is theirs to make. As a journalist I recorded a period of time. I am an optimist because I am a socialist.**
**The struggle to achieve political and therefore economic control of our lives will be long and difficult. I hope these photographs will contribute to that continuing struggle.**

**LARRY HERMAN**

# CLYDESIDE 1974 1976

When I was little my parents taught me a rhyme about their city, based on Glasgow's coat of arms. It went as follows:

*This is the bell that never rang*
*This is the fish that never swam*
*This is the bird that never flew*
*This is the tree that never grew*

Those four lines tell so much of Glasgow's story. Of the obvious physical confines in which Glaswegians have lived their lives. Of terrible houses, hard jobs and foul working conditions, of freedom denied and potentiality crushed. But for all that, those four lines fall far short of reaching Glasgow's most extraordinary feature, its inner soul, its extraordinary people. Defeated but invincible, deprived but possessed of great style and elegance, downtrodden but amazingly resilient and funny. And most of all, lovable and loving.

In its people the 'sweet green place' of the Gaelic lives on. It was a small entity until the nineteenth century. Then one hundred years of explosive growth set in. People were extracted from the Highlands, the Islands and across the seas in Ireland to feed the shipyards and the steelmills and the coalmines required for this, the arsenal of the British empire.

For every mile of the Clyde there was a millionaire. And for every major slum property development too no doubt. So fantastic were the takings in the good years before the end of World War One that captains of industry developed guilt feelings. The beastly Burrell, for example, Scotland's own Citizen Kane/Cain was a compulsive buyer of bounty and treasure on an unbelievable scale. He finally tired of personally fondling his items day in and day out and struck a nice balance between shame and tax avoidance by leaving the lot to the City.

Most of that Glasgow is now gone. The Coal Board cleared the Lanarkshire coalfields. The Steel Industry has closed door after door. In shipbuilding the czars are state grandees nowadays, concerned exclusively with browbeating Glasgow's few remaining sons of the shipyards into meeting the output standards of Far Eastern shipyards where trade unionism is a one way ticket to the prison cell.

In place of the ghettos and slums have come new towns, Cumbernauld and East Kilbride, outside Glasgow and hundreds of high rise blocks within. Then there have come dual carriage ways and motorways which stick out like sore thumbs in a city where car ownership is lower than any other in the UK.

The old industrial base has gone. And in have come the capital intensive multinationals concerned not with the assembly of art collections but the repatriation of profits to fictional homelands like Luxembourg, Lichtenstein or Grand Cayman. Once again the people's health is a source of terrible anxiety, with Glasgow the undisputed cancer capital of the world. Time again perhaps for the tree to grow and the bird to fly.

**Laurie Flynn**

Britain has a mixed economy with many firms under public ownership. This policy has been used, particularly since the Second World War, to facilitate the expansion and profits of the private sector because it has always been the weakest businesses that have been nationalised.

We do not believe that nationalising our industries can solve the problems of the men and women who work in the yards. But with public ownership, we can begin to reverse the deterioration. Therefore, state ownership is the demand of the shipbuilding workers. It is not a case of having the choice in the matter. Regardless of weaknesses in public ownership of other industries, there should be no doubt that if our industry is left in private hands, the historic decline will accelerate and in a few years we will have very little shipbuilding in Britain.

The management view during the past decade has been that shipbuilding has not been profitable. But they have never taken a broad view of society. The major decline of British shipbuilding not only affects jobs in the yards. In a fundamental way it affects steelmaking. Small specialist suppliers to the industry suffer, and, of course, unemployment affects local shops. Basically shipbuilding is an asset to the community and it is an asset to the whole region where the yards are located. Yards are operated inefficiently and this is caused because profits are hardly ever reinvested in shipbuilding. They are sent abroad, invested in other domestic industries or are used to finance speculation in the commodity, money or property markets. Our industry has been badly managed with the workers left powerless regarding decision making at management level.

Britain is primarily an importing and exporting nation, and not to have an overall plan for shipping is economic lunacy. Today, shipbuilding cannot be successful if it is left in isolation from deep-sea and coastal cargo handling. In a planned shipbuilding industry, ship repair would be nationalised too since virtually all repair yards are part of shipbuilding groups.

The labour movement must recognise that the traditional economic theories and values operating in this country are anti-social. We must demand a planned economy. The public ownership of industry must be used for the regeneration of our manufacturing base. There has to be forward planning of the British merchant fleet so we can build for future needs. Once our industry begins to expand and the confidence of workers is established, secure in the long-term prospects of their industry, then tensions within the industry like demarcation will disappear.

**Joint Shop Stewards Committee, Govan Shipbuilders Ltd, Glasgow**

*All photographs by Larry Herman, whose work in Glasgow was financed by three grants from the Arts Council and support from local shop stewards committees. The pictures are available as a travelling exhibition from Third Eye Centre, Glasgow, and a book is in preparation.*

Ship's painter, Govan shipyards. Clydeside is Scotland's major port. It covers an area of 450 square miles or river, estuaries and sea lochs. 13,000 vessels and 19,000,000 tonnes of goods pass through the port every year.

Retired boilermakers annual outing, Largs. Many boilermakers suffer loss of hearing by the time they retire.


Jim Russell, one of the elected worker-directors, with the first copy of the first edition of the Scottish Daily News. Funded by Government business and public subscription, the paper was started when the Scottish Daily Express moved its printing to Manchester. Workers occupied the building for a year to safeguard the presses, but the paper only survived from May to November 1975.

January 1974: the last day of full-time working before the start of the three-day week. Main Gate, Chrysler Linwood.

Mass meeting of public transport workers striking against redundancies and the closure of Partick Garage. Since 1967 the number of people working on the buses has been reduced from 7000 to 4000, the number of buses in service from 1500 to 900, and fares have gone up 10%. It is now cheaper to travel by taxi if you go in a group of four.

Picket, Clydeport Container Terminal, Greenock. Lorry drivers' strike 1974.

British Steel Corporation, Ravenscraig, Motherwell/Larry Herman

# Photography for the Disabled?

*In the 19th century Doctor Diamond took photos of 'insane people' to use as illustrations for a medical textbook. Ever since, mentally and physically handicapped people have been photographed for a variety of different reasons – from conscious exploitation to social concern. Last year two exhibitions took place on the theme of disability, both propagandistic in favour of their subjects, seeking to show 'how things really are'.*

**Being Disabled** *was exhibited at The Photographic Gallery, Southampton. This exhibition was researched by Paul Carter who followed up a wish from the gallery to cooperate with the Department of Rehabilitation at the University of Southampton. The aim was to create an exhibition which would break down stereotyped ideas of the physically disabled. Barry Lewis was chosen as the photographer, and together with Paul Carter, interviewed the people who had been photographed. The exhibition was finally edited by a large group of people, half of them professionally involved in photography, and half of them disabled.*

**A Kind of Life** *by Halvard Kjaervik was exhibited at the Half Moon. The photographer documented the lives of some of the residents in an institution for the mentally handicapped in Northern Norway, whilst he himself worked there as an attendant. He hoped his pictures would present a case for the integration of the mentally retarded into society, rather than their isolation in institutions, and also show that the mentally handicapped are human beings.*

*Both exhibitions were praised as being sensitive and useful in explaining the situation of handicapped people to the world, but both were also criticised. The following review of* **Being Disabled** *by Graham Wade, and a letter from Peter Kennard and Jessica James on* **A Kind of Life** *indicates some of the problems of working on the representation of handicapped people. The quotes (in boxes) are by Hazel Peasley and Paul Lucas from the Being Disabled exhibition.*

From the stark fact that, 'There are over three million disabled people in Britain', the text of **Being Disabled** quickly moves on to the more personal. The photo-essays build up very solid impressions of personalities and attitudes. A sequence on Maxine Wilson, a young black woman chairbound from birth, paints a particularly strong picture. Part of her own commentary runs: *'People sometimes make me feel unhappy, their attitudes towards you. It can be rather uncomfortable sometimes, the things they say about you. They think I shouldn't mix with white people.'*

The show is largely devoid of harsh pictures.

**Something in the photographs has struck me. I have always loved children since I was nine. I have always wanted one, but that is something that will never be.**

**There is no chance of us adopting. They are very anti disabled people adopting. I mean you have to prove yourself.**

Hazel Peasley

One of the few shows a middle-aged man, suffering from multiple sclerosis, being suspended from a complicated hoist contraption over a lavatory. Some of the photographs of children almost fall into a category of sentimentalism, yet possibly the worst offender – which captures a boy and a girl of about five kissing each other while they support themselves on trolleys – is an excellent picture.

**Adjusting to becoming disabled has been rather traumatic both for me and my parents. It affected my parents in as much as they had to move house to a suitable bungalow that was accessible both inside and out, but even then extensive adaptations had to be carried out which caused considerable upheavals. They also had to come to terms with me being utterly dependent upon them to do everything for me. I couldn't make a cup of tea or anything during the period that I was living with them. It put a lot of strain on them actually.**

Paul Lucas

In a workmanlike way, evidence on matters of education, transport, access and so on is constructed. Clearly there should be much better provision and a lot more thought devoted to the disabled so that they could more easily visit cinemas, use trains and get up kerbs. And clearly this thought is largely absent. Unfortunately the exhibition is weak on offering any solutions.

**It is a little quirk of mine, that I would like to see the head of a council in a wheelchair for a day, because if you stuck every councillor in a wheelchair and said right, get about your business, they could never manage, they wouldn't know what to do. They would never be able to get around Southampton, because of all the difficulties involved with pavements and crossings and all the rest of it. I have probably got an ideal world in which my life is totally acceptable and you don't have to bother about getting help anywhere.**

Paul Lucas

It is extremely thorough at presenting the current situation of the physically disabled and competently manages to show them as human beings with a whole range of hopes, desires and fears – just like anyone else. It seems to suggest that by being nicer and more concerned ordinary people may make a significant contribution towards changing the rough deal the disabled get at the moment. But is this enough?

It would be foolish to deny that the organisers of this exhibition – which in itself is something of a radical breakthrough for a straight photographic gallery to create – were not subject to certain constraints. And it would seem, rightly or wrongly, that they settled for portraying the experiences of the disabled and not digging deeper.

The text towards the end warns the viewer that the exhibition is only a starting point for breaking down the popular stereotypes that attach themselves to the disabled. However, this line does appear a little transparent. It neglects to even suggest that commercial interests, the economics of capitalism, political discrimination against minority groups and sheer exploitation of human beings might have anything to do with it.

Why are the disabled badly done by? Why is the National Health Service crumbling away before our eyes? Why don't Mecca ballrooms make it easier for disabled people to attend them? Why do Mecca ballrooms also have a record for discriminating against blacks? Why do Mecca ballrooms support the Tory Party? Are any of these questions related? It is this line of investigation that is absent from the exhibition.

**I think that the photographs are quite good, in as much as they portray some of the difficulties that we come up against. They don't show that I can't feel from the armpits down. It doesn't portray either how you manage to get over most of the problems. It doesn't portray the actual living conditions in some cases or the noise from the street for instance.**

Paul Lucas

As I looked at the exhibition in that university hall, a cleaning lady came up to me and asked whether I was connected with it. She went on: *'You see my husband's disabled, and since it happened he hasn't been able to find any work – do you think the people to do with this might know some way of helping him out?'* The reality of that woman's problem – and that of millions of others – will hang around until enough people start asking the right questions. Questions that have been avoided, consciously or unconsciously, in **Being Disabled.**

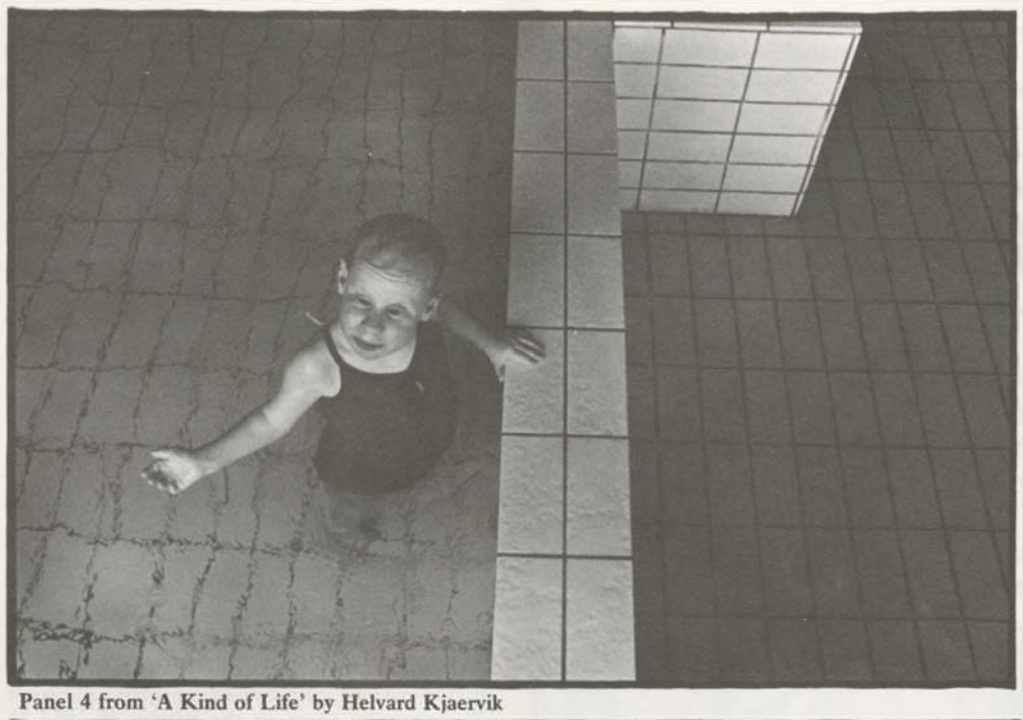
**Graham Wade**

*A* **Kind of Life** *is a laminated touring show available from H.M.P.W. Tel 980 8798*
**Being Disabled** *is a touring show laminated on panels available from The Photographic Gallery, University of Southampton. Tel. Southampton (0703) 559 122*

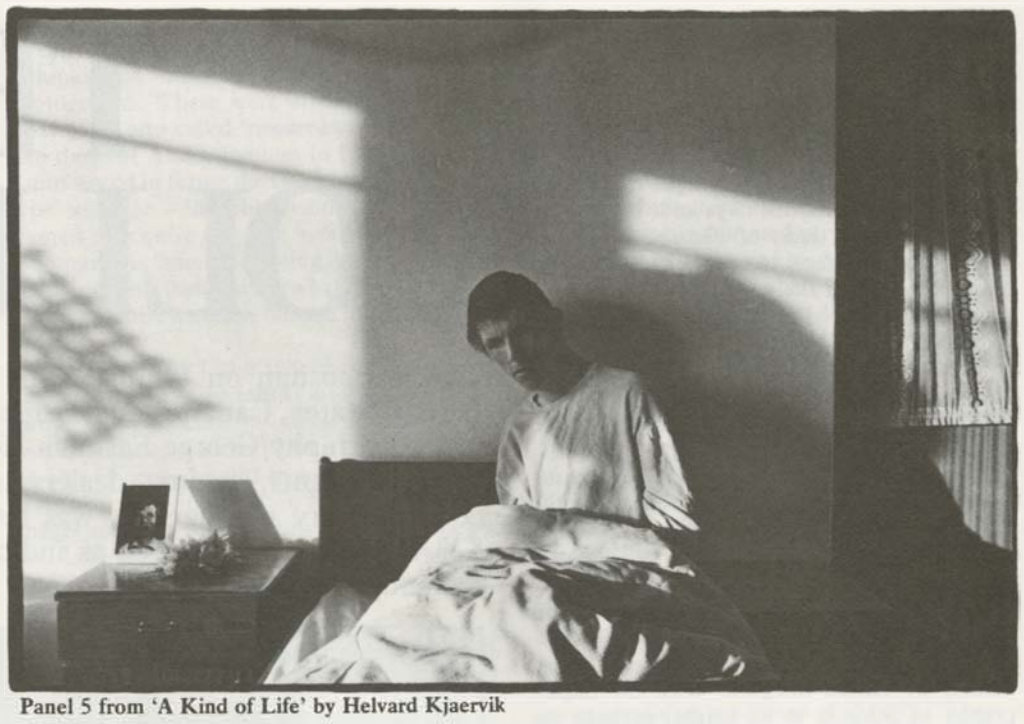
**Paul Lucas and Hazel Peasley (quoted above) with Hazel's sister and her child** Barry Lewis


**Lily and Roy Harlow outside their home** Barry Lewis

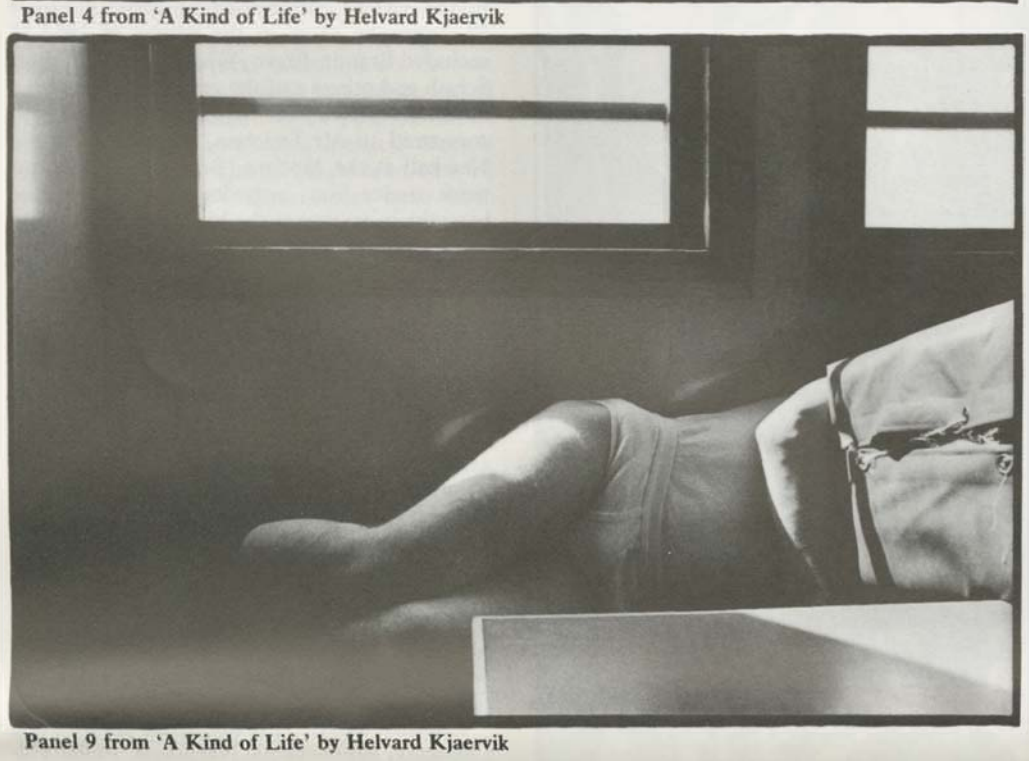
**Peter White, who is blind, playing with his son on his day off.** Barry Lewis



Panel 4 from 'A Kind of Life' by Helvard Kjaervik



Panel 5 from 'A Kind of Life' by Helvard Kjaervik



Panel 9 from 'A Kind of Life' by Helvard Kjaervik

Panel 5 from 'A Kind of Life' by Helvard Kjaervick

Dear Camerawork,

Kjaervik's exhibition sounded interesting and different. He claimed to be taking photographs of mentally retarded people from the standpoint of someone who was involved and who had an intimate understanding of the mentally retarded from the experience of three years work in a large institution for them in Norway. He had not, it seemed, intended to take pictures as a photographer might in his search for unusual or sensational subject matter but rather to use the camera as an extension of his job. Furthermore, he appeared to question the existence of such institutions and the society which perpetuates them. As he writes in the notes accompanying the exhibition: '*It was depressing to find myself a participant in a system which I felt I could not accept*'. And he writes at some length of the need to inform the public about the mentally retarded before their integration in society can become a reality.

But his text is often confused and, combined with his photographs, shows neither a political perspective on the institutions created for the mentally retarded, nor the private images of his relationships with the residents. Either or both these methods would have been valuable.

Kjaervik writes that he does not want to expose the inmates by giving their biographical details and he wishes the viewer to get to know them '*not as mentally handicapped, but as human beings who happen to have a mental disability*'. However, his description of the residents is given in clinical terms: 'Some had physical handicaps like epilepsy and cerebral palsy or psychiatric illness resulting in hallucinations, anxiety, depressions, autistic behaviour and serious aggressive and assaultive behaviour towards themselves or others.'

These labels are meaningless to the lay public and hardly less so to the professional, for there are numerous individual differences within the category of someone who is, for example, called autistic. Although there are, on occasions, some similarities medical terminology cannot describe varied behaviour, capabilities and personalities. Such clinical descriptions are now in fact coming under severe criticism for their inadequacy in helping professionals to understand the needs of the handicapped. These labels are not value free, they originate from a bureaucratic approach which treats the mentally handicapped as transparent objects and as a result exposes them to all sorts of fantasies about what the terms mean. Thus unfortunately Kjaervik has, in his attempt to treat the mentally handicapped firstly as 'human beings' secondly as mentally handicapped in fact treated them unlike human beings by allowing them no personal names or histories.

This is also perpetuated through the photographs. There are a large number of pictures, nearly all of mentally retarded people alone, which are contrived in such a way as to give little visual information about the mentally retarded people or their circumstances. In the following analysis of some of these photographs we hope to give a factual base against which his work can be tested.

In panel four the top photograph shows a boy in a swimming pool. It is shot from above, which consequently foreshortens the image of the boy so that the head seems enlarged and distorted which may or may not be to do with his actual physical condition. The lines of the swimming pool are fractured by the water and the atmosphere created is derived from the play of broken lines with those that are straight on the right of the picture. The geometric forms are used to a symbolic end and the enjoyment and fluidity of swimming (also the importance of it to the boy) is lost. It would appear that any figure in a pool could be shown in the same way.

Another example of Kjaervik's searching out of the formal qualities at the expense of the mentally handicapped is in the lower photograph of panel nine. The boy's body is cut off at the shoulders and all we see are his legs, underpants and straight-jacket. In the foreground is what seems to be a box, with two windows at the top acting as mirror images to the box (a commonly used artistic device). The boy is abstracted in every way from his sensual experience and all that remains is a 'Family of Man' straight-jacket simultaneously both everywhere and nowhere. We are left to respond in the same way as the person who wrote in the comment book: '*A profoundly beautiful and disturbing exhibition, thanks for softening the visual blow.*'

In panel five, the top photograph is of a man sitting up in bed, hunched up and looking away. Unlike most of Kjaervik's photographs he is shown with the vestiges of a life surrounding him. There is a bedside table and on it a framed photograph showing the head and shoulders of a man. His head faces the camera with a seeming desire to be photographed that the man in the bed does not exhibit. Immediately, due to the facial similarity between the men, we are led to ask whether the framed image of himself is one he has chosen rather than the one we have been shown in the exhibition. We are not told.

The picture underneath is of a different man (what is this picture's relationship to the one above?) who is sitting at a table with a mug in front of him staring vacantly. Behind him are a group of lively drawings stuck on the wall. The possibility of this man doing the drawings is not shown. In fact from the way he is photographed we do not imagine that possibility. They become a backdrop to an image of inactivity, not part of the process of expression of one of the mentally handicapped. The drawings are a reminder of the activities that are never photographed by Kjaervik.

A photograph at the end of the exhibition in panel forty seven tells us more about the mentally handicapped. It is a straightforward and clear photograph of eight boys, six on a bench, one in a wheelchair and one crouching on the ground. It is one of the only pictures to show us the mentally handicapped with each other and it portrays a part of their lives from which we have been previously excluded. Through this we see their separateness to each other but their gestures also betray a relationship. We are directed towards thinking about the fine balance between the mentally handicapped's inevitable isolation on the one hand and their ability to communicate on the other. It is by raising this contradiction, of which most of the other photographs can only show one side, that we can learn.

In general, through focussing on the inmates as separate individuals photographed alone in undefined environments Kjaervik does not demonstrate through his imagery why his 'ideal', which he says is 'integration', would be a good thing. We are given no insight into the potential quality of their lives, we are not helped to see in what ways the mentally retarded are aware enough to appreciate more than their present incarceration in such an institution. Why, it could be asked, should we spend more money and put more resources into improving their lives? In no way do these photographs and the accompanying notes lead the viewer to appreciate the fact that all mentally retarded people, however severely or profoundly damaged, relate to other people, respond to stimulation and are affected by their environment. As with all of us their lives are made better or worse by the nature of the conditions in which they live.

Kjaervik tells us that the did not take photographs of the attendants because he could not have '*photographed when the attendants, including myself, acted negatively*'. By so doing he has not given us the tools to develop a critical understanding; instead he appeals to a generalised notion of the 'human condition' and leads to an open reading based on our own preconceived ideas. To quote from the comment book at the exhibition: '*Having been on both sides of such an institution I can honestly say you have captured a bit of the unrelated, alienated world in which we* all *live*'.

In suggesting a method that might enable us to learn more about the mentally handicapped than we have done through this exhibition, we put forward the following proposals:

(1) Specific information about the mentally handicapped is included. This consists of their historical place in society, their position within the economy, their individual histories, the political use made of them by the society in which they live and their relationship to the non-handicapped population. It is placed next to the official 'facts' given out on the mentally handicapped by the State which, in turn, is put in the same space as the personal experience of the photographer. The gap opened up by this juxtaposition gives the viewer a context in which to think.

(2) By being directed towards thinking about what has gone on between the photographer and the mentally handicapped person the viewer is kept aware of his or her own position in relation to the mentally handicapped. The changing relationships created by the presence of the camera are never lost and become an intrinsic part of the statement. The viewer is informed about the response of the mentally handicapped to being photographed and to the photographs taken. This involves recording their reactions to the pictures and in them being able to choose their own photographs of themselves.

(3) Since mentally handicapped people are limited in verbal expression, photographs of them provide a new vocabulary for their use and our mutual understanding. This visual language is particularly important in relation to the mentally handicapped and so the photographer aims to achieve clarity of the subjects and their relation to the environment.

**Jessica James** Tutor to physically and mentally handicapped students at Kingsway-Princeton College.
**Peter Kennard** Photomontagist.

# THE COLLECTOR

The symposium on **Photographic Collecting, Past and Present in the United States, Canada and Europe** took place at the International Museum of Photography/George Eastman House, 12-14 October 1978. There were 200 registrants, mainly dealers, and about 350 attended. A sale of contemporary photographs was held during the symposium. It grossed $23,000 and was regarded as indicating lack of support for the work of contemporary photographers apart from 'name artists'.

**Marseilles 1932. One of the earliest photographs by Henri Cartier-Bresson. The picture is one of the collection of 390 Cartier-Bresson photographs acquired by the V&A in 1978. From September 1979 the collection will be back at the V&A and available for the public to see on request.**

We settle into our seats in the Dryden Theatre of the **International Museum at George Eastman House.** We are there for the Rochester symposium on **Photographic Collecting: Past and Present, in the United States, Canada and Europe.** The Museum's director, Robert Doherty, emerges to start the proceedings. On normal days he is behind the original rolltop desk of George Eastman. Today, he is on stage, wearing a special tie. At close range I read the words on it, in fact, all over it: DAMN I'M GOOD DAMN I'M GOOD DAMN I'M GOOD DAMN I'M etc.

The introduction is brief. The symposium has been convened to '*provide intellectual support for decisions made in the market place*', says Mr Doherty.

Up steps the keynote speaker, Professor Beaumont Newhall, to talk about **Photographic collecting in Museums, 1900-71.** Someone hisses, 'Is that Bucky Fuller?' Beaumont has done his work and later I borrow his notes to establish some details. Later still he hands me a photostat of a useful article from which he quoted, **The Collector and Fine Prints,** by Alfred Stieglitz. With the hagiography of Stieglitz at its height, perhaps we should have known about this article already. It originally appeared in German in **Camera-Kunst, eine internationale Sammlung von Kunst – Photographien der Neuzeit** (Camera Art, an international collection of Art Photography of Modern Times) edited by Ernst Wilhelm Juhl, Hamburg, 1903.

The second paragraph of the article is interesting: '*With the gradual growth of pictorial photography, collectors and connoisseurs are not weighing the value of different prints from the same negative against one another. The number of those who collect original prints of outstanding pictorial photography is indeed small today, but progress is steady. Already such understanding is shown by connoisseurs in making selections for their collections that they often are ready to pay a price for a single print that superficially seems excessive*'.

Stieglitz then goes on to make the untrue claim that '*two completely identical prints cannot be produced*' from the same negative. What he meant was that the complex gum printing processes of the day made the production of identical prints impossible. Professor Newhall will be publishing his translation of the article but it is worth quoting a little more of it here because it so frankly puts one position about collecting photographs. '*Can we not draw a parallel with the field of engraving and etching, where only the most select and magnificent pieces share the honour of being called 'Artist's proofs' and reach a corresponding price? Even in this elect group there are immense distinctions apparent to the connoisseur, who puts one proof beside another until finally he finds one worthy of adding to his collection of fine prints. To many these distinctions will seem imaginary, but in my opinion the unexercised eye simply cannot allow them to be made. Just as the musically trained ear demands more than the untrained, and the cultivated intellect is more sensitive than the uncultivated, so the eye of the artist is more receptive to the fine gradations of tone and colour than the eye of one to whom 'all cats are grey'*.

A few days earlier I had had a practical demonstration of printing styles at the **Museum of Modern Art** where I compared different 'states' of prints made by Paul Strand, Ansel Adams and Bill Brandt. The third portfolio of Strand, recently printed by Richard Benson, is strident in printing compared to the originals. An Adams print from 1940 from a Yosemite negative is a quiet and lyrical record of a place – a print of it from the Sixties is a glittering dramatic tour de force.

A Brandt print, probably from the early Fifties, of his picture of sheep among the Avebury stones is very grey, perfect for the autumn mist, the precise weather of the subject. Recent prints from the negative kill this quality although I know that Bill Brandt does not agree and he would probably destroy the marvellous print in the Modern if he could.

A week later I saw Cartier-Bresson prints from the middle Fifties (Arnold Gilbert Collection) and his own prints from the Thirties (Julian Levy Collection, **Art Institute of Chicago**). The latter are small and very grey – an effect of complete transparency and unpretentiousness. At this stage the differentiation of printing styles becomes a matter of critical importance. When Julian Levy first showed Cartier-Bresson's work in New York in 1933 he championed the '*snapshotty miracles*' he recognized them to be in the face of the opposition he predicted would come from the three great 'S's of American photography – Stieglitz, Strand and Sheeler. (By that time, of course, the fourth 'S', Steichen, was in the commerical/fashion rather than art photography realm). It was entirely in the spirit of Cartier-Bresson's use of the camera that his prints should be simple, straightforward transcriptions, direct as telegrams. Fine seeing versus fine printing.

A letter is read out from A. Hiatt Mayor who sketches the history of the **Metropolitan Museum of Art,** New York, collection of photographs. It effectively began in 1928 when Stieglitz rang up to say that his entire collection could either be collected instantly by the Met or it would be thrown out. Until then, Hiatt Mayor said, photographs had been collected as graphic reproductions of works of art, equivalent to plaster casts. This, with significant exceptions was the thrust of the **Victoria and Albert Museum's** photographic collecting also. But in the Thirties the Met picked up marvellous things cheaply – most notably the album of speciments of his process sent by Talbot to the Italian scientist Antonio Bertoloni during the spring and summer of 1839; I had held this treasure in my own hands in the Met's Print Room the previous afternoon, acquired for £100 in 1934.

The sense of a past golden age of collecting was maintained by the next speaker, Helen Gee. Helen Gee directed the **Limelight Gallery** at 91 7th Avenue in New York City from 1954 to '61. She is now preparing an exhibition on American photography of that period. Helen Gee has the same ardour and determination as Sue Davies of the **Photographers' Gallery,** London. She began by wanting to take pictures, studying with Alexy Brodowitch, Lisette Model and Sid Grossman – the last embittered by having had to watch the Photo League collapse around him during the McCarthy era.

For the first time during the symposium we had the human touch. She soon realized that she would rather show the photographers she admired than make herself into a photographer. And she knew that she could run the place on coffee. After the McCarthy era, the Coffee Bar era – she squeezed 200 people at a time into the place she found at 91 7th Avenue. '*The* **Village Voice** *was practically born in the* **Limelight**', she mentions in passing. And, '*I don't want to be melodramatic, but our problems with the leasehold had something to do with organized crime*' – we bend forward in the darkness. It was a big place, abandoned for seven years after a night club killing. In the back was a space 25 foot square which she painted white and made into her gallery. She ran that place, the only photography gallery in New York City, alone and for seven years. A couple of other galleries started up and died early in the mid-Fifties – one called as it happens, **The Photographers Gallery,** set up by Roy de Carava's wife Ann, about 1955, the other was **Images** in 1959. '*Yes*', she said, '*coffee really did it for me.*' People drifted through now and then from the Coffee Bar to see the photos.

Early on a message of support came down from Eastman House, where Newhall was now director, written by his number two, Minor White – who offered introductions to the 'West Coasters' of his acquaintance and added that '*I'm a fair photographer myself*'. In seven years only one picture was stolen from the gallery – one of Minor's; and that was returned anonymously a few days later.

Again we get into the innocent prices of yesteryear. For example, an Ansel Adams show of 69 prints and three portfolios insured for $1500 – say the price of a couple of prints at today's prices. Atget sold well at $20 a piece but Edward Weston, a posthumous show, sold less well at $75 each. Minor was at $10 a print, minus gallery commission of 25%. A **Great Photographs** show in the winter of 1954-55 included Brandt, Bravo, White, Strand, Abbot, Schuh and others and the gross sales amounted to $475. Helen Gee says she felt exposed compared to Mr Steichen, who had replaced Newhall at the Modern (Beaumont would not work under him, regarded him as someone brought in to attract the big money). Steichen was cushioned by the Museum – Helen Gee had to look at photographers' work all the time and not always say yes. Nowadays the **Modern** invites photographers to leave portfolios to be looked at once a week, on Thursdays and does not guarantee to comment. The photographer is not present.

I liked the way Helen Gee worked for her artists like Imogen Cunningham, again on $10 a print. Helen got it up to $12 for a portrait of Stieglitz, and raised it again – to $15 – for three-quarters view of the great man. Some enterprising kids found the **Limelight** in the mid-Fifties, among them Neil Slavin, Nathan Lyons and Peter Bunnell. '*It was an age of innocence*', said Ms Gee, '*there was a kind of sweetness about the period. Money didn't come into it*'. Her talk is one of the sweeter moments at Rochester.

Another letter. This one from Jean-Claude Lemagny, **Bibliotheque Nationale,** Paris. The collection in the Cabinet des Estampes began in 1851, when French photographers started to use the positive/negative process in significant numbers. M. Lemagny spoke of buying photographs as a mean of affirming their status as works of art; in return photographers are expected to donate pictures to demonstrate that the photographs are intended to be accessible in the public domain. There is a beautiful logic to M. Lemagny's system. He also speaks of collecting as not passive but '*a creation in itself*'. Once in a Museum a photograph is no longer asked what it represents – it now questions us. The range of the **Bibliotheque Nationale** collection is impressive – fine photography, snaps, painters' photographs, news. Also examples of the self analytical phase of recent American photography – '*at least it showed young French photographers the futility of doing the same thing*', declares M. Lemagny.

Professor Van Deren Coke, Director of the Art Museum at the University of New Mexico, gives a brisk account of his youthful pilgrimages to meet Stieglitz, Weston, Strand and Adams, learning the '*size, scale, look, feel and smell of prints*'. He himself had been an exhibitor at the **Limelight Gallery.**

There are many other speakers during the three-day symposium. Museum curators like James Borcoman of the **National Gallery of Canada;** officials like Lorraine Monk of the **National Film Board of Canada,** who talks about a huge Robert Frank retrospective exhibition: '*I'll call anyone a Canadian if they live in Canada*'; corporate collectors like Pierre Appaxine of the Gilman Paper Company in New York, who keeps photographs in frames: '*The frame raises them to the dignity of desirable and collectable objects*'; private collectors like Sam Wagstaff of New York who talks about stereo cards and the illogical prejudice against small pictures, Arturo Schwarz of Italy who specialises in Dada photography; and eccentrics like Arnold Crane of Chicago who wears cowboy boots and stetson. '*No one can see the collection right now*' he tells me, '*not even the Queen of England*'.

While these lectures are going on the Eastman House galleries are filled with the stalls of most of the world's photography dealers – as if Marlborough Fine Art had set up shop in the Tate Gallery. What the public makes of it I don't know. After lunch on the second day I noticed that Mr Doherty and Yong-Hee Last have been cornered by some vociferous dealers, headed by Stephen White of Los Angeles.

White's point is that the lectures are taking up too much time – people were not coming round to the dealers' stalls. Were not, in fact, buying. After a heated exchange it is decided to resume the lecture programme at 3.45 instead of 2.30. White later claims to have done $5000 worth of business in that extra hour and a quarter.

After that comes the most refreshing of all the talks – this is by the British photographer Richard Pare, who is curator of the **Seagram's Collection** in New York.

This corporate collection has a specific focus – on architectural and urban photography; from Baldus in the 1850s, through Stieglitz's New York views of the 1920s, to Weegee, Joel Meyerowitz and Nick Nixon. Pare works closely with Phyllis Lambert of the family which owns the firm, who is herself trained as an architect and helped to secure for the corporation the handsome building in New York City which houses the Seagram central offices.

The real achievement of the corporation in photography, however, is the Courthouse Project. This was Seagram's contribution to the Bi-centennial celebrations. Lambert and Pare decided the Courthouse is central to the cultural development of the country. Not just as a self contained architectural evolution on its own terms: but more significantly as a component of the urban environment. What position does a Courthouse have in its own locality? Does it dominate the main square? Has it been dwarfed by its neighbours? What styles have been thought symbolically appropriate for it over two hundred years? Is a style now possible to express the function of the law? Faced with designing a structure for the key-stone of the constitution, what have City Fathers permitted, architects aspired to?

Pare hoped support might be found to send out two photographers for a year. He was more fortunate. Phyllis Lambert asked the corporation for $250,000 and got $100,000 to make the start. He was able to use a dozen photographers at different times and the result is now published as a book with 360 photographs plus essays. He wanted the best photographers and he wanted them to know everything he knew about the buildings. The project was undertaken in the mould established 40 years ago by Roy Stryker at the FSA. (The Documerica environmental project of the early Seventies was an embarrassing pastiche of the FSA in comparison). Among the photographers were Steven Shore, Geoff Minningham, Lewis Baltz, Nick Nixon, William Clift, Jim Dow.

The remarkable thing was the way the photographers responded. At best they were freed of their more mannerist tricks of style and simply used their habits of analysis and observation to make intelligent descriptions of the matter in hand. The negatives and transparencies have – like those of the FSA – been lodged in the Library of Congress, Washington D.C., where they are available for use in the public domain.

It was salutory, perhaps, that the sense of social purpose and aesthetic distinction projected by Richard Pare should give way – in the next talk – to the pretentious meanderings of the art market. Charles Traub, Director of **Light Gallery** in New York, returned us to art-world aesthetics. Traub had a new concept. Why not buy a whole exhibition at a time? Say, *all* of the 30-odd colour photographs by Michael Bishop which were then on show at **Light.** No one, he says, was really collecting the depth. *'I am'*, yelled Crane from the audience, *'Wagstaff is'*, Traub had to pass on that one. Unabashed, he insisted that photography is where the ideas are, – *'It's the top of the art world'*. On the evidence of the sugary decorative photographs showed, he must mean the pinnacle of the banal.

The most interesting talk of all, in terms of marketing photographs, was given on the last afternoon by Harry M. Lunn Jr., of **Lunn Gallery/Graphics International** in Washington D.C. Mr Lunn's degree is in economics, he worked for the Defence Department, the Agency for International Development and then as Executive Director of a Youth programme. His interest in photography is said to have begun when he saw an Ansel Adams print lying upside down in a colleague's office in Washington. Mr Lunn's talk is titled with admirable frankness, **The Creation of Rarity.**

Lunn began selling in 1970, anticipating that a really serious large market comparable with etchings and lithographs would develop for photographs. There were already, of course, what Mr Lunn called *'conservator's collections'*, like those of Andre Jammes in Paris. And Mr Lunn would in future days see the shooting-star type collector – like the wealthy woman who wanted to acquire only the *'whizbang'* pictures (photographs famous for being illustrated in the books of Gernsheim or Newhall) – and whose passion for the medium burned out in just five months.

*'We have'*, Mr Lunn tells this gathering of dealers, *'become specialists in the creation of rarity.'* He speaks briefly – all too briefly – of the case of Charles Sheeler. Two thousand prints by Sheeler were bought from his widow a few years ago. Now in a vault in New England, the images are being released into the market one by one. Like balloons filled with hydrogen they zip straight up to the stratosphere of the price structure.

**Innsbruck 1938. Austrians giving the Nazi salute for the first time. Photographed by Humphrey Spender when on holiday – he happened to witness the arrival of the occupying German army at the time of the Anschluss. Spender recalls that the photograph was to have been published in the magazine 'Illustrated' as a double page spread. At the last minute publication was stopped because it was thought that the Austrians unwillingly making the salute might be endangered by publication of the story. Two prints survive and were acquired from Spender by the V&A in 1976. The negative is lost.**

He opens with a tale of two stamps. They were valued at $1 each. What did the dealer do? He burned one of them. For the remaining stamp, now unique, he had a new price: $3. Mr Lunn infers from this, with a glance at fire regulations and some recent commercial experience, that it might make sound economic sense for dealers to burn four out of five photographs in their inventories.

Rather to my surprise Mr Lunn declares that there had been no boom in photography except in comparison with the late Sixties. He speaks of the failure of photography to attract a wider audience. The world trade in fine photographs amounted, he guesses, to $15 million annually – and that included churning in the market, i.e. dealers selling to each other.

Structure? This was what Mr Lunn turns to next, offering as a case study the photographs of Ansel Adams. Adams's prices have indeed rocketed upwards with more spectacular thrust than any in the Seventies. Consider these dates and print costs: 1971 – $150. 1972 – $250. 1973 – $350. At that point it was announced by Adams's Business Manager William Turnage that after the end of 1975 no more prints would be available for sale to dealers or private collectors. In addition it was stated that orders received before 1st September 1974 would be filled at $500 a print, and orders received before 1st September 1975 would be filled at $800 a print. Lunn put in an order for 1000 prints. This was not all. 'Pricing by image' evolved – less well-known subjects at $800, the star subjects – like **Monolith, Half Dome** (c.1926) or **Moonrise, Hernandez** (1944) would be $1200. Nor was this all. If people wanted **Moonrise,** declared Mr Lunn, *'they could bloody well pay for it'*. So up went **Moonrise** to the spacey region of $5000. Mr Lunn reckoned that there would now be some 800 prints of this famous photograph on the market. About 600 would have been printed very recently. Perhaps 100 prints of this were made before 1970. Ah, but this was not all either.

Mr Lunn had had Ansel make some especially large prints of this subject – 24 × 20 inches against the standard 20 × 16. At the close of the symposium cruising around the display of photographs put on in Eastman House collectively by the dealers, I stop in front of the large print version of **Moonrise.** Someone is taking a photo of the label underneath it. This identified the owner as **Lunn Gallery.** The price has been changed by a stroke of the pen during the few days of the symposium. At the beginning it had read $12,000. By the last afternoon this has been adjusted to $15,000. That label would have made a souvenir of sorts.

More details of marketing follow. Do you issue portfolios in editions of 25 or 75? 'There is a swing for the chap who limits his edition', says Mr Lunn. Mark Cohen: edition of 3. Duane Michals: edition of 25. Richard Avedon: edition of 25, but here with complication of a sliding-scale; one price for the first five, another for the second five and so on. Mr Lunn will be applying a similar procedure to the 2500 Robert Frank prints recently acquired by his gallery. He announced that these would be sold at the rate of 250 prints a year over ten years. And the price will go up each year.

As finale to his spot Mr Lunn refers to the title of his last exhibition catalogue, **The Quality of Presence** – a phrase he traced to Walter Benjamin via Susan Sontag. The curtain rang down on a ringing phrase from Mr Lunn to do with *'the emotional presence of a collectable photographic object'*.

Mr Lunn then answered questions. Speaking of the posthumously printed photographs of Diane Arbus he said that sales of prints (by Neil Selkirk from the Arbus negatives) had been at 23 a year. He, Lunn, editioned the prints to 75 maximum and sales quadrupled. Asked about cancellation or even destruction of negatives after an edition has been printed, Mr Lunn gave this some thought and then replied. He said that if the Lunn family ever had a family crest the motto would be: *'It all depends'*. For example, he has a set of Lewis Carrol negatives of the Ellen Terry family which will have to stay in a vault until the market is right for an edition of prints to be made.

A question came out of the darkness: *'Aren't photographs for educational use not just the private pleasure of individuals?'*

Mr Lunn: *'Those negatives were very expensive'*. And again: *'So you're just leaving them in a vault?'* Closing remark from Mr Lunn: *'That's my problem and that's my solution'*.

**Mark Haworth-Booth**

*Mark Haworth-Booth is the first Assistant Keeper of Photographs at the Victoria and Albert Museum.*

# V&A Policy

The V&A is responsible, in the national system of museums, for collecting in a precise area: 'the aesthetics of photography'. This is a loose phrase but it distinguishes the V&A's role from those of the Science Museum (technology and invention) and the National Portrait Gallery (portraiture), while the Arts Council of Great Britain collects contemporary British photographs of aesthetic value. (Whereas the V&A must collect historical and international in addition to significant contemporary British work). Four thousand photographs have been acquired in the last four years. This is how we are defining our area of responsibility:

### 1 Masterpieces

Some photographs have always been valued by serious photographers and critics – for example, the Calotypes of the 1840s by Hill and Adamson. These should be available for free access to the public *in the original*, i.e., not in reproduction in books, however fine, nor only in later prints made from the negatives, but as the photographs left their makers' hands. This is a matter of simple justice to the photographers and to the public.

### 2 Exemplary photographs

Photography is wider than traditional concepts of 'Art'; the word 'aesthetics' is useful because it suggests the broad field of the theory and science of the medium. For this study a wide range of photographic images must be available, again in the original as well as in reproduction. The word 'exemplary' implies not only 'an example' but 'the best example' – one laden with implications. A photograph of nuns trying on gasmasks in London in 1939 by the photojournalist Tim Gidal epitomises this. His picture was published in the weekly magazine **Picture Post** – but the original shows that Gidal took two photographs, joined them up, (which cannot be seen in reproduction), and published the result. This gives an insight into the workings of photojournalism in its first decade. The collection should include the exemplary from all fields in which photographs are made and used, so that the medium itself can be studied.

### 3 Photographs as prints

Printing papers change; so do tastes. A critical awareness should be developed so that we know what we are looking at – a softly printed Bill Brandt photograph from the 1930s for example, or an expressionist, highly contrasted print made from the same negative twenty or thirty years later. There are different 'states' of prints in photography – and some states are much better than others – as in the traditional graphic arts like etching. As in etching, there may be a great deal of manipulation of imagery in the process of printing. It is not enough to collect only the best prints from the best negatives – variations need to be available too. Different types of print showing the full range of experimentation, past and present, are also needed.

### 4 Photographs serving other sections of the V&A

In common with the Department of Prints and Drawings and the Department of Paintings we obviously collect photographs which relate to other areas collected and studied by the V&A as a whole – fashion, interior design, etc. An example is a set of photographs of the 'Glass Train' made by Pilkingtons in the 1930s (and later destroyed). These both record the appearance of the train and are exemplary industrial photographs of the period (by J. Somerset Murray). In fashion, the Museum is being given the archive of John French, the leading professional in this field during the 1950s and early 60s. (Bailey, Duffy and Donovan trained in his studio).

### 5 Photographs by contemporaries

One of our duties is to present the work of living contemporaries – to act as a positive link between the specialised photographic community, and the general public which visits a Museum of the V&A's type (an encyclopaedic type). The end product of a photographer is a statement to the public, and we must help to deliver the public to the photographer and vice versa. The prints should be preserved for future exhibition and future study. It is also a way of contributing to debate on values – by spotlighting a particular kind of work at a particular time. The acquisition of any photograph, gift or purchase by a museum is an accountable use of public money, and each decision is, therefore, a critical and considered action. As such it is a contribution to the formulation of ideas of value.

### 6 Photographs as aesthetic and social values

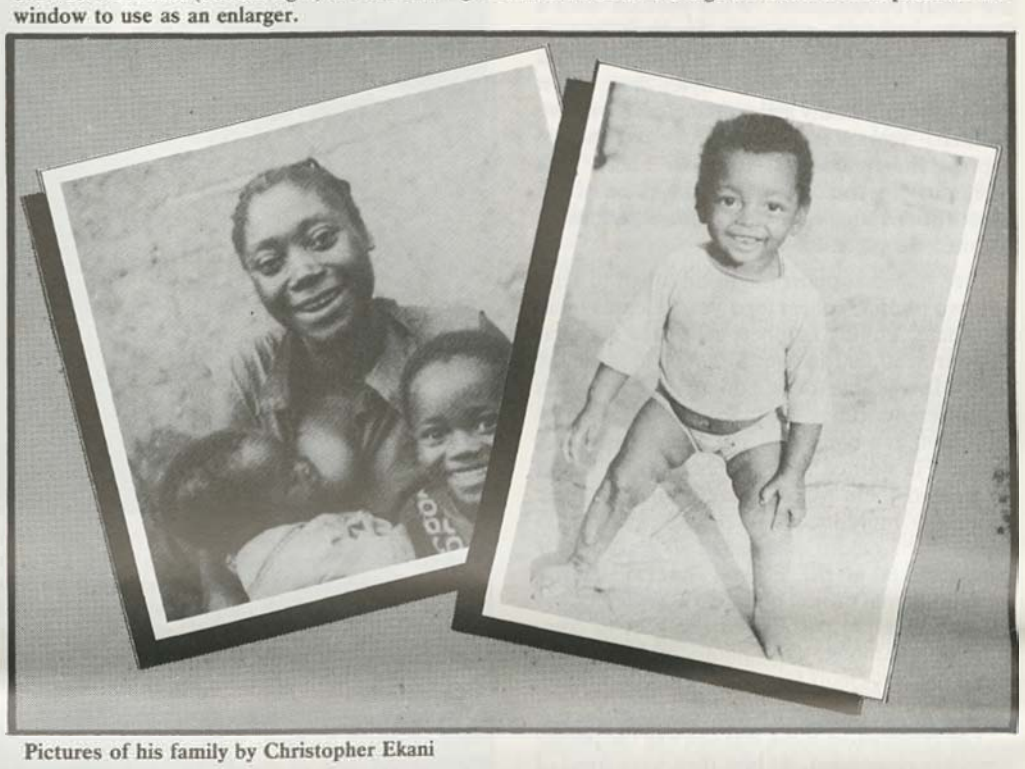
This is the master or controlling key to the collection. Photographs enshrine values of private insight, social compassion, light-hearted or profound humour, angry comment or sophisticated irony. As a tree may be 'just a tree' to some, to William Blake it was a reflection of the majesty of God. A photograph of a tree may be just a photograph of a tree – or it might be something more. Here the discussion of aesthetics really begins and arguments open up. And here a Curator will point to the walls of his/her Museum and apart from what s/he may say or write, will be judged, on that, like the photographers represented.

**Mark Haworth-Booth**

Christopher Ekani outside the cocoa-dryer which he uses as a darkoom. The roof slides back on bamboo runners exposing the top of his enlarger.


S.T. uses a mirror (bottom right) to reflect sunlight onto the back of a Congo camera which he places in the window to use as an enlarger.

S.T. using his enlarger



Pictures of his family by Christopher Ekani

# PHOTOGRAPHY WITHOUT ELECTRICITY

*Malcolm Green is the headmaster of a secondary school in Cameroon, West Africa, where he teaches photography, among other subjects. He sent us this account of the problems facing village photographers in the region where he lives.*

The demand for photographs is as great in small villages in Cameroon as it is in large towns. Photographs are commonplace and even among the poorest, there is usually a collection of family snapshots.

Photographers guard their secrets closely and to learn the trade involves a one or two year paid apprenticeship. This, combined with a lack of surplus wealth, means that apart from purely commercial considerations, little innovation is made in the use of photography. It is in maintaining tradition that photography plays one of its most important roles.

The extended families and ethnic groups are gradually being dispersed with the increased mobility of the people. The photographs of the family members, dressed in traditional costumes, help to preserve a sense of unity and identity. One interesting aspect of this is the use of photographs at death celebrations, where pictures of the deceased are held high in the air and displayed to the surrounding crowd, amongst whom are musicians and masked juju dancers. The village photographer, however, is faced with the problem of how to manage with no electricity or running water and with very small supplies of equipment and materials.

Christophe Ekani of the forest region and 'Young S.T.' of the grasslands have both found their own way around these problems.

At 27 S.T. joined a town photographer as his apprentice. It cost him £60 for a year and he ate, lived and worked with his master. Now S.T. works in a small village far from his native home, where he has his own photographic business. He has no developing tank or thermometer and the safe light is a hurricane lamp covered in red tissue paper. He uses a twin lens Miranda camera and occasionally a half plate Congo camera, although the latter is more often used as an enlarger. In one of the rooms of his mud block house a hole has been cut in the wall outside and a piece of tissue paper inserted. A mirror is positioned to reflect light onto the paper. Inside the room, the hole is sealed by a cardboard mount to carry 35mm negatives up to glass plates. The Congo camera is positioned against this mount and projects onto a stand carrying the photographic paper. A full plate negative can be enlarged up to 20 × 16 and a 35mm negative to postcard size. The problem is that the sun is not quite so consistent as a light bulb . . . It moves and varies in intensity. To achieve glossy prints, S.T. uses an old car windscreen that he washes with paraffin and dusts with baby powder until it is crystal smooth. The prints are put emulsion side on the glass and left in the sun until they fall off flat and shiny.

Christophe Ekani learnt photography at school, where the darkroom was powered by a generator. On returning to his home village of 30 inhabitants, he decided to set himself up as a photographer. Christopher has a Rolleicord, which he repairs himself and he has people coming 20 kilometres to have their pictures taken.

His self-styled darkroom is made from a modified cocoa drier. The roof slides back and forth on bamboo runners, to expose the enlarger globe which protrudes through the ceiling. Also fitted into the ceiling is the red filter from the enlarger, which acts as a safelight. When I visited him there was a hen brooding in the safelight hollow. He had stopped photography during the rainy season due to a lack of capital and only sporadic sun. Even when the sun is strong, exposure times under the enlarger are very long (up to 30 minutes) and the prints appear with a very warm, almost brown, tone to them – something that I found matched well the sensitive way he took pictures.

# THANK YOU

*As we mentioned in Camerawork 13, our jumble sale and print auction raised around £3,200. This was made possible by the generosity of the many people who gave us photographs, jumble or their time. Many thanks to these people who gave us prints:*

PRINTS WERE GIVEN BY: Pete Addis, Lew Ambler, Gerry Badger, Deborah Baker, Ed Barber, Jonathan Bayer, Sir Cecil Beaton, Francis Bedford, Shirley Beljon, Chris Bell, Linda Benedict-Jones, Michael Bennet, Kurt Benning, John Blakemore, Sandor Bodo, Dorothy Bohm, Jane Bown, Sandra Eleta Boyd, Bill Brandt, Denis Brihat, Peter Brittin, John Butler, David Butterworth, Jim Byrne, Romano Cagnoni, Cornell Capa, Pricilla Carrasco, Paul Carter, Chick Chalmers, John Claridge, Yosaif Cohain, Bill Colman, Bruce Davidson, John A. Davies, Sue Davies, Bob Davis, Andrew De Lorey, Peter Dewhurst, Harry Diamond, Annette Drago, Joyce Edwards, Mark Feins, Joan Fontcuberta, Renata Fontenla, Heather Forbes, Susan Forsythe, Klaus Frahm, Hamish Fulton, Paul Gale, Jordi Garcia, N. Gilley, David Goldblatt, Mike Goldwater, Ricardo Gomez-Perez, David Gordon, Brian Griffin, Neil Gulliver, Nick Gurgul, Susannah Hall, John Hammond, Charles Harbutt, Bert Hardy, Paul Harrison, Nick Hedges, Paul Hill, David Hurn, Donald Jackson, Carolyn Johns, Colin Jones, Paul Joyce, Michael Joseph, Pete Kennard, Karen Knorr and Olivier Richmond, Sirkka-Lisa Konttinen, Krojo, Branko Lenart, Barbara Letts, Mikael Levin, Barry Lewis, Chris Lowe, Serge Lutens, Ron McCormick, Ian Macdonald, Ulrich Mark, Mari Mahr, John Malcolm, Peter Marlow, Simon Marsden, Roger Mayne, Daniel Meadows, Pier Antonio Meneyuzzo, Bill Messer, Duane Michals, Ray Moore, Raymond Morris, John Myers, June Newton, Sue Packer, Maureen Paley, Jamie Parslow, Martin Parr, Richard Platt, George Plemper, Benjamin Porter, Bruce Rae, David Roberts, Ines E. Roberts, C. Garcia Rodero, George Rodger, Richard Sadler, Michel Saint-Jean, Jurgen Schadeberg, Chris Schwartz, Claire Schwob, Michael Semak, Aaron Siskind, Martin Slavin, Tony Sleep, Derek Smith, Graham Smith, George Solomonides, Chris Steele-Perkins, Steve Stern, Libuse Taylor, Pamla Toler, Paul Trevor, Nicholas Tucker, Pete Turner, Jan Turvey, Dave Walking, Patrick Ward, Eric Watson, Alex Webb, John S. Webb, James Wedge, Janine Wiedel, Mike Wigg, Glyn Williams, William Wise.

*Special thanks to* Stuart Bennet, *the auctioneer, and his assistant* Marye Debenham, *both from Christies photographic department; they ran the auction for us.*

*Many thanks to Sue Davis at the Photographers' Gallery for once again loaning picture frames.*

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*Thanks also to the following organisations and individuals who gave us their photographic jumble:* Adcolour, Adria Studios, Allsport Photography, Belgrave Press Bureau, Bell/Simon Associates, Linda Benedict-Jones, Blandford Processing, Michael Boys, The British Journal of Photography, Cameragraph, Chandos Photographic Services Ltd., Roger Charity, Chase Gate Ltd., Colour Lab Profot Services, Derek Askem Photography Ltd., Expression Printers Ltd., Fox Photos, Frank Farrell Studios, Felix Fonteyn, Golderstat Ltd., Harris Harvey, Inter-Action Trust, Malcolm Green Studios, Brian Marshall, Michael Wheeler Ltd., Morgan Wells Studio, Pete C. Myers, David Page, Philips Colour Labs, Prints Photographic, Professional Cameras.

*And finally, we're very grateful to those people who helped out at the two events, and made sure that everything ran smoothly (not to mention clearing up afterwards!)* Emily Anderson, Mike Atherton, Santiago Castrillon, Harry Chambers, Pierre Coutanche, Jan Covey, Andy Dade, Helen Dudley, Renata Fontenla, Mike Gilbert, David Gordon, Jim Grundy, Dick Huntington, Dave Hoffman, Tom Learmonth, Jenny Matthews, Bill Messer, Ray Morris, Philippa Nicholls, Tom Roberts & his friend, Kate Rollanson, Nick Scott-Flynn, Steve Stern, Sue Straw, Tony Sleep, Steve Tynam, Eric Watson, Mike Wigg and Glyn Williams.

# moonbeams

One of the ways critics stay in business is by creating new categories. One of the masters of this game is John Szarkowski, Director of the Photography Department at the **Museum of Modern Art** in New York, who has just divided American photography since 1960 into mirrors and windows. If you are a dedicated follower of photographic fashion you will already know which is which. Basically, the small, black, necrophiliac print is a mirror and the wide-angle random street photograph is a window. It's a nice game to play in the museums and magazines and it keeps you off the streets, but it is still pretentious nonsense.

More interesting is the schism between the 'New Boredom' school of photography and the decisive moment. Some misguided people think that decisive moments do not exist. Some people do not even think they exist in history. There is no one moment, they argue, that you can say the Russian Revolution really began. They think 'decisive moments' are an idealistic view of history. However, even if the fall of the Bastilles and the storming of the Winter Palaces of this world are unimportant historically, they remain powerful symbols. We now know that there were hardly any prisoners in the Bastille and that the workers of St Petersburg did not storm into the Winter Palace – that was a fantasy created later by Eisenstein's **October**. But symbols are important. The American occupation of Vietnam may well have ended before the diplomats fled in helicopters from the Embassy roof, but those pictures remain powerful symbols – decisive moments. It may be difficult to pinpoint the margin between life and death, the decisive moment of mortality, medically it may not exist. Death may well be a process and not an identifiable event. Lewisham (one can identify an event by its geography) may not have been the decisive moment in the battle against neo-fascism, but it was, and is, a powerful symbol of that resistance, both for the Left and the Right. General Westmoreland may well tell us that the Tet offensive was an American victory, that the Vietcong did not get inside the American Embassy, but symbolically it was a defeat – another decisive moment. Photographers interested in the world only have decisive moments. The concept is far from being idealistic. Engels wrote a long and boring book on the **Dialectics of Nature,** which dealt precisely with objects changing from one state to another – that 'decisive moment' when ice becomes water, water becomes steam. If the 'New Boredom' in photography is the result of this rejection, let us forget our indecision and have many more decisive moments.

I have this theory, playing the same game, that the flatness of the picture plane is related to the stability of society. This has some surprising results. Walker Evans' squared-up, straight-on photographs taken at the depth of the American Depression show us a very stable, conservative society. After all the middle-of-the-picture, straight-to-the-camera portraits of the last few years perhaps we shouldn't be surprised by the recent Conservative victory.

Bernard Shaw's piscatorial aphorism about photography is well known. He said: "The photographer is like the cod, which lays a million eggs in order that one may be hatched." But the surprising thing is how few pictures even good photographers produce. Most are known by a very small repertoire of endlessly republished photographs. Bill Brandt thinks he has only 200 prints to show for 50 years work. Henri Cartier-Bresson's archive in the Victoria and Albert Museum – exhibited in Edinburgh and at the Hayward Gallery – contains 390 pictures taken since 1929. He plans to bring the collection up to 400 prints – the Bresson 400? In six and a half months for a 1969 show in Zurich, Pablo Picasso did 347 gravures. In 75 years, he made over 20,000 paintings, drawings and other works.

Is photographic education going private? For £110 you could spend six days at the Oxford Polytechnic with David Hurn ('a member of the exclusive **Magnum** cooperative of photo-journalists'); Michael Weaver ('Chairman of the Photography Committee of the Arts Council of Great Britain'); Martin Roberts ('he has pursued fine art photography in terms of the zone system'); Brian Alterio ('teaches photography at the Oxford Polytechnic'); and Peter Turner ('for almost nine years he co-edited **Creative Camera** magazine'). Trans-Atlantic star of the Oxford Photographic Workshop was Aaron Siskind ('In 1945 he went to Gloucester, Massachusetts, to pursue an interest in working with the flat plane of the picture surface'). The £110 paid for tuition, chemicals, bed and breakfast and an exclusive 'private discussion with Mr Siskind about his work.' The purpose of the Workshop was 'to broaden students' horizons in terms of the individual vision and technique through practical experience, lectures and discussion.' The Southern Arts Association and Arts Council of Great Britain offered £50 subsidies. Along with pay beds in National Health hospitals and independent schools, we must expect such private enterprises. It has been a long march from the days of the Workers' Educational Association.

Odd error in Saudi Arabian newspaper: An advert for a language school shows a row of suited men wearing headphones. Says the caption: "Western diplomats and businessmen learn Arabic by modern methods." In fact the men are Nazi war criminals, waiting to hear their fate at the Nuremberg trials after the Second World War in 1945-46.

**Reveille**

**Theodore Scheimpflug**

## Information

Representatives from **London Community Photography Projects** meet regularly to discuss objectives and ways of working. At present the group is discussing the possibility of setting up a common photographic index. If your community photography project is interested in sending a representative to the group please contact Abdul Chowdry at 223 9311 for further details.

**Camerawork price rise.**

We regret that the increase in the price of CAMERAWORK to 60p has occured so soon after the rise of 10p in January. Unfortunately the high increase in paper costs recently, coupled with another 10% rise due later this year, have necessitated this price rise. We will endeavour to keep the cost of the magazine at 60p for as long as possible.



# Fees for Freelancers

One of the main problems besetting freelance photographers is working in isolation. With little opportunity for exchanging ideas regarding business practice, the individual is at the mercy of those who buy their pictures and, by frequently settling for the first fee offered, is in effect undercutting those who have long been fighting for a better deal for all. Thus, while not every photographer may qualify or, indeed, wish to join one of the organised bodies such as the NUJ, BAPLA or AFAEP (see end), such unilateral action affects not only their own situation but that of all those who earn their living by photography.

Two years ago, a group of photographers got together to discuss the poor rates offered by book publishers, in particular those in the so-called educational field. Picture researchers and editors were also invited to attend so that some kind of consensus could be reached concerning minimum fees that would be acceptable to both sides. In many cases the researchers and editors reported back to management and the scale of recommended minima drawn up proved useful in subsequent negotiations.

Earlier this year it was decided to reconvene the meeting to discuss how the system had operated and how the situation could be improved still further. Two major issues of importance to all working photographers emerged. A new agreement concerning recommended minimum rates for the use of library photographs in books and part-works was drawn up along with a checklist of negotiating points. Both, it was suggested, could be usefully pinned by the telephone for reference.

In the past, educational publishers have been treated as a special case, but with the longer print-runs now prevailing, it was felt that photographers could no longer allow this situation to continue. Although the basic minima could apply for limited print-runs in a single foreign language, it was agreed that it is up to the photographer to clarify all details at the time of the transaction to avoid misunderstandings in the future.

The Meeting urged that all photographers should use the standard IIP/AFAEP/BAPLA/NUJ delivery note which tips the balance of terms of business in the photographer's favour. The small print from the note is reproduced below, but it was agreed that any of the Terms and Conditions could be varied to suit the needs of the individual photographer. The organisations, who welcome suggested changes in the note, will supply the forms at £2 per block to any photographer who can provide a good reason for wishing to use them.

The recommended minimum rates were as follows:

Among the other topics considered were *Copyright*.

**Copyright** The current position, (more conveniently set out in Information Sheet No.7 available from the Museums Association, 87 Charlotte St, W1) than in the Copyright Act, remains as before. It is hoped that eventually a Bill will be made law entitling clients to first British rights only, copyright remaining with the photographer. As this is already common practice where some publications are concerned, it was suggested that it is up to the individual photographer to insist on this arrangement. But it is stressed that this is *not yet the legal position*.

**Day-Rates** Phil Kelly, representing the NUJ Freelance Industrial Council, put the Union's position that the minimum should not be less than ⅓ of the staff weekly salary because freelances have to cover overheads, NI stamps, etc. For example, the average Fleet Street wage is £160 p.w. so £53 per day would be freelance *minimum*. All expenses in addition, these to include every penny spent on film, paper, chemicals and travel. It is stressed that *the day starts from the moment the photographer picks up the camera and should include travel and processing time*. N.B. The NUJ recommends a minimum of £60 per day for those working in the PR field.

**Notes** In all cases, photographers can insist on the publisher's general practice being waived. For example, they can ask to be paid on invoicing rather than wait until publication date which is frequently months after the photographs are selected. It is important to remember, too, that all arrangements for book illustration should be made directly with the publishers, refusing to allow the cost of illustrations to be deducted from author's royalties, an odious practice that often leaves the originator of an idea with a bill to pay.

Finally, Martin Smith, Chairperson of SPREd (Society of Picture Researchers and Editors), explained how the Society sets out to be a clearing-house for information of equal benefit to researchers and photographers, and has drawn up a Code of Conduct for its members to follqw. SPREd aims to encourage honest dealings with photographers and not, as has happened in the past, suppress information concerning damaged material and the exact uses of photographs (e.g. in dummies without payment being made). They are, he said, willing to investigate any complaint against a particular researcher, and Jenny DeGex, Editor of the bi-monthly Newsletter reaching 100 publishing houses, welcomes information from photographers on their forthcoming activities and availability of material. Information six weeks in advance to her c/o Macdonald Educational, Holywell House, Worship St., London EC2.

| Rights | Black-and-white Up to half-page | Black-and-white Half- to full-page | Colour | Covers |
|---|---|---|---|---|
| UK | £17.25 | £25.00 | Plus | Plus |
| UK/Commonwealth | £23.00 | £34.00 | 50% | 100% |
| Eng. language | £30.00 | £42.00 | in all | in all |
| World | £35.00 | £50.00 | cases | cases |

## Conditions of Contract

TERMS AND CONDITIONS OF SUBMISSION AND REPRODUCTION OF PHOTOGRAPHS

*(Approved by: Institute of Incorporated Photographers; Association of Fashion, Advertising and Editorial Photographers; National Union of Journalists and the British Association of Picture Libraries and Agencies.)* © Dec. 1977.

1. The Photograph or Photographs here listed are submitted at the client's request, on approval only.
2. *A service fee is payable by the client in respect of each submission of photographs. The precise service fee will be calculated in each case in accordance with the supplier's administrative costs and charges but will be subject to a minimum of £5.00.*
3. Photographs will normally be delivered by the supplier to the client by first class mail. The cost of any special delivery arrangements requested by the client shall be paid for by the client.
4. Photographs are the client's responsibility from the time they are received by him until they have been returned to the supplier and a signed acknowledgement has been given by the supplier to the client acknowledging their safe return. The total number of photographs herein listed shall be presumed to have been received by the client unless written notice to the contrary is received by the supplier within 48 hours of receipt.
5. *Save where a later date for the return of photographs is agreed by the supplier in writing any photograph sent on loan must be returned to the supplier within one month from the date of submission. Each photograph not returned within one month from the date of submission will incur a minimum holding fee of £1.50 per week or part of a week thereafter until the actual date of return.*
6. The client shall ensure that photographs are returned to the supplier by hand, registered post or air freight. Photographs shall be afforded all necessary protection whilst in transit. The client shall include an Advice Note giving to the supplier the number and/or listing of the photographs returned therewith.
7. *Transparencies must always be returned to the supplier with their mounts whether they have been used or not. Any transparency which has been taken out of its mount or is returned without its mount or the mount data shall incur a minimum service charge of £10.00.*
8. *Photographs are always expensive to replace. Some indeed are irreplacable. A minimum loss fee of £200 per transparency shall be payable by way of liquidated damages to the supplier by the client for any transparency lost or damaged however such loss or damage was occasioned whilst in his possession or in transit. A loss or damage fee will similarly be payable for any prints lost or damaged, the loss fee, in this instance, to be based upon the supplier's replacement and administrative costs and charges. Any loss or damage should immediately be notified by the client to the supplier in writing. The payment of a loss or damage fee shall not entitle the client to any additional rights in the material to which the loss fee relates. If a lost photograph is subsequently found it shall be returned to the supplier immediately. If a lost photograph is returned undamaged the client will be credited with an amount equal to the loss fee already paid (less the cost to the supplier of replacement if the lost photograph has been replaced) less an amount equal to the loss fee already paid (less the cost to the supplier of replacement if the lost photograph has been replaced) less an amount equal to 10% of the loss fee for each month or part of a month (not exceeding ten months) immediately following the date of loss.*
9. Photographs shall not be copied, on-loaned or otherwise disposed of and no use whatsoever shall be made of them by the client without the prior written consent of the supplier.
10. Permission to reproduce a photograph commences only when a fee has been agreed for use in the United Kingdom of Great Britain only or such other territories as may be agreed in writing between the supplier and the client and an invoice in respect thereof has been issued by the supplier and the amount shown thereon has been paid by the client and does not extend beyond the use or uses expressly set out in that invoice. Unless expressly agreed the invoice issued by the supplier permits reproduction rights for a single publication only. The supplier reserves the right to notify the client at any time prior to issuing an invoice that a photograph is no longer available for the requested use.
11. The client shall pay the fee to the supplier within thirty days of the date of invoice or upon first publication whichever shall first occur. The supplier will charge interest at 2% per month on any amount unpaid thereafter.
12. Artwork, printed matter, printing plates and separation films using the photograph shall not be offered by the client to third parties for republication without the prior written consent of the supplier. Permission to reproduce is not assignable by the client to any third party without the prior written consent of the supplier.
13. *The client shall return the photograph in respect of which an invoice has been issued immediately after the authorised use or within six months of the date of the invoice whichever shall first occur. Unless otherwise agreed the client shall pay to the supplier in respect of each photograph held for more than six months from the date of the invoice a minimum holding fee of £1.50 per week or part of a week thereafter.*
14. At the sole discretion of the supplier a request for cancellation or a permission to reproduce a photograph may be accepted if made within 30 days of invoice date and in such a case the supplier may make a cancellation charge of half the reproduction fee (subject to a minimum cancellation charge of £10.00 per photograph).
15. Whilst the supplier has taken all reasonable care to ensure the correct identification of a photograph no liability is accepted for loss or damage occasioned to the client or to any third party arising from or in connection with the grant of permission to reproduce or the supply or publication of a photograph or its captions however caused.
16. Unless specified in writing no warranty is given by the supplier as to the existence of model or other releases in respect of the photograph. In the absence of any such release being expressly stated in writing by the supplier to exist, the client uses the photograph at his own risk and shall indemnify the supplier against any loss occasioned to the supplier by such use.
17. The supplier makes no claim or warranty with regard to the use by the client of names or trade marks depicted in the photograph and the client must satisfy himself that all necessary permissions or consents as may be required for reproduction have been obtained.
18. The client shall indemnify the supplier against any loss through use by the client of a photograph for a purpose not expressly granted by the supplier.
19. If at any time any question, dispute or difference whatsoever shall arise between the supplier and the client upon or in relation to or in connection with any permission to reproduce the photograph, the same shall be referred to Arbitration of a person to be mutually agreed upon, or failing agreement in fourteen days after notice in writing by the one party to the other party of the existence of such dispute or difference, of some person to be appointed by the President of the Association to which the supplier belongs, and in accordance with the provisions of the Arbitration Act, 1950, or any statutory modification or re-enactment thereof.
20. This Agreement shall be construed according to English law and the High Court of Justice shall be the Court of Jurisdiction.
21. These Conditions may not be varied or modified except by a written instrument signed by both the supplier and the client.

**CHECKLIST OF NEGOTIATING POINTS**

1. What is the media – black/white or colour? Size?
2. Rights required.
3. Number of pictures being used in the publication.
4. Print-run and price of book.
5. Date for return of transparencies or b/w prints.
6. *When* are they paying?
7. Service-fee (*not* search-fee) – whether one is payable and if so, when.
8. Possibility of further editions.
9. Loss fee.
10. Rareness of image.
11. Whether the image will be used in any way apart from the text of the book. E.g. extra fee payable if picture used in advertising, etc.
12. Exclusivity of image – i.e. whether it has been used before.
13. Release of the personalities portrayed – applicable in various cases for publication in USA, Japan, France, etc.
14. Credit. It was suggested that the photographer could double the charge if no credit appears where one has been agreed.
15. Complimentary copy of the book, covers for own use, etc.

An additional point was raised concerning the wear-and-tear incurred by a colour transparency when used in black-and-white. It was suggested that an additional 25% be charged on top of the usual black/white reproduction fee. And that the *negative be returned to the photographer*.

**PLEASE PIN THIS REPORT BESIDE YOUR TELEPHONE FOR REFERENCE AT ALL TIMES.**

**Addresses**

**N.U.J.** London Freelance Branch, National Union of Journalists, 314/320 Grays Inn Road, London WC1

**A.F.A.E.P.** Association of Fashion, Advertising and Editorial Photographers, 10a Dryden St., London WC2

**IIP** Institute of Incorporated Photographers, 2 Amwell End, Ware

**B.A.P.L.A.** British Association of Picture Libraries and Agencies, 28 Finchley Road St. Johns Wood London NW8

# Half Moon Photography Workshop


Photomontage by Richard Platt

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