CAMERA WORK

Images of the Left

McClaren on Cable

Photomontage

Stuart Hall

Video

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The African Bambaataaa picture works because of the space around the performer. The graffiti and abstract shapes sum up his New York sound, while the silhouette still remains the centre of visual attention. When taking pictures of live perform-ances I try to keep two rules: 1) Use natural light when possible, flash has a flattening effect unless used carefully. 2) Try to photograph the musician away from the microphone. Singing directly into the mike has become a music press stereotype.
Pentax LX 150mm 1/60th sec. f4. 1600 ASA.

CAMERAWORK

Editorial

CAMERAWORK has a new look and a new production group. Published as a quarterly magazine, Camerawork's interest in photography has expanded to include other aspects of the media. For example, we have commissioned pieces on film, video, tape/slide and television.

The editorial group felt this was necessary because photography is central to so many visual practices. The boundary between the mediums is necessarily blurred. On the one hand many photographers now work within video and graphics, and on the other, debates originally fostered around film have proved relevant to the future of alternative photography.

The new format carries on the Camerawork tradition: exhibiting images and providing space for in depth features. What's new is the OFF THE WALL intro section which comprises the first half of the magazine. OFF THE WALL is a showcase, a space in which we present and encourage work as well as provide information and critical points of view: we want Camerawork to provide an exchange of ideas about photography and its relation to other media. In order to forge these connections there will be a regular round up of work, exhibitions and events around the country.

We welcome contributions and suggestions from our readers. This can take the form of an image or a synopsis for a news or feature piece. If you want to contribute it is helpful to submit your ideas typewritten, double line spaced, on A4 paper (the new size of this magazine) with ample margins provided on both sides. If in doubt please telephone the magazine Tuesday-Friday.

Kathy Myers
Editor

OFF
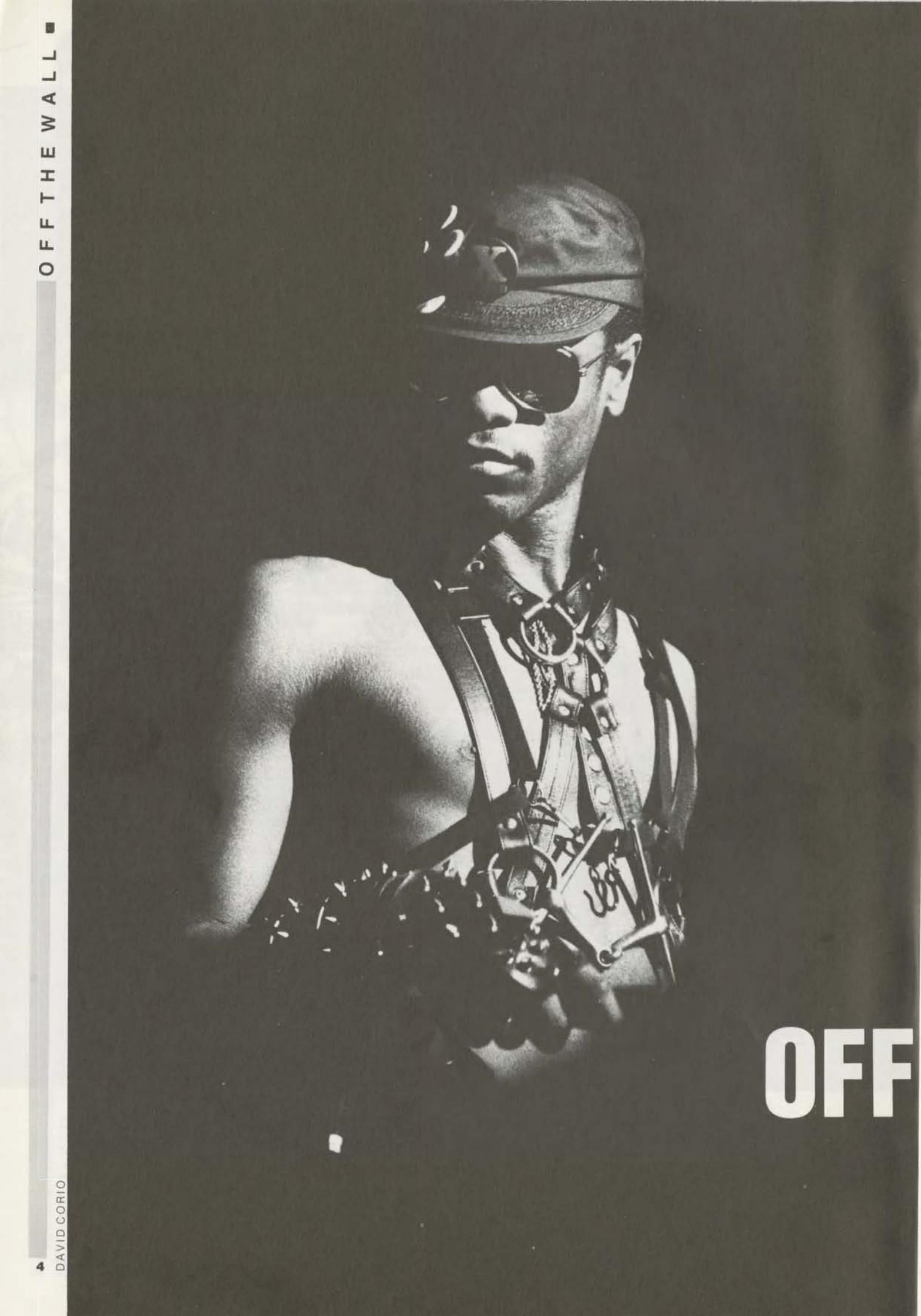
David Corio is a freelance photographer for magazines which include THE FACE and CITY LIMITS. He talks about his own work and the limitations of conventional music photography displayed in the popular press.

These press pictures are used by record companies as free hand-outs to promote bands. No imagination or variety is used in the photographing of the subject. The studio shots all use a medium format camera with simple front lighting and mottled grey back-drop. Even the line-up and facial expressions are heavily conventionalised, though these bands have radically different styles of performance. The studio shots fail to convey the specific image of the band. Many bands are employed by record companies as tax losses. As a consequence they invest little expertise or resources in their promotion.

The image of a pop musician now is virtually as important as the music he or she produces. In other fields of music this is far from the case. Blues, jazz and classical musicians can often remain visually completely anonymous without losing popularity. But in the pop world competition is fierce. The life of a commercially successful band gets shorter and shorter – two years at the top now is good, longer exceptional. Wider exposure on television, video and the increase in picture magazines over the last couple of years have made it obligatory for pop groups to be visually appealing.

Since the end of the 70s, the record industry has been in a state of decline. The recession has hit the consumption of luxury goods like records. In the last few months Charisma Records, one of the most adventurous record companies of the 70s has been swallowed up by Richard Branson's Virgin Records: amalgamations and liquidations are common. Financial pressure means that companies are more likely to recycle winning formulas than take creative risks. This conservative approach also affects the promotion of a group's image. Record covers are often dictated by a group's first image as promoted through publicity shots, record sleeves, music papers or appearances on television.

This is how a performer's image can become fixed; changes may prove detrimental. Adam Ant flopped when he wanted to stop being a pirate or highwayman. More and more groups or musicians are typecast musically.

With record companies checking their budgets, photos on record covers often become simple photos of the artist – often plain portraits. The gatefold sleeve (a double sleeve that opens out) has become redundant except for the most successful artists. The photographer rarely participates in decisions about the choice or use of a photo on a cover. The art director, album designer and sometimes, but not always, the artist concerned will dictate the final image.

Many record companies will stick with a reliable stable of photographers who specialise in different types of photography: studio shots, press and promotion shots or live pictures. The large record companies often have in-house photographers as well.

It is true that the money in sleeve work is high – £1000 for an album cover is now not outrageous, although allegedly Polydor were not amused when Helmut Newton charged them £5000 for an undeveloped roll of black and white film for Visage's album sleeves.

Despite this significant financial investment in the image, photographers are rarely credited. This lack of authorship maintains the 'anybody can do it' approach to photography. The idea of photography as an invisible or unimportant form of labour reinforces the 'natural' glamour image of the band. Only the Helmut Newtons of the photographic world are credited. In

these rare cases a photograph will be marketed as an autographed art work; the subject or model remains anonymous. Whereas journalism is recognised as a specific skill, photography is identified as unskilled, the job in hand being to 'capture' reality.

Photography is of vital importance in the music press. Britain has more major music journals than any other country and is the only one with weekly nationwide papers. Since the end of the 70s music paper sales have dropped quite severely – with the exception of photo dominated colour magazines such as Smash Hits and No 1. New Musical Express (NME), long thought of as the top music paper, sells only about a third as many copies as the fortnightly Smash Hits – by far the biggest selling music magazine in Britain. Sounds, another weekly paper sells slightly less than NME and Melody Maker, the oldest music paper in existence, has the poorest sales of all the weekly nationals.

The sales in fact have less to do with the quality or content of the paper than with the target age market. Smash Hits caters for a 12 to 16 age group. Melody Maker caters for the older end of the market (16 to 25 plus) in direct competition with NME and Sounds.

All the music papers either have a number of staff photographers or regular contributors so that they can keep a strong corporate identity. Smash Hits, Record Mirror and No 1 all use primarily very straightforward colour studio shots. NME are probably the most adventurous, using much more artistic black and white, but it can get very predictable and pretentious at times; Sounds and Melody Maker are often poorer imitations of NME (photographically speaking) with usually bland and often abysmal pictures.

Despite the fact that most magazines maintain a 50:50 text to image ratio, photography as a professional practice lacks the prestige attributed to journalism and editorial. Photographs often go uncredited, rarely is there any liaison between the photographer and the lay-out artists, photos are 'commissioned' although no commission rate is paid – you are paid according to the size and number of photos used. Payment is surprisingly low. Fortunately copyright stays with the photographer so if the photos are printed in later issues they have to be paid for again. With the weekly papers though, no expenses are paid for film and prints costs so if a story is not used, the photographer may be paid nothing. Papers often syndicate stories to other papers worldwide, along with original photos and often without the photographer's knowledge or permission.

If the music business worried more about the quality of music being produced and left the images up to the photographers, designers and illustrators; that might put the record industry on the right track.

THE WALL

The Prince Charles photo reminds me of a film still, or of a Mapplethorpe 'art' image. His macho image with the studs, leather, and shades looks very posed. The single side light and lack of many mind tones adds to this effect.
Pentax LX 70mm 1/15th sec f.4 1660 ASA.
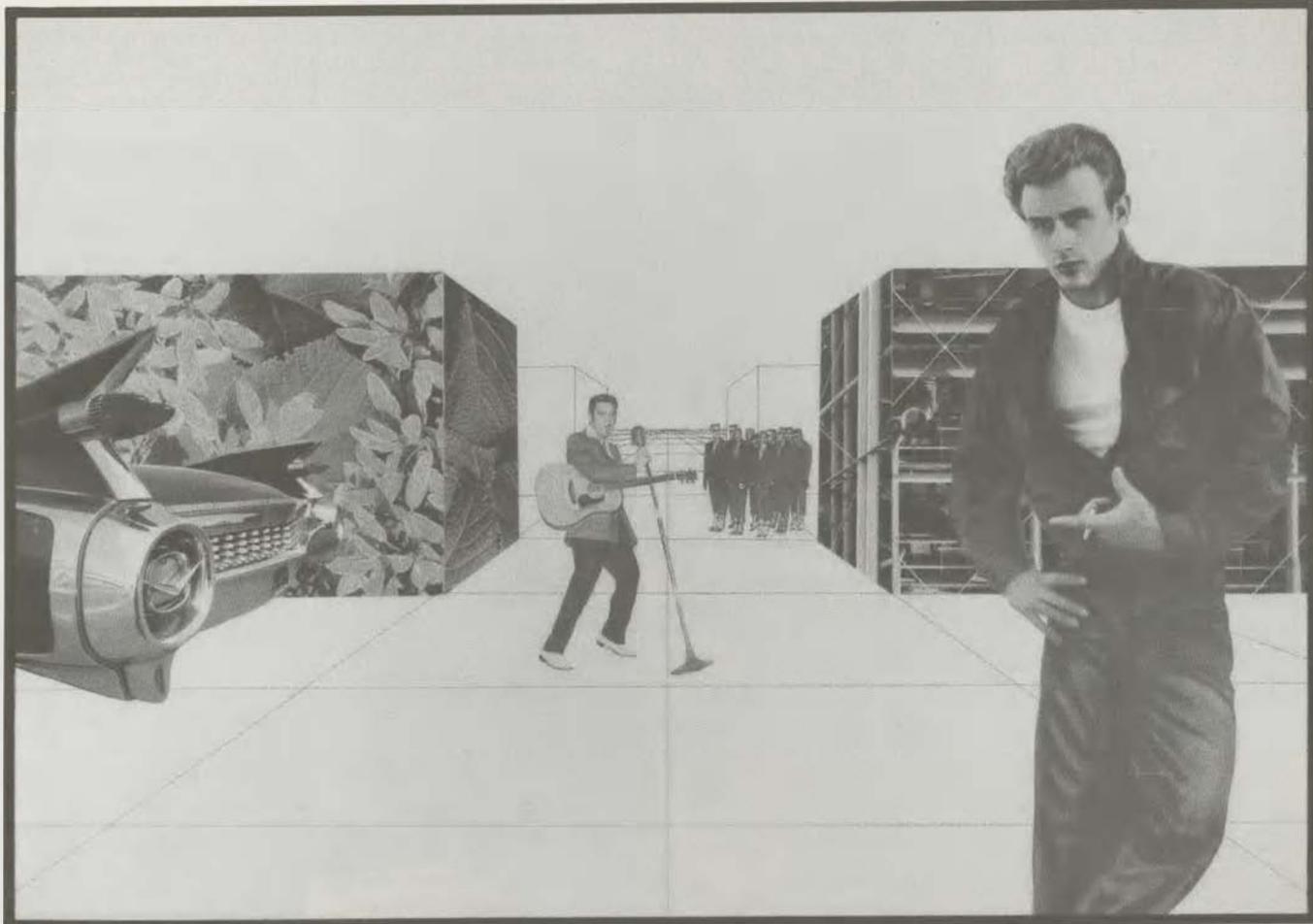
Cable

Malcolm McLaren looks to the future

'In today's terms the car is our nearest equivalent to the great gothic cathedrals'.
(Roland Barthes)

You use your culture and your ideas from where people look. Music is almost secondary! This was the controversial pronouncement of music entrepreneur Malcolm Mclaren on the future of Cable music television. Sitting on the panel of the Edinburgh Television Festival session on Cable, Mclaren argued that times had changed and that in the 80s it was the visual image, not sound, that ruled the day. If cable was going to take off it would have to get in touch with the punters' use of music. It was perhaps time to switch from an obsession with production values and pop stars to the kids, the street and the ghetto blaster. 'Kids aren't interested in the people who make the music: boys who think they look quite nice in colour on video. They're interested in the people who use music! Hence Mclaren's Double Dutch video released last summer. Shot in New York, it showed black school kids dancing to the music and adapting it to their own style.

From Mclaren's point of view kids had turned away from music to style, because the current music scene is stale. No amount of overproduced high budget videos could conceal that fact. 'Pop music today isn't great. You can embroider and embroider on a massive production budget, all to no effect. People are bored by

over-produced records. That's why the cassette has been so important. The cassette has taken music out of the privacy of the home – people's living rooms and bedrooms and put it back where it belongs. Out on to the streets. Making it public again.'

But if Mclaren saw the future of cable as a relay station for fashion, style and ideas between street-wise consumer groups, most of the cable entrepreneurs had other ideas. As Robert Devereux of Virgin Films and Video pointed out, cable will be on a very tight financial budget. Devereux estimated an initial budget of £2000 per hour. That compares to a current British TV budget of more than £1000 a minute. On that kind of estimate, music cable would have to subsist on a diet of freebies and cheap pop promos. Such a budget would leave little money for filming live acts, which apart from film shooting costs would incur Musicians' Union rates. From Devereux's point of view, the idea of cable being in touch with the street pulse of the nation was an expensive pipe dream. However sound Devereux's financial analysis was, his cobbled together showcase reel met with universal disapproval. Blurred, poorly edited pop promos slumped up beside a third-rate DJ-cum-comedian and a few imported USA light

'Out onto the streets. Making it public again'.
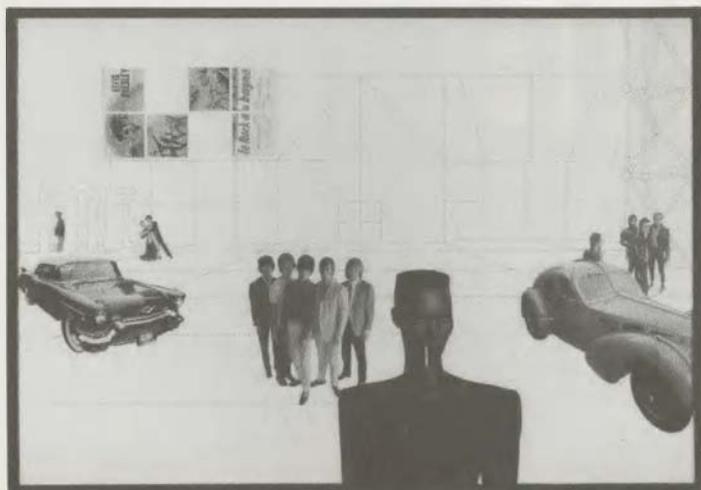
entertainment sketches.

A man from the BBC sitting in the audience couldn't take it any longer. Standing up he demanded of Devereux: 'What do you think your place in society is? I think this kind of programming is totally irresponsible. You're just jumping on a fast moving bandwagon to make a lot of money and it's just not good enough!'

Harvey Goldsmith, one of the biggest live act promoters, was unmoved. One of his few contributions from the panel was: 'I hope the public will have the good sense to turn it off!' He added that 'good cable music' would be dependent upon good sound reproduction. After all, 'cable is competing for its audience with radio.' Devereux agreed, 'Cable music is visual Radio. A presenter will put a cassette into the carrier and do interviews and news every quarter of an hour; much as they do on the radio.'

For Mclaren, cable was engaged in a much more fundamental battle. The cable debate centred on the future of the home as a private space for entertainment. Cable was to do with keeping people in as opposed to getting them out on the streets. Mclaren envisaged cable as conservative and dull: 'Cable music looks like it's going to be very boring. And if you can't excite people about something, you've got problems!' Relating his experience in New York over the filming of the Buffalo Gals video, Mclaren stated that MTV, the American music cable network, wouldn't transmit it because it was 'Too black'. He said, 'When I left New York I've never felt so black in all my life!'

Goldsmith interjected that this censorship wasn't surprising, as MTV didn't want to 'deviate from its programming formula because it was too successful.' Mclaren suggested that racism was integrated in all aspects of the USA music business. 'Take RCA. There's blacks on one side of the corridor and whites on the other and never the two shall meet. That's been going on since the days of Pat Boon covering Tootie Fruitie, which means a black whore – and this man says he happens to be a Christian!'

As Michael Kuhn, Chairman of the Cable Rights Committee observed 'Cable is not a licence to print money.' Maybe not. But the HMSO report on the Cable Franchise was the first government report ever to sell out on the day of publication. Cable investors at least, are treating the new medium as a potential money spinner. As Geoff Dunlop, an Independent producer, commented: 'It's the cynicism which runs through the business, and the way it sees the audience, that I can't believe. In God's name who is cable for?'

Kathy Myers

Technical Info
Taking TV pictures

Every day our TV screens throw out millions of images. Carefully selected, they provide a huge and readily available pool of visual material which can be used in the context of slide sets or tape-slide shows to question the messages, both implicit and explicit, which they convey. Once the physical structure of TV images is understood, putting them on to slide film is relatively straightforward.

The quality of the results will depend as much on the television itself as on anything else – good reception (preferably in colour) is essential. The other equipment required is a camera (preferably with through-the-lens metering), a lens (a 50mm is all right, but an 85mm allows you to sit back a bit), a tripod and a cable release. For reasons to do with the shutter speed, explained below, most fully automatic cameras are not suitable.

Because the TV image is produced by a beam scanning the screen approximately 25 times a second, it is necessary to use a shutter speed slower than 1/25th of a second, otherwise part of the picture will be missing. On shutter speeds faster than 1/25th a dark band appears across the picture: diagonally if the camera has a horizontally moving shutter, and straight across if the shutter moves vertically. 1/15th of a second is the fastest speed that can be used on most cameras, and even on this speed the occasional frame may catch a dark band. However, on slower speeds it becomes quite difficult to freeze any movement of the image.

Kodak Ektachrome 200 Daylight Reversal film allows a reasonable aperture (between f.2.8 and f.5.6) at 1/15th of a second, and produces good results without the use of a filter. For black and white prints Kodak Tri or Ilford HP5 are the most suitable films. In order to avoid reflections it is probably best to turn off all room lights.

Broadcast film varies widely in brightness and colour balance. To get an even set of slides it is necessary to continually adjust the colour balance on the TV set, and the lens aperture on the camera – which is why a through-the-lens metering system is useful. Because of the TV's fast-moving scanning beam, on some cameras with an LED metering system the correct exposure is indicated when all three lights light up at once, rather than the central one alone.

Remember that the TV scanning lines are always clearly visible on the final results – you can't fool anyone you've just got back from Beirut.

Philip Wolmuth

'grave mistake'

Picture Agencies

Alternative Photo Agency round-up

Photographic agencies exist to serve the press, other media and a variety of educational and commercial institutions. Over the past ten years a number of alternative agencies have developed whose politics affect not only the kinds of photographs they take, but also their method of work and distribution. Included here are a number of these agencies which operate within a broad socialist-feminist perspective. They provide an alternative visual commentary to those offered by 'straight' or more orthodox agencies. These photographs have a number of uses. Many are sold to the Fleet Street press and commercial media. Others are used by educational or community based groups. Most agencies' rates are negotiable, based on a sliding scale, so that even poorly funded institutions or projects can take advantage of their services.

Network is a group of nine freelance photographers and two administrators formed in 1981, to work co-operatively, share office facilities and build up a colour library, currently at approximately 25,000 b/w and 25,000 colour pictures.

Network rarely works as a 'news' agency; most pictures are taken on assignment for a wide range of magazines for whom we work regularly. We also originate story ideas which are sold as features both in the UK and abroad.

We have a strong collection of good quality b/w social documentary pictures, extending into landscape, sport and leisure activities, performing arts and portraits. The colour library largely made up of UK and overseas feature material, continues to expand at the same rate as the b/w collection. Most of our pictures date from the last five years.

The library is open Monday to Friday 10.30 – 6.00 p.m. and we are very happy to assist individuals who wish to look through the files themselves, as well as taking picture requests by phone.

Network Photographers, 271 Kentish Town Road NW5 2JS. 01-267 9065.

The Clyde-Govan Shipbuilders

GINA GLOVER. PHOTO CO-OP

Women's Day Picket at South London Hospital, March 1983.

Rentasnap is a socialist ph[oto] library based in Nottingham, at [the] Workshop, which is a resou[rce] centre for trade unions a[nd] community groups. The libr[ary] aims to provide a photograp[hic] resource for women's grou[ps,] trade unions, community grou[ps]

The Photo Co-op produces exhibitions, tape-slide shows and posters for local community groups, women's organisations, health groups and the labour movement. The photo library was set up to provide a picture resource with photographs taken in the course of these activities over a number of years. This has expanded to include photographs on a wide range of subjects which are supplied to the press and other organisations for a fee on a sliding scale to match the means of the client group. Commissions for all Photo Co-Op work are taken on the same basis. Recent work includes: a tape-slide show and exhibition for the Save the South London Hospital Campaign; a display book for a tenants'

association on conditions in a council housing estate; an exhibition for NACRO on homelessness amongst young people.

The Photo-Co-op has a core group of professional photographers, but also uses the work of other local photographers in the picture library. As most of the Photo Co-op members are women much of the work is concerned with women and feminist issues. In this and other areas the Co-op tries to produce images which counteract prevailing stereotypes, and works closely with the groups who use its services.

Enquiries welcome at 9 Dalebury Road, London SW17. 01-672 3728.

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Lesbian and Gay Pride March

JOHN STURROCK, NETWORK

MARK SALMON, RENTASNAP

anti-nuclear groups, gay rights groups, anti-racist groups, and other socialist groups. The photos have been used by many of these groups for newsletters, magazines, posters, leaflets, and exhibitions both at a local and national level.

The cost of using the photographs is based on a sliding scale, and more than often depends how much money the user group has. We find that often voluntary/community groups, especially newly formed groups, have very limited funds, so costs can vary from NUJ rates to costs of materials, or even free use.

We are always looking for people to contribute photos to the library so that it can grow. It's very easy to contribute – just send two glossy 10 × 8 black and white prints of each photo with the following details: your name, address, phone number, date of the print, and brief description of the photo.

More recently we have produced a fully illustrated Rentasnap

catalogue and index, which can be obtained from us for £2.35 (including postage).

A Rentasnap exhibition on community photography called 'See For Yourself' is available for hire. At present it is being shown at various venues in Nottinghamshire and in January the exhibition will be at the Cockpit Gallery in London.

Rentasnap has no paid workers and is run on a voluntary basis with the back up and support of the workers at 118 Workshop. Currently we are looking to develop Rentasnap into a Co-operative.

If you want to contribute to Rentasnap, buy a catalogue, hire the exhibition, or just want more information about us, do get in touch, we look forward to hearing from you.

Rentasnap, 118 Mansfield Road, Nottingham NG1 3HL. Tel. (0602) 582369.

FORMAT is the first all women photographic agency in Britain. The nine photographers bring to FORMAT a wealth of skills and reportage experience gained during their years working in this country and abroad. They are backed up by three Picture Editors with backgrounds in photography, picture research and administration.

FORMAT offers a unique coverage of issues and situations as diverse as Irish politics, African society and South and Central American development. Other subjects include: Work, Health, Maternity and Social Welfare, Labour Relations and the Trade Union Movement, the Coalmining Industry, Music – Rock, Jazz, Blues, Soul, Reggae, Folklore and Dance, Fringe Theatre, Famous Faces, Disarmament, Education and Childcare, Child Development, Youth subcultures, and the political and cultural life of Black settlers – Caribbean and Asian – in Britain. We have a wide selection on China, Africa, Israel, the Far

JANE HARPER, FORMAT

East, South and Central America, the United States and Europe.

In particular, FORMAT's coverage of Women's issues – political, social, work and culture – and Lesbian and Gay Liberation – makes the agency an important resource centre for Picture Editors throughout the media.

The library offers black-and-white and colour. All the photographers are available for commissions. FORMAT, 25 Horsell Road, London N5 1XL. 01-609 3493.

Reviews
Survival programmes

The riots of 1981 brought the inner cities back into the headlines with all the ferocity of the fires that lit the streets from Brixton to Toxteth. After a decade of the government's urban aid programme and 150 years of books, reports and documentaries, the 'unheard' had once again spoken with their own voice.

Survival Programmes in Britain's Inner Cities covers the period 1974-1979 and should provide an understanding of the background to the riots. A period which opened with a miners' strike that brought the Heath government down and ended with the election of the Thatcher government. Five years in which industrial disputes fell to the lowest levels since the war; unemployment rose to the highest levels since the thirties and the welfare state was systematically attacked first under the Callaghan government and then under the Thatcher government.

The book is unusual in that the photographers have also interviewed their subjects, perhaps in an attempt to get away from the clichéd phrase of photographers, 'I let my pictures do the talking.' On this evidence it would be better for photographers to steer clear of tape-recorders and stick to their cameras.

Half the book consists of interviews selected, presumably, from those that the photographers met. As such they represent a political statement. But we need to be clear that it is coming from the authors and not those who are the subject of the book.

Interviews present problems when used exclusively for text especially when they become a portrayal of 'reality'. Very few conversations can make the transition to the printed page; a conversation evolves around those taking part and is changed when it becomes a printed word into a cold, final statement. Some of the interviews are so banal that it is an insult to those interviewed.

In their efforts to show 'how it really is' the authors have allowed white racists to air their views. On page 201 there is an anonymously captioned photograph, 'Anti-Racism sit down protest, Bethnal Green, London 1978'. It was not just an anti-racist protest, it was a response to three racist murders in as many months in East London. The book doesn't give us that information, it doesn't make the links between racist statements and racist violence which was such a prominent feature of the years covered. To allow such racist views to appear is to add currency to thought that is dominant today.

The authors make their own contribution to sterotyping by those they have chosen to inter-

view. Two squatters who are interviewed at length happen to be hippies. Their vocabulary includes such gems as 'heavy stress situation' and a 'total head expander'. This is followed by an interview with a social work student and a teacher who, in spite of being left wing, are clearly respectable. They're talking about their flats after squatters moved in: 'Then we had the squatters, and a list of crimes . . . baby was killed . . . suicide . . . the prostitute.' This is supported visually by a very squalid picture of a squatters meeting. There is no sense that for a time squatting was a significant form of direct action in which housing, supposedly a central theme of this book, was forced on to council agendas up and down Britain.

That isn't surprising. For the pictures are firmly in the tradition of poverty photographs so well worn by Shelter and Mcullin among others. Lonely figures framed by crumbling doors, children crying with holes in their clothes, piles of rubbish, vagrant men staring out of bleak wastelands.

There are so many irritating things in this book. No one in the pictures apparently has a name: they are 'Youth', 'Regular', a 'Home bound pensioner', a 'Widow'. Or you're told helpfully that it's 'Sunday afternoon'. Are any of these people interviewed? There are pictures of blacks in a 'Disturbance' at Notting Hill and 'Looting', but none of the police harrassing black youth. Very few pictures on employment, none on tenants' action, none on health, the list becomes very long indeed.

One of the most important industrial disputes of those years, Grunwicks, becomes a picture with the caption 'Arrest of picket, industrial dispute, Willesden London 1978.' The picket is a white man. The dispute was about union recognition for the mainly Asian women workforce in a low paying industry in the inner city. A strike in which black women workers confronted a hostile employer and state, and which involved mass picketing, is reduced to one white man being arrested by the police.

The rhetoric of the right in Britain today is based on the notion of a 'new sense of realism', a realism that cannot be challenged let alone transformed and that is the greatest failing of this book. Its images and words do not convey any idea that those in the inner cities have the ability and power to change society. This book will sit snugly with all those others that plead on behalf of the poor to 'do something for them.'

Neil Martinson
Survival Programmes: In Britain's Inner Cities. Exit Photography Group (Nicholas Battye, Chris Steele-Perkins, Paul Trevor) The Open University Press. £7.50.

orlorn child (innocent victim), 1968.

b) Mother and baby (madonna and child), 1971.

Committing photography
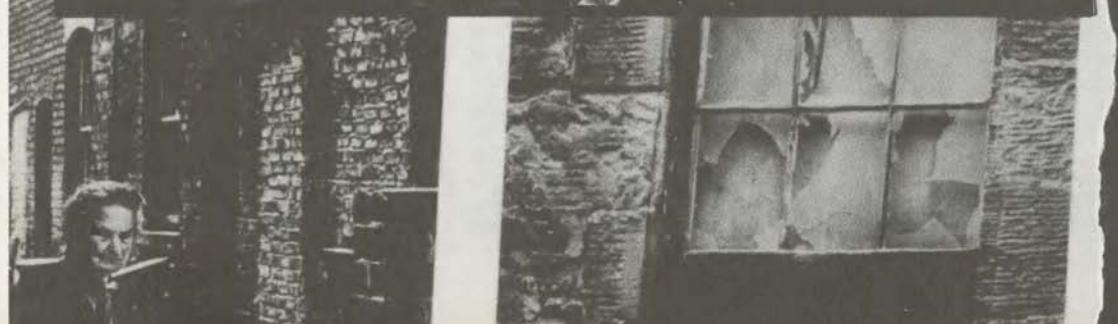
What today is termed loosely the 'Community Arts Movement' has its origin in the wave of community activism of the early and mid-70s. Photography and print workshops, agit-prop theatre groups, video-collectives and the like sprang up in response to the needs of a wide range of community-based action groups which formed at that time. Among them were tenants' associations, women's groups, claimants' unions, squatting groups, nursery campaigns. The projects operated from makeshift premises with makeshift equipment and without any funding. Their political perspectives ranged from anarchist, Trotskyist, to liberal reformist; their technical literacy ranged from the basic to the sophisticated.

As the 70s progressed the political climate changed as the effects of economic recession began to be felt. For the first time since the inception of the welfare state major cutbacks in government spending on public services were made. And at this time the state discovered in 'Community Development' a means by which to conceal and contain dissenting responses to the emerging economic crisis. Community arts groups were affected by two important trends: a tendency for the wave of community-based activism to subside, together with a degree of co-option by the state both of action groups and of the arts projects themselves. Some arts projects began to receive state funding, found more permanent premises and started employing regular workers.

For some projects state funding presented no contradictions. For others with more critical political perspectives a variety of problems arose. The receding wave of community activism left them high and dry, with premises, facilities and funding, but no 'community'. Some groups, such as the London-based Film and Poster Collective, avoided state funding altogether. Alongside these developments of community-based activities there was an expanding range of other critical photographic practices: in photographic agencies and collectives, in colleges, freelancing for the left press, working for trade unions, national charities and aid agencies.

It is to this largely undocumented area of work that Su Braden addresses herself in *Committing Photography*. It is a great shame that Pluto Press has left it to this book to fill such an important gap in their list, because *Committing Photography* is a poorly researched book – its survey of current practices is inadequate, littered with factual errors, and several years out of date. Much of the background material is taken from readily available published sources. The introductory section on the history of documentary photography is presented in much the same way in a number of other places; much of the other information can be found, often in more depth and certainly more accurately, in *Photography/Politics One* (Photography Workshop) or even back issues of **Camerawork**.

The book contains several offbeat interpretations. To describe Philip Jones Griffiths' production of *Vietnam Inc* as a 'collective practice' because it 'appealed to the collective Western moral opinion and self-image' pushes the term 'collective practice' to the point of meaninglessness. The interpretation of Walker Evans' photographs for the Farm Security Administration as nothing more than 'meticulous treatment of light and shade' is one that many would take issue with (see, for instance, *Documentary Expression and Thirties America* by William Stott). To describe the magazine Berliner-Illustrierte as communist is just plain wrong.

The book flits from one project to another, often making superficial judgements or accepting facile claims from those who work in them. In the discussion of a poster produced by Paddington Printshop with a local group to celebrate the independence of the island of Dominica (mistakenly referred to in the index as the Dominican Republic – a different place altogether) a whole theoretical edifice is built up on the thoughts of one printshop worker on Dominican concepts of their own culture. It is suggested that the printshop workers, with their white-cultured design-oriented priorities, dominated the coding of the poster by pushing for the selection of an image of a single dancer whilst Dominicans 'see celebration . . . as a collective act.' This observation is inaccurate because the Dominican Carnival group commissioned separate photographs of band members in carnival costume. By comparison, group photographs have been used specifically as part of funding or promotional drives. Clearly it is impossible to

assess community-based practices accurately without understanding the community of which they are a part.

What is meant and experienced as community photography has changed dramatically. It is essential to understand the political complexion of local and national government. In London Labour controlled Brent has distributed exhibitions produced by community groups through its library services. This facility is not provided by many Tory councils. Similarly projects funded through the GLC or the DOE (through Urban aid)

are likely to receive different conditions of practice. The politics of community projects became extended into exhibition and distribution. Where something is shown, and to whom is as important as the work itself.

Committing Photography rarely goes into sufficient detail to present a clear picture of current community practice and the constraints operating upon it. The author's confusion over the political and economic context of this practice extends into her analysis of the future of radical photography and 'new codes of visual representation'.

By analogy verbal language may indeed change, or be changed, but the use of the word 'chairperson' did not produce the women's movement – it was the other way around. Creating a new visual language is not going to create social change, but will evolve as a product of it. 'New codes of visual representation' – without sound political backing, is elitist.

Finally, it is a pity that even Pluto Press feels it necessary for a book with 'Photography' in the title to have a naked and apparently dead woman on the cover. The panel from Terry Dennett and Jo Spence's *Remodelling Photo History* is presented out of context, with no explanation of the image's purpose or intended audience.

Committing Photography attempts to cover a wide range of photographic practices, contexts and political perspectives. Such an important body of work deserves more substantial treatment.

Philip Wolmuth

JACOB RIIS 1890

OFF THE WALL

Video

Video: Public pleasures

Philip Reevell looks at the recent developments within video exhibition and distribution.

Nam June Paik, one of the original video artists, was once asked if he thought his work on video would ever have mass appeal. He replied 'I couldn't care less about it. I enjoy my video. If people like it that is their problem.' His views have held good for many video artists who have been content to screen their work in a few galleries or place tapes with tiny libraries of video art. But recently there have been signs that video art is looking for ways of addressing new audiences, and that it may ultimately face up to the problem of mass appeal.

Of course, in part, video art has been unable to hold on to Nam June Paik's self satisfaction – television has found video art, just as it found the pop promo, in its constant search for fresh material for fresh audiences. Video art has filled minutes in shows like Riverside and has been applied more systematically in Alter Image on Channel Four. But video artists have also been undertaking some work of their own to break away from the gallery setting which can be seen as a limit to the development of video art and independent production.

The subsidised organisation London Video Arts (LVA) has re-organised its library, fitted out an editing suite, and established a more thoroughgoing selection policy for its regular screenings. Also in London, partly in conjunction with LVA (at least, at first), there was the Digital Night Club, where tapes from the art circuit or by individual producers and artists were shown in an environment dedicated to video, but based on the cocktail lounge. This bid to popularise video exhibition folded after only four evenings because of lack of support from artists and the public, but its organisers have promised to try again with a fresh formula in search of the same goal.

Through TV exposure, through efforts to improve public exhibition, through the influence of video art on the ubiquitous pop promo, the atmosphere around video art has become somewhat more open. It is a reflection on the way video itself has changed since the Sixties when Nam June Paik was first working. Before the coming of Beta and VHS in 1978, there had been little home video. Only specialised minority activities involving teaching, training or art had much to do with video production – the familiar black and white reel-to-reel portapak – or replay. The scarce resource of video meant it naturally ended up in the grant-aided sector, where it was regarded by artists, broadcasters or film-makers as an upstart, and generally left out on a limb. The indifferent aloofness of Paik is not surprising.

But today video has become a mass medium. The millions of recorders in ordinary homes have changed people's perception of it. It has brought about a new system of programme distribution to challenge over-the-air broadcasting – the cornershop video retailer – and created a new audience for pre-recorded tapes, albeit of feature films and nasties.

Those who had been content to make and exhibit video for small groups of like-minded people have been confronted with the option of taking their material beyond the gallery. And that has posed some awkward questions. Is it right for artists to address wider audiences – or will they need to compromise their work in order to find the audience? Will low cost video duplication mean new networks can emerge for circulating video to colleges and galleries? Will a system be created to pay artists for the work shown to bigger audiences?

These questions are prompted by the realisation that it may be possible to reach people interested in video who would not venture into galleries. The concept of the Digital Night Club mixed the serious business of video art with the less serious side of a cocktail lounge gathering for the video profession and video artists. Screens were set up in a square in the centre of the club, with a large screen projector on one side, and tapes were shown continuously. Material come from artists and video libraries, from production companies and producers, from pop promos and from facilities show reels. It was an esoteric mix, reflecting the diversity and creativity of contemporary video. The experiment failed through lack of support, which probably reflected how the experience of watching video all night can be a trying one. But night clubs have successfully used large screen projectors as a backdrop for dancing, and pubs have taken jukeboxes with video material, so the formula for a new kind of public video venue, mixing art and entertainment, may yet emerge.

Beyond new kinds of public venue, attempts are also being made to circulate artists' tapes more freely. A number of galleries, including London's ICA and Bristol's Arnolfini have been discussing the prospects of a circuit for video art distribution. At present tapes are screened according to availability by individual institutions with an interest in video. And London Video Arts has also contemplated compiling material from the LVA library on domestic format video cassette. There has been some talk of contacting an established video distributor.

Behind these tentative ideas lies more than a grand desire to find bigger audiences. Financially, video artists and their organisations – which are traditionally subsidised – have every reason to look to new audiences as a potential source of revenue. Beyond the precarious future for grant aid, there is also a pressing need to support video production for artists. Video is an expensive medium. Television's increasingly sophisticated electronic picture manipulation and creation machinery is denied to artists who cannot afford the rates of £200 an hour or more. If new venues or distribution systems brought in useful revenue, then the odds might be more even between the artists and the broadcasters.

This idea has been influenced by the imminent cabling of Britain, which should bring a demand for existing and unusual video to fill the new cable channels. Video artists – like many others touched by television – have been aware of this potential opportunity to take advantage of their libraries of tapes. Consequently cable is allied with home video as a spur to the artists to contemplate meeting a wider public. What exactly that would mean to a somewhat insular grouping is far from clear. Nam June Paik's self-absorbtion is shared by other video artists, even today, but the days of the isolated video are fast coming to a close.

Philip Reevell

Photo/Text

Milton and Keynes

Milton Keynes, a new town, was chosen for its name. Milton and Keynes, two proper names which trigger off respectively associations of 'Paradise Lost' (or reconquered) and economics. The town Milton Keynes was used as a Pre-text to provide the artists with an allegory of modern living. In the photographs characters become social actors and stereotypes drawn from film and TV. A fictional quality which is reinforced by the use of location showhouses; 'model' dwellings. In the original colour photography was used, which adds another layer of artifice to the image.

Outopia, where Utopia comes from, means 'No place'. Instead the reality of utopia is textual. It is like a map which precedes the territory depicted. The concept of new towns, such as Milton Keynes are based on a model drawn from utopian texts. A model of urbanism and the metropolis which challenged the disorder of 19th century industrial capitalist cities. The utopian new town model is simultaneously nostalgic (looking back to a lost Nature) and progressive (looking forward with a faith in science and technology). The 'City' becomes a concept designed for reproduction. Such re-presentations do not refer back to an original. Rather, each new city becomes the original, the new model.

The photography does not refer to Milton Keynes as a place. Photography cannot simply reflect an inner or outer reality, rather photographs constitute a representation of reality. Photographs are just copies of other copies located in media genres such as soap opera, drama documentary or the thriller.

In this context the photographic work on Milton and Keynes can be said to be utopian. That is it refers to no known geographical place. Its reality is primarily textual. What the photo essay questions is the value and status of documentary photography. A form of photography which assumes an easy correspondence between the image and a supposed reality.

Documentary photography is grounded in a theological aesthetic. The photograph's aim is to faithfully transcribe reality – in the same way that a religious icon offers a transcription of God. The documentary photograph also offers an ideology of self expression. It shares this in common with 'art' photography, assuming that the artist, or photographer, is the author or originator of creativity. These theological assumptions assume that there is always something behind the photography, be it 'reality', self expression or God. But there is nothing behind the image, no inner sense or innocence. Theology still informs the production of images today. That is why the work 'Milton and Keynes' is displayed in the form of a religious triptych. After all irony demands a feigned seriousness.

Olivier Richon
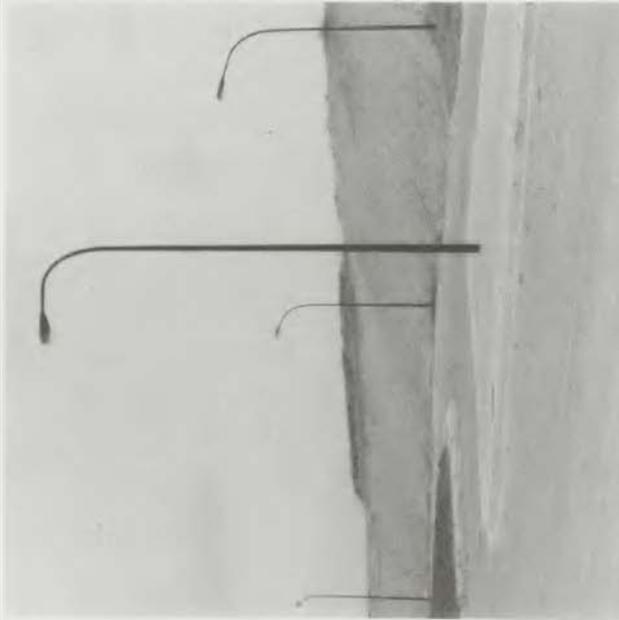
The blueprint, a legible artefact offered
to the trajectory of a motionless eye was transferred
onto the ground and duplicated. He persisted in calling
natural these golden rules of practice, to which
she shrugged and retorted: "How can you ignore the arbitrary
paths of metaphor along which these laws traverse?"

Camerawork
Gallery

Last autumn the Camerawork gallery exhibited *Beirut – The Israeli Invasion of Lebanon*. The photograph for the exhibition were taken by Chris Steele-Perkins and Judah Passow. The images showed the full horror of war, atrocity killings and dismemberment. Terrible images, but the question which remains unanswered is: what affect does the atrocity photograph have on its audience?

What is the role of a photographer when country and family are decimated by war? Is it to document the results of aggression? If so who is the evidence for and what kind of pictures should photo journalists bring back for our newspapers, television programmes and galleries. The Camerawork images precipitate nightmares but do they clarify our opinion about war?

The Camerawork Gallery visitor's book has some illuminating comments. B. Brupleather writes 'Shocking indeeed but is that enough to represent the complexity of the conflict?'; S. Wajenfeld: '. . . It leaves you shocked, but does not answer any questions . . . It is good to show reality about the massacres but people shouldn't be left alone with that.' Whether it is galleries, television or the newspapers the material is the same; we are inundated with the suffering and death of others and left to deal with it ourselves as if we will inevitably come to the correct conclusion. The Camerawork exhibition expects us to conclude that systematic genocide perpetrated in the name of Zionism is a bad thing. But do photographic exhibitions work in this way?

Unfortunately I believe that audience's reaction to the politics of the Camerawork exhibition is obscured by a mask of fear and horror. We wish that this should never happen to us and hope that it could never happen in Britain. We see these kind of horror pictures everyday in the newspapers. Their familiarity works to validate the wrongs of society which can cause such suffering whilst simultaneously numbing us.

Horror is a useless emotion. It is passive and it defeats action. Why is this? I believe it is because we are over familiar with the visual codes which construct the war photograph. We anticipate its content. The experience of viewing such 'realistic' images of war is ironically reassuring. *Our* world is still unquestioned and safe. Tragedy is out there. We are not fighting *their* battle, grieving *our* dead. We look at pictures of other people suffering. We suffer for them, but this is self indulgent because we need not *do* anything.

Suffering is only one emotion elicited by the atrocity photograph. These pictures also command a high price on the black market for pornography. Whilst Beirut was on display at Camerawork the most popular images with the young male audience proved to be those of naked dismembered corpses: a pornography of putrification. Satiating our guilt or perverted sexual fantasies is not enough. We need images which make connections between social relationships and moral values; between political regimes and action for change. We need to know how these events 'out there' relate to us. We need to construct dreams not nightmares.

Graham Evans

Touring report

The recession has affected many art organisations drastically reducing grants available from state funded bodies such as the Arts Council and the Regional Arts Associations. Simultaneously the Arts Council has put pressure on clients to expand their educational facilities and obligations. This pressure is ironic in view of the lack of support shown for groups directly involved in arts education. As Robert Hutchinson put it: 'Some senior officers of the Arts Council were keen to see new activities thoroughly buried – preferably at a decent distance.'

One of the areas the RAAs (Regional Arts Association) were to take over was touring of exhibitions. This service today is a fraction of the original touring facility, many of the RAAs have cut out the touring programmes completely due to lack of funds, not demand. Organisations not absorbed by the RAAs such as Camerawork are still committed to touring exhibitions and thus engaging with wide audiences. A policy which has been jeopardised by mounting costs and dwindling grants. In response to this, some groups such as the Side Gallery in Newcastle have concentrated on evolving a strong regional network. Others have limited themselves to a small number of more lucrative exhibitions by well known established artists, circulating these on the existing circuit of galleries and museums. Camerawork has attempted something different.

There are now some 50 Camerawork touring exhibitions. These range from work seven years old to exhibitions currently being produced. The subject of each exhibition is different, covering a wide spectrum from the issue-based photo documentary show to an educational pack on basic photography. All the exhibitions are designed to be easily accessible. They are laminated to make them light and easily manageable. All can be used in a number of ways – hanging them on walls in a gallery, leafing through them in a workshop or class. They are invaluable archive material.

The exhibitions circulate through the large, almost untapped, network of informal interest groups, and small exhibition spaces like laundrettes, as well as arts centres, educational institutions and galleries. However, Camerawork, like many arts organisations, is beginning to find an increasing conflict between tight budgets and the growing expectations of funding bodies.

14 *Photograph by Roger Hargreaves produced as part of the Camerawork darkrooms project.*

Darkrooms

Once a week we collect the black plastic rubbish sacks for disposal. Someone has thrown away yet another broken thermometer; the beads of blood appearing on your fingers give the game away. How high a dose do you need before mercury poisoning becomes apparent? It's almost impossible to get it out of the sinks as the drops multiply and scatter when you try and shift them.

Two local kids persist in playing with the doorbell, so we invite them in. They claim to be ten and twelve but look much younger. We take it for granted that an image can be projected by shining light through a semi-transparent material to reflect off a smooth light surface. To them it's a baffling trick. Several jaded printers are woken up by these kids diving under the table to see where the picture's gone when the light's turned off. They touch the projected image, bewildered when they can't feel it. When the exposed paper is put into the developer, they stand over the tray and shout exclamations to each other as the picture appears. Their logical conclusion is that if they put a hand under the light and then plunge it into the developer a picture should appear on it too. Restrained from doing this they are entrusted instead with an exposed piece of paper each, which they carefully carry horizontally so the picture won't fall off.

A group of 'lads', in for the first time, laughingly announce that they've got some 'naughty pictures' on their film. They expect you'll laugh with them or at least blush and giggle. This is one of the problems we have when trying to put into practice the ideals and theories of Camerawork's photographic policies. We deal with our public first hand all the time, but we seldom have a forum for discussion of anything beyond technical details. On the negative side, we have a clear ruling forbidding the production of racist and sexist material in the darkrooms, but if it is not carefully handled the likes of these men will be immediately alienated and go away with their sexism still intact if not reinforced.

The film loading room has swallowed up yet another uncertain photographer. If you forget to explain to them the means of escape some will stay trapped in the darkness for half an hour or more with their film out of its cassette but unable to get it onto the spiral.

A ten week beginners course has finished and the group starts putting together their prints to make an exhibit to go in the darkroom section of the gallery. The discussion that this involves results in them analysing their work; looking at the links between photos; explaining what it was they wanted the pictures to communicate; seeing why one picture succeeds where another fails. Just looking at their pictures in terms of how many seconds' exposure they should be given, had become boring. Now they are excited by how effective their pictures can be when put together with some text in a coherent framework.

Some of the men, new to the darkrooms, are reluctant to ask a woman to explain something technical to them – they are used to it being the other way round. Many of them will automatically ask any man they see in the vicinity of the darkrooms rather than ask one of the three women workers. We feel that if we are not to perpetuate the male domination that exists in photography, it is very important to create an environment where women *can* and men *have to* seek advice from women.

Catarata de Jera, Moyobambal, Peru
Canon FI, 50mm 1 second, F11.

Kate Polak 15

Community Practice

Rio Tapeslide Newsreel

The Rio is a community cinema in Dalston, London E8. A 'community' cinema because it is run by local people who are trying to provide an alternative to the purely commercial setups of most of the other cinemas in the country.

A major step towards wider access to the normally restricted medium of cinema was the launching, in June 1982, of a slide advertising scheme.

The plan was to form a group of young, probably unemployed people who lived in the area and had the potential for a lively interpretation of the news, with a desire to make their views felt. This team would produce a weekly programme of local news and events which would provide an alternative to the view of the established media.

The production of a slide newsreel had two main purposes: to provide interesting and entertaining coverage of the local news that would be ignored elsewhere – or to cover news from an independent viewpoint; and to give a voice to the young people of the area. The newsreel would add a genuinely local flavour to the Rio's nightly programme and give the audience a greater involvement in it.

When I joined the group in about October 1982, it soon became clear that things were not going to be as easy as they might have seemed. We had no equipment, except what we were able to borrow or scrounge, and many of us had never used a camera before, let alone other audio-visual equipment. There were difficulties in organising a fairly large group (as it was then) in such a way that the inexperienced members would not be left behind without the others getting bored.

Slowly, things did begin to come together. We received a grant from the Queen's Silver Jubilee Trust, which allowed us to buy a small amount of equipment and boosted our stocks of film. Everybody was rapidly getting used to the cameras and we were beginning to build up a file of quite presentable slides. But what were we going to do with them?

We began to put together a pilot version which would serve the dual purpose of explaining our aims to our future audience and clarifying them for ourselves.

The pilot programme took us about three months to complete. There were two main factors which slowed down our work: lack of equipment and lack of solid planning – we just did things with no proper idea of where they would fit into an overall scheme.

The next major problem was the production of a sound-track. We had put very little thought into this side of the programme – except for recording a few interviews as we

walked the streets taking pictures. Here again, apart from a borrowed cassette machine, we lacked equipment. However, we managed to get access to a reel-to-reel tape recorder and a mixer at Freeform, a local community arts organisation. About three weeks later we had our sound-track.

The final result sounded good when we listened to it there. However, while we had been working on this programme, a brand new, Dolby stereo projection system had been installed at the Rio; when we played it over this the sound was not so good. The tape sounded fine on everything else we tried it with, but the only place where it had to be understood, it was useless.

Through all the months we had been working we had quite lost sight of the original concept of the slide newsreel. We had drifted into the realms of 'slide documentary', rather than concentrating on news. This was not a conscious decision – somehow it just happened. Perhaps now it was the time to get back to that initial idea.

At this time, we managed to get some good photographs of the type of events which we had intended to cover: London Day at Greenham Common, a Colin Roach demonstration, the opening of some local shops and so on. Using a couple of mono cassette recorders of our own and a borrowed mixer, we hastily knocked up some commentary to go with these pictures.

The methods we used were more primitive than previously – but they worked first time. Almost before we knew it, we had a usable news programme. We had begun to put it together on a Thursday afternoon and it was on the screen for Friday night's performance. And all the news was less than a week old!

One important thing – for us at any rate – was that we managed to beat television to one of the stories. there had been a protest against the M11 link road which involved causing massive traffic jams. For some reason, the ITV news team failed to get there in time and we were pleased to be able to sell them some of our photos of the event.

The Slide Newsreel is succeeding slowly. We have screened varied and entertaining material and given a mouthpiece to some of the young local unemployed. It's all part of our aim to make the media more accessible to the public. After all, anyone can take a few snaps. What makes the Rio different is that those pictures can appear alongside a multi million block buster.

Will Kemp

Video Report: Who killed Colin Roach

Isaac Julien's video of *Who Killed Colin Roach* was shown recently at the Rio cinema in London. The Rio is a unique attempt to create links between the community and film work, between the street and the screen. The Colin Roach video was shown free at the beginning of the evening presentation for two weeks. Sean Cubitt talked to Merville 'Silver' Bishop of the Roach Family Support Committee who also wrote and performed the Public Enquiry song on the video.

SC: *Was the Rio a good venue?*

MsB: Any kind of publicity is good publicity for a cause that is worth supporting. A lot of interest was generated and more than £80 of donations came in.

SC: *There seemed to be more white people than black there.*

MsB: The problems of community and police are not exclusive to black people: whites also have trouble with the police. You don't get to control the people who make up the audience for a video like this – you get the people who go to these venues. Different people show their support differently. The photographic exhibition at Camerawork attracted more white people, people who were a bit on the trendy side. I felt they were more interested in the artistic side. That might be true of the video too.

SC: *You think the video was too artistic?*

MsB: Not exactly artistic, more that it tended to concentrate on the big events, the police violence and so on, and not so much on the hard work of campaigning.

Brinley Heaven of Hackney Police Committee Support Unit adds: 'The video shows a TV interview with a police officer, and it's well worth being reminded of how awful their statements were. One quibble: the video is a little off balance in showing almost all black people on the marches. The demonstrations were organised and run and controlled by black people but the campaign was wider than that. But quibbles apart, on balance it is a very effective piece of film.'

SC: *Were the Rio screenings useful?*

MsB: The Rio's work is fantastic. It's centrally located for Hackney people, and people who are not directly involved in cultural or political activity can get to it and see this kind of material: for example, the Rio kept its doors open all through the uprisings of June and July 1981. They worked as a refuge, meeting place, first aid and legal centre. Their photos taken recently of the use of dog patrols in Hackney have provided local MP Brian Sedgemoor with valuable ammunition for the campaign to remove dogs from local policing. The video combines

with their work: very good and very useful and effective.

Contact address for hire of 'Who Killed Colin Roach': The Roach Family Support Committee, Family Centre, 57 Rectory Road, London N16.

East London Media Forum

Though London has the reputation of being the best served area of the country for cultural life, there is a very definite divide between the smart West End and the deprivation of Hackney (as described in Paul Harrisons' *Inside the Inner City*), Tower Hamlets and Islington. Though these boroughs have socialist councils, the grip of centralised control over media production, means that local people have virtually no say in the growth and development of old and new communication technologies.

East London Media Forum came into being at a conference on community access to the then new Channel 4. Made up of reps from community groups, campaigns, cultural centres and media workers as well as the interested individuals who turned up, ELMF has become the focus in East London for discussions and advances in local cultural democracy. 'Local access to and control of local media resources' is the catchphrase.

The work is very varied. Currently the group is constructing a register of media resources in the three boroughs, listing video, photographic, film, print and audio facilities. ELMF also contacts skilled workers who can help out with funding applications, scripting, access to the established media and so forth. All of this work is contingent upon a coherent funding strategy, ensuring that groups get the best deal by working together instead of competing for scarce cash and equipment. With an eye to the future of media communications, discussions on local democracy and cable technology are hot issues, as is the political threat to the GLC.

An extremely successful media showcase went on at the Rio Cinema in Dalston last August. Work on show included film, video, photography, printing and publishing. The occasion was as much a chance for workers to meet each other as for the public to view local work.

The strength gained from working in co-operation is proving an enormous help to all concerned, whether challenging media orthodoxy and the big companies, or helping to find voices for people excluded from the mass media by class, race, sex or geography. It's an initiative other areas could well learn from.

For details contact Andrew Duncan at Freeform, 57 Dalston Lane, London E8.

Sean Cubitt

STUART HALL

Wedding photographs normally use objects and images that have nothing to do with the realities of marriage, whereas I have used images symbolising women's work in the home. This work is generally seen in non-productive terms, that is as a 'labour of love', a duty – disguising the fact that childcare, cooking, cleaning etc *is* work.

Russell Hobbs

LEFT IN SIGHT

Camerawork: *In terms of imagery and the politics behind images, the Left appears out of touch with its constituency. Most people are used to a sophisticated diet of adverts and TV, yet this media professionalism is often dismissed by the Left as bourgeois. Would you agree?*

Stuart Hall: The left has to look around and see the language that consumer capitalism speaks to people in. It's very up to date with a high stress on technology. People know that's going to define the future, and images of technology are much more widespread than the technology itself. The Left has to be professional. Just look at the slickness of adverts designed to appeal to the mass consumer.

Camerawork: *You talk of the importance of engaging with the language of advertising, yet*

the Labour Left continually reworks socialist realist photography and Heartfield style montage. Socialist realism carries with it a certain kind of Dickensian Philanthropy as if photographing the poor, the needy, the homeless were enough to rouse political action. As a style of photography it appears curiously dated, more appropriate to the 30s dole queues than today. Yet despite the cultural and political changes it is the dominant form of Left photography. It also

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▶

Stuart Hall : Left in sight

subscribes to the idea of photography as a transparent medium which can capture or document the reality of the event depicted. Why do you think this is so?

Stuart Hall: I guess socialist realist imagery is the one which the left is most stuck with. I don't share the view that ideology is inscribed in the form alone. I think what has happened is that the left has got stuck in a certain period, which is why the realist imagery seems appropriate, of 'The State' doing good. The photographs never have a sense of agency in the images or people themselves. They're always depicted as clients, or objects at the bottom of a pile. Very inert images.

Camerawork: *Montage is an old fashioned technique, but do you think it has more potential than social realist photography?*

Stuart Hall: Montage is different. I don't think it's been properly absorbed into the imagery of the left until the 60s. Heartfield's montages were turned down by Picture Post, though they eventually used some. The German political movement at that time was much more typographically advanced. Also, montage is the language of advertising and even Heartfield took it from that tradition. It has a lot of potential, although it is sometimes over-used, and has come to stand for 'the alternative'. It has a lot of potential, which is more than can be said for social realism, which has serious problems. It looks outdated using 30s stylistic tech-niques to depict poverty in the 80s. Working class culture is still depicted like a Jarrow March, which it isn't. That is not the reality of unemployment today. Social realism is not realist in the way it pretends to be. It's a regressive language.

At least montage through juxtaposition can engage with contradictory images and realities, but it's important to go beyond that to achieve positive, more integrated visual languages.

Camerawork: *But 'The Left' isn't a unified group. Although the Labour Left may be locked in the past other constituents of the left have been concerned with developing new images.*

Stuart Hall: When you're talking about images of the left in the general sense it's important to look at the constituent elements. Because I would say that feminism is far closer than the labour left to finding that positive language, that image of the future. Through transformation of images, fiction, fantasy, poetry etc they've gone beyond that montage idea of reality as the product of a simple juxtaposition – itself a very limited visual language which always seems to need to mobilise the rhetoric of capital or labour to make its point.

I think the 60s was really important as a root for those ideas. It was a time when an advanced modern aesthetic was capable of engaging with interests on the left: take a look at magazines like Oz etc. But it was also the time of the split. The radical avant garde moving on through Time Out and things like City Limits, and the traditional labour movement falling behind. I mean if the TUC ever got a magazine together can you imagine

what it would look like. Straight out of the 1890s probably, with small type and no pictures. It's unthinkable. Of course this kind of argument about the politics of imagery has been going on for a long time. William Morris in the 1890s was a committed socialist and at the same time produced amazing designs and visual ideas which seem to have been lost today. We've witnessed an explosion in communication and cultural language and the left seems unaware of that.

Camerawork: *There is a sense in which the English Labour Left is guilty of a kind of visual illiteracy. A lot of the Third World political design is much more exciting, less locked into the rhetoric of its own past? How do you account for that difference?*

Stuart Hall: Take Latin America where the political imagery is so striking visually. That's a real cultural conquest, very dynamic. Take Cuba where in the early 60s you had extraordinary primitive socio-economic and material circumstances, you had ideas addressed to a 20th century consciousness. The political posters of the period are very 60s bright and colourful, influenced by the American consumer culture and very definitely addressed to a modern audience as well as backward peasants coming to Havana for the first time. Maybe that modernism is a product of the strong influence of American culture on Latin America, a dominant and oppressive culture, but nevertheless a modern language. So they're not so inhibited about trying to develop new realities and say new things. Plus of course you're up against mass illiteracy which means that the visual image is very important. We have this slowly evolving culture, with a slowly evolving political language.

Looking at South America, it's politically exciting. The fractures and ruptures have produced new languages, new ways of thinking. Which is why I suppose I like photo-montage, because stylistically it uses those fractures and ruptures, even if it's in too clumsy and obvious a way. On the one hand, fragments, ruptures can be politically alarming, things appearing to fall apart, but on the other, they can be quite productive. I don't take any pleasure in the fragmentation and pessimism of the left.

I think it's important not to lose a sense of the public space. Which is why I warm to the GLC posters even if I don't like the way they look. I think it's necessary to remind us that somebody cleans our streets, that the river is a public asset to be used or whatever. I just wish they'd remind us in a more recognisably 20th century language.

The elements are around in the fragments waiting to be used. People have a lot of skills and want to use them. Those skills need to be harnessed. It's less important where they come from, as how they can be used. I mean you just have to walk into the Labour Party headquarters and you instantly know what's wrong, they're just not tuned in. People with the necessary skills are available and do work for socialism. You see it in film, in journal-ism, in community arts, all over the place. But they're divorced from the traditional labour movement. And the movement is

hostile to these forces. The trouble is they just don't see the point. They think that updating means of communication is just a frill. Maybe we'll think about it in better days, but now we have to get down to the nitty gritty problem, which is – guess what – how to reach the people, so the ideological question about left rhetoric is not marginal at all. It's central.

Camerawork: *Yet looking at the Labour party campaign produced by Wright's agency for the last election, the conmbination of realism and montage reinforces a desperate, pessimistic vision of reality. Clearly these things need to be said, but there's also a case for arguing that people cannot bear too much reality. Like with the Oxfam posters, you get to a point beyond which people switch off. Do you think that pointing out the horrors of Capitalism is the best way of mobilising the popular vote?*

Stuart Hall: You mean if you can see yourself being pushed by the broom down the hole in the road will you pop up in the Labour booth? OK there's three million people to whom that applies, but how do you persuade the 20 million still employed not to vote for the other side? You have also to speak to them. You can't get votes purely on the strength of defensive measures: protecting the old, the weak, the young etc. First they will always be a minority, and second, they don't always feel positive about seeing themselves in that way, as victims.

Camerawork: *In your article Whistling in the Void (New Socialist May '83) you said: 'Labour shows less and less capacity to connect with popular feelings and sentiments, let alone transform them or articulate them to the Left. It gives the distinct impression of a political party living on the capital of past connections and successes, but increasingly out of touch with what is going on in every day life around it.' You add that Labour has mistaken 'the moment of 1983 for 1972 or 1974,' and that 'Labour' currently possesses no image of the future. It provides no picture of life under Socialism.' To what extent do you think that Labour's nostalgia for its own past makes it appear old-fashioned and out of touch?*

Stuart Hall: I don't think that the future of the left can be fought solely with reference to the political landmarks of the past. Things have to be thought afresh. You can't just invoke the past, which I think Foot was trying to do with his references to the 1940s. I think that is political nostalgia. On the other hand I don't agree with the view that one has nothing to learn from the past. There's an enormous amount to learn from 45 because it was when socialist ideas and marxist ideas which were germinating during the 30s really touched a lot of people. Ideas which had been developing in pockets of the left really touched a popular core. A lot of that is still relevant now, so there's something to feel and understand about periods when socialist ideas have become popular. So you have to use the past, draw on memory, fiction, utopia, all those languages which are important if you're going to reach and move people.

**Camerawork:** *You talk about Utopia and the*

Here I have looked at the idea of masculinity and femininty being totally dependent on each other for definition. I have removed the man from three advertisements regularly found in women's magazines to show that the concept of femininity within them is one of dependency and passivity. Therefore in order to play the 'feminine' role as defined here the woman must be dependent on a man – her image without him doesn't stand up in its own right.
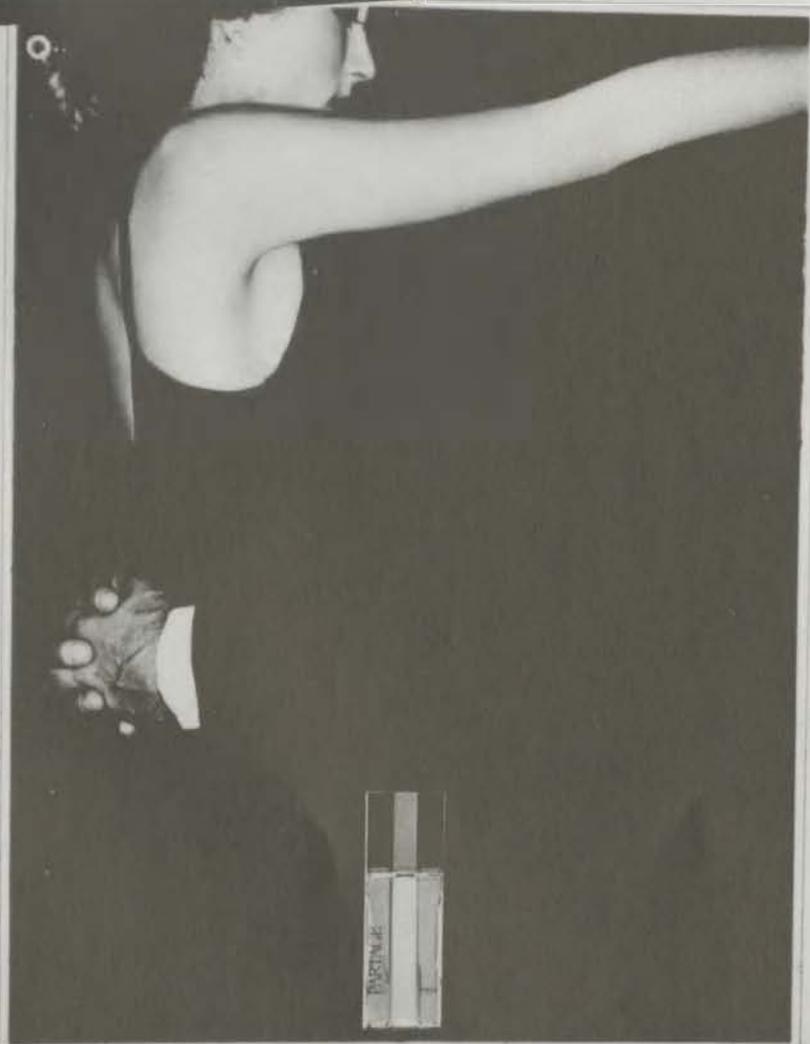
PARTAGE.WHEN IT ISN'T A CASUAL AFFAIR.

This work is part of a larger project produced at Goldsmiths College, London University. Under the title, 'Women in Society' we chose to look at the idea of romantic love using women's magazines as source material. This led us to examine representations of other aspects of women's lives such as beauty, work, the family, marriage and sexuality. The work attempts to raise questions about the representation of the issues rather than find answers. Looking back we also feel that there is a need not only to comment on existing images of women but to propose alternative ones. (Mel Aldridge, Joelle Fourcin, Sally Francis)

future, yet the images of the Labour party with which we are familiar appear almost archaic. What has happened to the Left's vision of Utopia?

Stuart Hall: Those languages of Utopia have to be recaptured, and in terms of providing socialism with an image of the future which people can really connect with. I'm suspicious of a language of utopia which only talks about the future and doesn't make the right uses of the past. Nostalgic use is inhibiting. The image of the working class as it was presented in the 30s and is still represented is clearly out of date. It's comprised of women, blacks, university educated people. Unless the left can see that, it has no way of addressing people about the future. That kind of flat-cap nostalgia is dangerous.

Utopias have always cmbined something of the past with something of the future. Utopian language isn't just a projection into the future. I want to make a distinction between proper and improper uses of history.

Camerawork: *But I think there's been a fetishistic as opposed to dialectical use of the past. For example there's nothing dialectical about Foot's nostalgia for Labour's golden moment in the 30s and 40s when Socialism was strong. On the other hand Thatcher seems to successfully rework ideological myths about the 19th century and Victorian values.*

Stuart Hall: Thatcher invokes the past, Victorian values, in a different way to Foot's interest in the 40s. She invokes that aspect of competitive individualism which is in people today, whereas Foot refers to the 40s because it was a time when ordinary people felt things had to change. Now they're terrified of change. So Thatcher addresses the present fear of freedom, of change, inserting things like the family, the grammar school. Foot isn't talking about recreating the feeling of the 40s in the 80s. He's saying nostalgically, oh don't you remember the welfare state? But he forgets that he is talking to people who have had the welfare state up to their heads in terms of bureaucratic institutions. Which again gives Thatcher an edge because she's re-using that old, almost 18th century idea of privatising those big companies and institutions.

So when you talk about Utopia, I think it's a real socialist struggle over language of the past. I think it's absolutely crucial that we have positive images of the future which meet people's rising expectations, and I think that there's a lot about labourist thinking on the left which is going to have to change. You know, that notion that you're only a labour voter if you live in the most run-down council and are the most oppressed.

Camerawork: *How do you see a vision of the future linking up with Labour's commitment to document the 'realism' of life under Capitalism?*

Stuart Hall: I don't think that the Labour Party or the left understands how to find a language that encompasses both of those realities, and so it is very stuck in the minorities, the oppressed, war, the poor etc. But I don't think it could avoid that. Because it's not just a question of developing the right image to show people. It's a question of developing the right politics.

The thing is so contradictory, and finding a politics, let alone an image which can speak for the left as if it were a unified thing is very difficult to do. I'll give you a concrete example. Take Scargill. I think he's right about the miners. But I think he's idiotic about Solidarity which is clearly a socialist movement against state oppression. At the same time he talks to the men as if they all turned out tomorrow and stood in front of the coal board everything would change, which is a very masculine trade union thing to do, and, at the same time he's never heard of women. Analysis, internationalism, trade union practice and personal politics are four different sites of politics, four different constituencies and you have to find a way of addressing them all. It can't be one language.

What we've got at the moment is a language which has become defored by being attached to the circus appearance of the past – the cloth cap, a working class which looks like an Engels lithograph and which doesn't exist. **19**

These photographs are taken from an exhibition of women's work the product of a woman only course organised by Della Grace.

PAT IVERSON

FRANCES COUCILL

C de la T MURRAY

In these self-portraits I am interacting with myself for myself. I am not looking into the mirror at the would-be viewer but at myself. This is significant for me because so much of my energy goes into an projecting an image which will be approved of; this often means endless smiles.

In these photographs I have not smiled at all. There is no trace of any of the sweetness in my face that I have been conditioned to show since a little girl.

The photograph with my eye and the one with my son are what I consider true self-portraits. These portraits show my face as I wish it to look rather than how I feel conditioned for it to look, i.e. smiling and appeasing. Even though my son is in this portrait, I feel I am not in contact with anyone but myself. Frances Coucill

WOMEN'S PHOTOS

C de la T MURRAY

FRANCES COUCILL

PAT IVERSON

WHAT IS A POLITIC

Camerawork invited a number of photographers, journalists and writers to submit a few ideas about political photography. We asked them to submit approximately 250 words and/or a photograph. Here is the result.

JUDAH PASSOW, NETWORK

I'm not sure that I take political pictures in the conventional sense. Most of the pictures I take are moments in intensely political settings, but does that necessarily make them political photographs? Students of the didactic image are looking for something else. A visual slogan, usually, or a partisan moment. I'm looking for something broader and less proscribed. A sense of the tragedy in a situation that's invariably the product of some-one's narrow thinking at best, and at worst the result of the kind of cruelty that people are sometimes reduced to in dealing with their problems.

I'm not neutral. I do take sides. I can't and don't take pictures in an emotional or political vacuum. I make a deliberate choice in being where I am and in taking the pictures that I do. But it's not to extol the obvious at the expense of the subtle anomalies. I am broadly sympathetic, for instance, with the position of the Palestin-ians, with the struggle of the Afghan rebels, and with the stand taken by the Irish Republicans. But I would be less than truthful with myself if I closed my eyes to the ironic contradictions which the politics of these various struggles often serve up with painful consequences. Painful for both the sympathetic observer as well as the princi-pal players in these dreams.

A photograph of a young boy, in the Chatila refugee camp in West Beirut, aiming a toy gun at the head of a passing Italian soldier on patrol is not, in my judgement, an anti-Palestinian picture. It shows, rather, the grim realities of the depressing level of existence in those refugee camps. Playing in the streets for these kids means acting out a horror which is visited on them every day of their lives. You could choose to ignore an image like that as it crosses your eye. You could be looking for Palestin-ians working on a building site in the camps – what the political didact would call the 'positive aspect' of Palestinian self-reliance. But that, to me, would both be missing the point and over-stating a case that I find hard to make with any moral justification based on my knowledge of the refugees' situation. The Palestinians in those camps *don't* feel particularly self-reliant. In fact, they're scared out of their minds about the prospects of another Phalang-ist incursion into their camps with the same stupefying slaughter that resulted the last time those cowboys shot their way through the area. This photograph is about delivering a sense of the unending violence – physical as well as emotional – that characterises the day to day existence in those wretched places. They don't find anything particularly glorious about their condition. Why should we presume to show anything else?

Judah Passow

CA PHOTOGRAPH?

There's no single kind of power a photograph can have, no single message to be read unmistakably. The variables are – after the event – who sees it and where. And when. Photographs have their own history, just as they *make* history and leave us its traces, which is another kind of power: the past to be vindicated, to be excavated, to be understood, to be worked on in the imagina-tion.

Some photographs are less amenable than others. The more literally they intend to represent the world, the more open they are to interpreta-tions. The combative image of struggle on the streets; the surface of everyday lives recorded; the story told with pictures that becomes a docu-ment of protest, a small lever for change; the avowedly rhetorical, the avowedly mani-pulated photograph all harness political ideas, maybe strong emotions too. But is a political photograph always a photo-graph about politics?

There's the power of pleasure, of visions, of momentarily arrested dreams and transformations, of poetic celebrations. There's the tender symbolism of Tina Modotti, the soaring vitality of Rodchenko, Atget's suggestive stillnesses . . . other images that move and inspire or defy us not to think about ourselves and what we see. There's wit, to pull the rug from under our perceptions. Where does politics end.

Liz Heron

THE DOUBTER

Whenever we seemed
To have found the answer to a
 question
One of us untied the string of
 the old rolled-up
Chinese scroll on the wall, so
 that it fell down and
Revealed to us the man on the
 bench who
Doubted so much.

I, he said to us
Am the doubter. I am doubtful
 whether
The work was well done that
 devoured your days.
Whether what you said would
 still have value for anyone if it
 were less well said.

Whether you said it well but
 perhaps
Were not convinced of the truth
 of what you said.
Whether it is not ambiguous;
 each possible
 misunderstanding
Is your responsibility. Or it can
 be uanmbiguous
And take the contradictions out
 of things; is it too
 unambiguous?
If so, what you say is useless.
 Your thing has no life in it.
Are you truly in the stream of
 happening? Do you accept
All that develops? Are *you*
 developing? Who are you? To
 whom

Do you speak? Who finds what
 you say useful? And, by the
 way:
Is it sobering? Can it be read in
 the morning?
Is it also linked to what is
 already there? Are the
 sentences that were
Spoken before you made use of,
 or at least refuted? Is
 everything verifiable?
By experience? By which one?

**In the beginning there was the will . . .
The will became the compromise . . .
The compromise became the building . . .
And in the end there was a wish . . .**

Mike Hughes

But above all
Always above all else: how does
 one act
If one believes what you say?
 Above all: how does one act?

Reflectively, curiously, we
 studied the doubting
Blue man on the scroll, looked at
 each other and
Made a fresh start.

Brecht, Poems Part Two 1929-1938

WHAT IS A POLITICAL PHOTOGRAPH?

Behind the empty question 'What is a political photograph?' lies a complex legacy of thought which endlessly confuses *politics* with *ideology*, work *upon* specific institutions (The Police, political parties, the National Health Service and so on) with work *within* representation.

A photograph: a woman sits in a deck-chair, on a beach, her eyes narrowed against the glare. Still she attempts to smile. On her knee a young child. Behind her stands an older man. It is an image which we all 'know', yet it is an image which can occasion a host of different meanings. It may signify the ideal continuity

of a particular family in a snapshot-album. It may signify the ideal continuity of a particular family in a snapshot-album. It may signify the worth of a commodity, if accompanied by a text extolling the virtues of a product. It may again signify the 'creativity' or 'soul' of the photographer who made it if it is framed and shown in an exhibition. Or its meaning may indeed become directly political, if, for example, the image is reproduced on the front-page of a tabloid newspaper which announces the family as 'Illegal Immigrants' or 'Victims of Soviet Aggression' or whatever.

Or if it is passed around a jury in court, with the added information that whilst claiming Social Security, the defendant has been co-habiting with Mr X. the question then should not be 'What is a political photograph?', but rather, '*Where* is a photograph political?'

All the potential meanings of the hypothetical photograph which I have described depend upon the social knowledge of the spectator, conscious and unconscious. In each and every context in which we see photographs we scan them in this manner in order to construct our own sense of their

'appropriate' meanings. The meaning of all photographs depends upon this constant, active process of appropriation on the part of the spectator.

In this respect the image which I have described can be seen to be operated and app ropriated variously by the 'discourses', or structured sets of ideas and values, of 'work' and 'leisure', of 'the family', of 'health', 'aesthetic value', 'national identity', 'gender' and 'sexual morality', as well as our overall attitudes towards the State. Any of these *may* be made into a political issue, involving work upon the institutions

which organize and regulate conditions of employment housing, medical provisions, education and so on. None the less, a photograph can only rarely become an object of political power if it has already been ideologically framed. There is nothing intrinsic to any photograph which makes it 'political'.

The notion of 'political photography' remains significant however as an example of one of the many discourses concerning 'the visual' which compete in our society to define the supposed 'truth' of photographs, and the ever present assumption of photography's supposedly 'intrinsic' factuality or truthfulness; the notion that photography provides some direct spontaneous and universally accessible relay to and from 'The Real'. Without this assumption, it would never have been possible to use photography to mobilise opinion and recruit consenses around such topics as Imperial authority, racial and sexual difference, criminality, insanity, The Welfare State, and so on. To interrupt these political uses of photographs it is therefore necessary firstly to deconstruct the discourse of photographic evidentiality and documentation.

The fact that so many people are still asking what makes a photograph political, as if photographs possess single 'correct' meanings which are somehow fixed within them beyond the possibility of dispute, shows that we still have a long way to go in that larger endeavour. The priority for contemporary photographers seems to me to lie in the recognition of the *ideological* struggle which is necessary if we are to establish the recognition that there is no such thing as inherently 'political' or for that matter 'non-political' photograph. It is only when we have disposed of this chimera once and for all that we can concentrate fully on the ways in which power is exercised throughout the medium, in the occasion of all photographs.

Simon Watney

Images are made up of many lines.

There are a million lines that can be followed up in an image, as many lines as there are on the palm of your hand. Some are well defined segments which divide up the area into portraits and landscapes or professional and non-professional.

Then there are the lines which lie underneath, continually rising to the surface and floating for a while. These lines circumscribe phrases like the 'political image' or 'questions of representation.' These creative outbursts both make and break new boundaries. A sentence can become a slogan once its broken/breaking utterance has become smooth. What was once a creative and destructive outburst against an easily located fortress can find a safe place for itself at the fringes of the citadel.

In the midst of all these lines there are the ones which run oblique to all the others. They start from the most unpromising of positions and end without really seeming to get anywhere. Instead of opting for a noble place or attempting to take over a complete site of knowledge they seem more content to make fun in the empty spaces that exist. Neither insider nor outsider and therefore more dangerous because no one knows which side they are on. These whispering lines break patterns of image-making without taking war-like stances.

What is a political image? It would be better to return the question and make an image of politics. That is, a series of states of war which have a tenous connection to the passage of time: history might be on our side and the future rarely is ours, and has everything to do with the spatial, organisational division of the terrain. There other states of war, other tactics of image making than the ones outlines so far – they just need imagination!

Tony Benn | 27

A small boy sits at a massive tank behind a machine gun, he's pretending? The presence of the soldier makes it into a threatening image, how long will it be a game?

Although we are used to seeing images of boys and men with toy machines or machines, for us, this image is particularly frightening. The tank is real and the child seems so much a part of his surroundings; the heavy machine, the soldier, and the large boot in the foreground. The boy's posture, the way he holds the gun and his expression are quite sinister and the threat of male aggression and social conditioning are accentuated by the fact that he is so young.

As a group of women photographers we have looked at the photograph in relation to our politics, different people will bring to the image different readings according to their own experiences and politics. The reading also depends upon the

'I DON'T THINK BOYS PLAYING WITH GUNS DO THEM ANY HARM'

context, originally we used the image as a part of a photonarrative that looks at power relationships. When this photograph was taken, the child's father was also photographing him, his version will almost certainly end up in the context of the family album and as part of a whole realm of different politics.

No photograph appears in a vacuum so it is important to look at the production process, audience and context as well as the image itself. In this respect, 'What is a political photograph?' becomes redundant; what isn't a political photograph?

MONOCRONE
PHOTOGRAPHY COLLECTIVE

W H A T I S A P O L I T I C A L P H O T O G R A P H ?

For me, this would amount to one which mobilised the largest amount of people with the minimum amount of cost or social control. But mobilised for what? Initially it would be towards an understanding that we must find ways to demythologise *ourselves* (long before we attempt to demythologise others) so that we can begin to formulae different questions about our own identity, our history – perhaps shifting *away* from National Identities (Those who cannot remember the past are condemned to repeat it). This would take the form of a radicalised type of 'amateurism'; what would amount to a total questioning and overthrow of the Kodak regime which dominates world markets, and fills our memories with visual banalities.

We would start with our domestic cameras and family snaps. Those innocent little bits of paper or plastic which fill albums, wallets, mantlepieces, drawers. Before we can

speak, question or answer back, these 'slides of life', these early forms of realism, appear miraculously before us and confirm our unchangeable position, role and status in the family, in the world. Through them we are initially stitched up, then into, the vaster networks of surrogate identities on offer. Positioned, placed, fixed within our family structures.

Within all households, forms of domestic warfare are continually in progress, and although we live this daily power struggle, it is censored, displaced, put off-bounds, transformed into icons of ritualised harmony within family photography. All pain, desire, violence and ultimate power differentials are effaced.

A political practice (with a small 'p') would seek to find ways to question this so that we could discover *for ourselves* the multiple discourses that so articulately invent and re-invent daily life for us (from the

familiar television set to school reading books). We could perhaps then begin to understand that everything is profoundly un-natural, that life itself is a process, and that we are in a constant state of change (not merely fragmented, fixed, static). Moreover I would want primarily schools to hold classes on post structuralism! Not in order that kids grow up to be good, right-on, radical, professional mediators, but that through the use of their own cameras they could begin to lay down the building blocks for a different sort of visual memory. A utopian vision? Perhaps, but at least an alternative to the surely wilful inaccessibility of much of the developing theories of representation. Something perhaps less anguished, less wordy, less self-conscious, less hierarchical, more visual, more sociable, more politically accountable. Not really very much to ask is it?

Jo Spence

In February 1948, Communist leader Klement Gottwald stepped out on the balcony of a Baroque palace in Prague to address the hundreds of thousands of his fellow citizens packed into Old Town Square. It was a crucial moment in Czech history—a fateful moment of the kind that occurs once or twice in a millennium.

Gottwald was flanked by his comrades, with Clementis standing next to him. There were snow flurries, it was cold, and Gottwald was bareheaded. The solicitous Clementis took off his own fur cap and set it on Gottwald's head.

The Party propaganda section put out hundreds of thousands of copies of a photograph of that balcony with Gottwald, a fur cap on his head and comrades at his side, speaking to the nation. On that balcony the history of Communist Czechoslovakia was born. Every child knew the photograph from posters, schoolbooks, and museums.

Four years later Clementis was charged with treason and hanged. The propaganda section immediately airbrushed him out of history and, obviously, out of all the photographs as well. Ever since, Gottwald has stood on that balcony alone. Where Clementis once stood, there is only bare palace wall. All that remains of Clementis is the cap on Gottwald's head.

It's not question of just images, it's just a question of images.
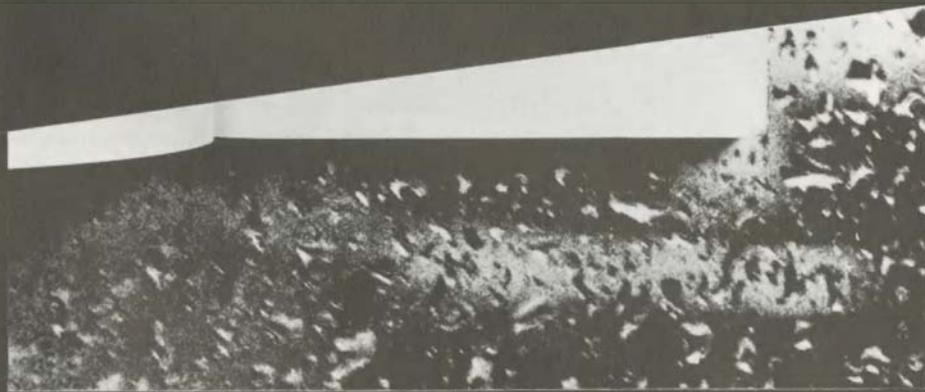
Yve Lomax

I don't think 200 words and a picture is adequate to say anything politically worthwhile. I'm sorry.

You can quote me on this: David Hoffman, 1970-1990. I don't have a *single* political photograph in my files. **David Hoffman**

o define it is to let it escape, to pass it over to those who would reduce the photographic image to the mechanics of cause and effect.

There is no politics *in* the photograph.
Politics exist, across, through, around the image.
No foreclosure of the photographic message into passive categories.
No realism *or* modernism.
For the materialist political responsibilities must be conditioned by political exigencies.
The current distaste for the Real only serves to shore up political quietism.
The snapshot smuggled out of Long Kesh as much as media watching.
Baudrillard is fascinating but deadly.
No silent resistance.
Faced with the Spectacle the job now is one of *re*construction, a two-way passage between the photograph as a staging area of the real and imaginary.
The photograph must now look *towards* the sun.
It must lose its air of penitence.
It must release, confront its own sense of lack as the seeds of a Utopian impulse.
Mapplethorpe's portfolio on Lisa Lyons is a pointer: pushing against the grain, Mapplethorpe reconstructs what is male defined – body building – into a powerful site of feminist struggle.
The future is clear: we need a photography that gives us back ourselves, that doesn't feel shame in front of desire.

John Roberts

The Road to Liberty

Alain Keler

LOVES LABOUR LOST

1983 was an important moment in labour history. The Labour Party lost the election, and it was the first time it had used an orthodox advertising agency, Wright and Partners, to promote its image to the public. Of course the agency can't be blamed for the electoral failure, but as Garnet Edwards, creative director of the campaign put it, 'I expect we will be scapegoated!'

If anything, the evidence point in the opposite direction. MORI research suggests that the pubic responded well to the campaign and were moved by the credibility and conviction of the tightly-budgeted press and poster campaign. Whatever the result, the use of an advertising agency has been an important, if controversial step for the Labour Party. Some have argued that it was a sign of the times, the Labour Left selling out and deploying the evils of capitalist PR machinery to promote its flayed image. Others have argued that politics, ideas and social commitment don't market themselves. What's the good of a manifest if the bulk of the population are ignorant of its content?

As Simon Hoggart commented in his article on the public profile of Michael Foot (*Observer* 24.4.83): 'Many politicians tend to think TV doesn't really matter. Even if a thousand people a day see Foot speak in person during the campaign, they will total no more than 0.05 per cent of the population, a tiny fragment of those who will watch him on TV.'

Foot's media aversion is no accident. Like many members of the Labour Party he has a preference for grass-roots contact and public speeches. While this is an essential part of political credibility, it is miopic to leave that most powerful of media, television, to the opposition. In the wake of Wilson's 'white heat' technological revolution, Foot has pitched for a nostalgic vision of the party.

A colleague of Hoggart is quoted as saying: 'The problem is that Michael's golden age was the 1940s when we all worked for the good of the country. Now Thatcher has somehow contrived with her talk of Victorian values to make 1885 sound like 1985. But there's no way Michael is ever going to make 1940 sound like a vision of the future.' Whereas Thatcher reworks the ideology of privatisation, nationalism and individualism to make it appear contemporary, Foot has substituted history for nostalgia. Serving up a 'don't you remember when' time of socialist strength in the 40s. A time of heavy industry and patriarchal Union solidarity. A time which cannot be returned to, and which has no meaning for the modern working class. Foot's aversion to the technological, techno-cratic media is part of this nostalgia. This opposition to media exposure meant that Thatcher repeatedly received more than her fair share of TV time. As one producer commented at last Summer's Edinburgh Television Festival: 'Michael Foot's men just didn't lay on such good pictures'. Criticism that TV was biased against the left was countered by one angry presenter: 'We can't be expected to compensate for the ineffi-ciencies of the Labour Party campaign. The Tory Party at least knew where Thatcher would be, and had an understanding of TV's needs. This was not the case with the Labour Party. It is not up to broadcasters to compen-sate for such inept inefficiency.'

What was at issue in the Edinburgh debate was whether marketing and advertising were an acceptable part of contemporary political procedure. As Michael Cockrell, the pro-ducer of Panorama's The Marketing of Margaret, pointed out: 'Thatcher's campaign, complete with songs, banners and tightly choreographed appearances, is the nearest thing we've ever seen to an American Presidential election. Behind her was Saatchi and Saatchi, USA advisor Gordon Reece, and her marketing manager Billy Grayham. With coaching, Margaret has emerged as the most skilled prime minister we've ever had'.

It would be wrong to suggest that Labour lost simply because their marketing machine was badly organised. Rather, the campaign represented and re-created many of the political policy confusions already endemic within the party. The Labour Party had decided to sell itself to the constituency on the strength of its caring properties. It would be the young, the old, the sick and the needy who would benefit. Defence was the message. The copy lines which the Wright

This summer, two out of every three school leavers will find it impossible to get a j...

Agency created were appropriate to this. Pictures of children on a scrap heap, or the broken chair of a class-room, were accom-panied by captions which read: 'Are you going to vote yourself out of a job?' 'Are you going to vote for the death of the health service', or 'Vote your children out of a future?'

Ironically this was a campaign strategy which colluded with the needs of the opposi-tion and Saatchi and Saatchi, who wanted to put Labour on the defensive. Following a campaign by Saatchi which compared the Labour Manifesto with that of the Communist party, they were quoted in *Campaign* magazine as saying: 'The Tory party determined at the outset to make the campaign into a blistering attack on Labour and the SDP so that the opponents would be forced on to the defensive.'

Finally, the Wright campaign images **31**▶

Who's holding the baby?

An exhibition on childcare by the Hackney Flashers Collective 1978

ARE YOU GOING TO VOTE FOR RETIREMENT AT 16?

This summer, two out of every three school leavers will find it impossible to get a job.
They'll join more than a mil…

and vote Labour on June 9th?
Only Labour has the policies and the … …in working again.

increasing pensions, child benefits, NHS and education funding.
We will … …ly spend more on tr… …o get jobs.
…hat

Unlike montage, which is the progeny of early advertising, photographic social realism stems from 19th century philanthrophy and Liberalism. For example, the work of Lewis Hine, Jacob Riis or the Worker Photographer movement which documents the oppressive 'reality' of people's lived experiences. For example, the grime, the poverty, the hopelessness. 'Are you going to vote for retirement at 16?' (Wright Agency, 1983) is peculiarly reminiscent of 'Night Boys in sleeping quarters' (Jacob Riis, 1890). Social documentary work like the anthropological Mass Observation of the 1930s, has more recently been supplemented by community photography, which seeks to put the photographic means of production in the hands of the workers. Ownership and production may have changed, but the style of photography and the belief in documentary realism has not.

devised for Labour recreated the nostalgia which Foot was busy promoting. The montages and social realist black and white poverty sketches were reminiscent of 30s design. They appear to be 'legitimate' propaganda techniques because they have spearheaded left political rhetoric and revolution in the past. But they are dated, and image-hungry modern audiences know this.

The Labour Party is caught in a contradictory position. On the one hand it has been forced to recognise the importance of using the media effectively as part of a political campaign. On the other it is hindered by a scepticism and wariness of the medium. Accusations of bias against the Left were well documented in research projects such as the 'Bad News' report conducted by the Glasgow Media group. But even when Labour gains access to technology and modern marketing techniques, it backs off. Advertising is cast as the handmaiden of the bourgeoise. Slick glossy productions are earmarked as brainwashing or media 'seduction'. TV is identified as a placebo to avert popular rebellion.

But the most important techniques which can be learned from advertising are the invisible skills of marketing not the 'visible' techniques of airbrushing. Marketing is not a euphemism for 'conning'. Involving a twofold process of 'Branding' and 'Target Marketing' it refers to 'demand management', that process by which audiences or constituencies are identified, and messages tailored to maximise their reception and impact.

Branding means giving a product – or a political party – an image with which a constituency can identify. Labour's need to promote a unified front after the internal strife was in conflict with its desire to champion the causes of many 'minority' groups. Party rifts were confused with the different needs and identities of the constituencies which Labour sought to represent. The response to this contradiction was to fall back on an outmoded vision of the Labour Left. Patriarchal 'flat cap' Northern man reappeared throughout the party political speeches on TV and on the posters. An image which had little appeal for young people, women or ethnic minorities for example. The product on offer appeared out of date. The Labour brand of politics was in no position to compete with Tory glitter and domestic homilies.

Labour's lack of sensitivity to its audience and potential voter manifested itself in clumsy target marketing. There seemed to be a belief that if an idea was good enough it would sell itself. Rather than opting for a campaign with a stable of images each designed to appeal to specific audiences they opted for 'something for everybody.' This search for a common denominator produced a plethora of emotive imagery offering up the poor and the sick. However worthy, all the needy cases don't add up to a majority vote. Kinnock in his short time as party leader has already set out to mobilise the 'trendy' vote, which must include those in business, employment and good health.

If Labour wants to be a viable party of the future it has to change its political vision of the media and how to use it. It has to be able to construct patterns of demand and offer the pleasure of consumption. It has to be aware of the needs of an increasingly privatised culture in which TV, cable and the computer promise to be the arteries of the future.

But it's not just a question of appropriating the skills of bourgeois culture and glossy advertising. Over the past thirty years, elements of the political left, including feminism, have reassessed the role which the media can play. This concern erupted out of an interest in the concept of ideology as central, not marginal to any political theory of change. Feminism for example had long asserted that material change is no guarantee of social change for women. Rather a change of consciousness was needed to accompany material transformations, and that meant a shift within ideology.

Writers such as Barthes, Althusser, Lacan, Kristeva and Derrida were central to this recalculation of ideology, and by extension the mass communication system of the media. Advertising, the 'art form of Capitalism' became crucial for a number of reasons. As mass communication it linked commodity production with commodity consumption. It appeared as transparent ideology in action, mobilising false fantasies and unlivable lifestyles. It promoted bourgeois culture as the only culture and reproduced archaic sexual identities and social roles. One approach to the ideology of advertising was 'correction'. The art work of John Stezaker or Victor Burgin, 'Decoding Advertisements' by Judith Williamson, or the numerous feminist art exhibitions, sought to reveal the lies and falsehoods of advertising. This was achieved visually by juxtaposing an advertising image with a contradictory (correct) text.

But as recent exhibitions at the ICA or the Riverside's *Beyond the Purloined Image* demonstrates, things are beginning to change. The emphasis on correction or demystification has been replaced by construction and redefinition. Moving from a position of defence, political artists have started to combine the visual sophistication of advertising with the social insight needed to provide new visions and fantasies for the future. ●

SAATCHI AND SAATCHI

In the rare moments when the visual means of communication are given some attention we encounter a reliance upon old visual techniques, especially socialist realist and photomontage methods of the '20s and '30s, and advertising styles of the '50s. This implies a cultural conservatism which is out of step with progressive political views ...

'In order to communicate an idea which is by and large not consciously understood by working class people, yet an explanation of their lives, we must rely upon a visual vocabulary and style which is recognisable, knowable and entertaining. We are therefore immediately reliant to a degree on the methods of advertising if we are to attract people's eyes away from the seduction of the snappy competition we face. Our work must be as good or better than the competition is selling cigarettes.'
(Golden, Photography and Politics One, p.146)

DESIGN OF THE TIMES

Peter Saville creator of the New Order album covers and the Factory Records logo talked to Kevin Sutcliffe about his work as a graphic designer.

Browsing through the record racks at my local Woolworths I came across an anonymous piece of packaging design, the cover devoid of any credits, logo or photograph. There was nothing to identify with; just an innocuous chocolate box picture of some flowers coloured in odd hues.

Instantly, I smiled, as millions of others do when they crack the code and recognise the latest Factory record from New Order, designed by Peter Saville.

Saville has used this distinctive style to great effect throughout his work. His designs are characterised by their simplicity, and understated power. They're as much an exercise in restraint as design; from the Gothic austerity of Joy Division to the copy book futurism of New Order.

In his early work for Factory, Saville was responsible for nurturing their now famous 'industrial' image by combining a form of industrial graphics with the bleak sentiments of Manchester's new wave bands. Saville's close association with Factory over a period of seven years (he designs a large percentage of their sleeves) the provincial independent label has been transformed into Factory Communications Limited. He developed packaging and design concepts for them, moulded their corporate identity and provided Factory with the most unique and consistently high graphic profile of any record company. At the same time he has made himself one of the most influential and sought after designers in the country.

But reaction to his work has been varied, ranging from critical acclaim for his Ultravox covers (arguably his worst designs) to vociferous attacks from people who believe that his interpretations of Joy Division's and New Order's music (arguably his best designs) reveal the fascist tendencies of both the designer and the band. An accusation Saville refutes as 'absurd.'

The designs which have influenced Peter Saville over the past seven years are to be found in the graphic and typographic movements of the first three decades of this century, in particular constructivism, futurism and the 1928 book, *Die Neue Typografie*, by Jan Tschiold. His reasons for returning to those times for inspiration are solely aesthetic. He selects what he considers relevant from a design: constructivism's order or the dynamics of futurism, but he ignores the conditions under which these designs were created, neutering their political implications. The result is that he allows an echo of that work to flicker across the face of the eighties.

Saville was educated at Manchester University, left in 1977 and practised as a freelance designer. He now runs Peter Saville Associates from a converted factory unit in North Kensington. His offices reflect the influences and aspirations of a successful young designer. An Italian feel to the design of the place: light airy, sparsely furnitured but with obligatory glossy book shelves and a colour scheme of black, white and grey.

It was a long way from the ideas and motivations of Constructivist worker designers like Tatlin and Rodchenko.

KS: Why was Constructivism so appropriate in 1977?
PS: I'm not sure really. I had realised that mainstream design had run out of ideas and was going nowhere; but equally, there had to be more to Punk design than ripping up paper and sticking it down. I was looking for a serious road to take after the Punk upheaval.

This made the idea of picking up the threads from a time when art and design went together very appealing. And so I began to look at work from the 20s and 30s. Somehow I knew that this was the direction to take. It's funny, but you have this in-built mechanism that tells you when something is right.

I liked the sense of order offered by those designs and they also seemed wholly appropriate to the way punk was changing and the attitudes of the new wave were developing. So I began to teach myself about constructivist design so that I could emulate it.

KS: How did you put these ideas into action with Factory Records?
PS: All I tried to do right at the beginnning was link my ideas, a form of industrial design with the music which I felt had an industrial feeling because it came from and was about the city. With the first Factory record, the Factory Sample, I went for an industrial corporate look mainly because the record contained so many different bands it was unfair to design around any one of them. After that I tried out several more directions that I thought were going to become important, including a form of classical design which I was able to apply to the early Orchestral Manoeuvres in the Dark records.

KS: What are the constraints placed upon you when you get a brief to design a record sleeve?
PS: The brief for record design is usually wide open. The people it is for, more often than not, have no idea what they want. They are interested in the music and it is left up to me to interpret something about the band's attitude or the themes in their music. Very often, you will get a phone call to do a design for a song you have never heard and even though you have no idea what it is about you are expected to come up with something, sometimes within 48 hours.

KS: What do you perceive your job to be?
PS: What I have to do is put something in a record shop that will appeal to a certain type of person, not everyone. And depending on time and circumstance. Sometimes I put myself in the record shops with OMD, Roxy Music, Joy Division and Ultrabox. I put myself on the cover.

KS: Does that mean that your designs become more important than the band and their music?
PS: Er, no. You just stand in for the band. You are their packaging representative. They come to me because they have faith in my taste and ideas and trust me to know, graphically, what is going on.

KS: Do you think your designs help to sell more records?
PS: Once upon a time that may have been true. The early designs were like a special language for groups like Joy Diision, who few people had heard of. I knew that people would buy the records through identifying with the sleeve designs. So the visual language did help to sell the records initially. People did appreciate the packaging and liked the fact that somebody cared about them buying a record by giving them more than a scrappy piece of paper with the vinyl.

KS: I would assume that people are now very wary of the packaging idea, they're assuming that it is covering up for a deficiency elsewhere in the product?
PS: Well, at first even the press liked the package idea. But after a while they began to get suspicious, because as soon as you put a few records in an amazing package it looks as if you are trying to pull a fast one to sell a lousey record. So the media are sceptical about the whole idea now.

KS: Do you package records in this way? Have you turned work down because you felt the record would be weaker than the design?
PS: In the early days we never turned anything down because we needed the money, now we are more choosey. But you must realise that there is never any intention to sell a lousy record. Nobody ever comes to me and says that they have this terrible record and they want us to put it in an amazing package. They

NEW ORDER
FACT. 50 1981
MOVEMENT

CONFUSION
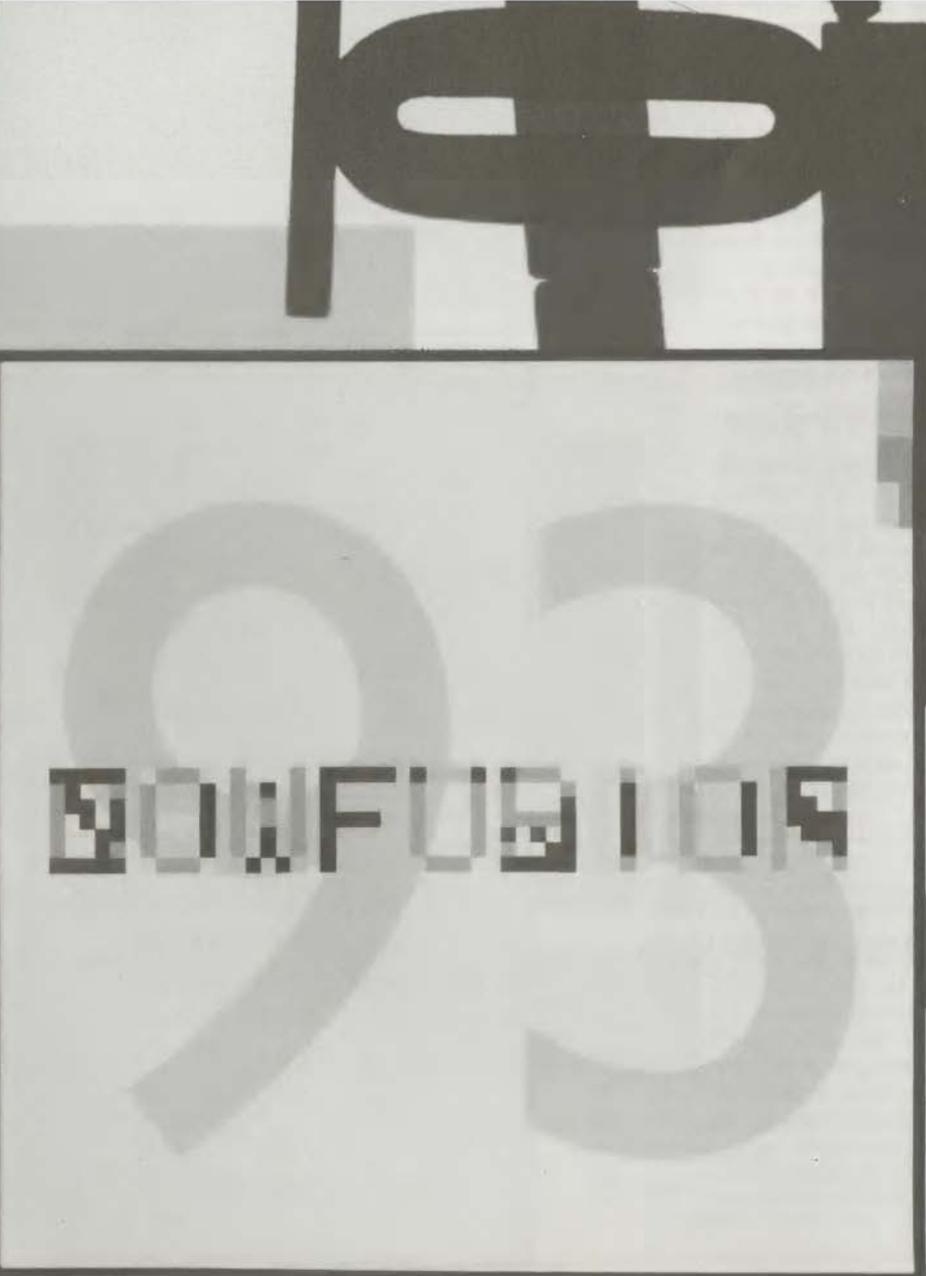
always think it is a great record, why else would they go to the expense of putting it out.

KS: Some of your designs, however, do swamp the records and you are then in the position where people have bought the record assuming the design is an interpretation of the contents, only to find that the design is the strongest element of the whole package.

PS: Sometimes it backfires on us, yes, and we are lumbered with a record that isn't very good. But that is not my fault. All I can do as a designer is detach myself from the music and design for myself.

KS: I think that applies to your Ultravox designs. You don't appear to take them as seriously as say the New Order covers?

PS: Er, well you see Ultravox are really good customers, very loyal to us. But they do set themselves up. They take all the pomp and circumstance of pop very seriously. They go for the facade. I don't like Ultravox records and all I do is use them as a vehicle for my designs. But with New Order, it comes from within, from the inside out. I think what they do is so good that if I can come close to emulating the power of their music with my graphics I'm happy.

KS: Do you know what your market is?

PS Well back when I did the early OMD and Joy Division stuff I actually felt representative of the market and I was able to use myself as the guide because I liked the music and I bought records. Now I'm too old, 28, I don't spend my time in record shops anymore and I've stopped buying pop records. So I turn to people like Brett, who is younger than I am, and who knows where things are.

KS: Do you think your sleeve designs encouraged the accusations that New Order and Joy Division were fascists?

PS: Yes, probably. But when I did the first Joy Division album cover, Unknown Pleasures, I'd never heard anything they'd done. The band gave me a vague idea of what they wanted and said it had to be completed by the day after tomorrow. So I sat down and thought how I would

like to see Unknown Pleasures.
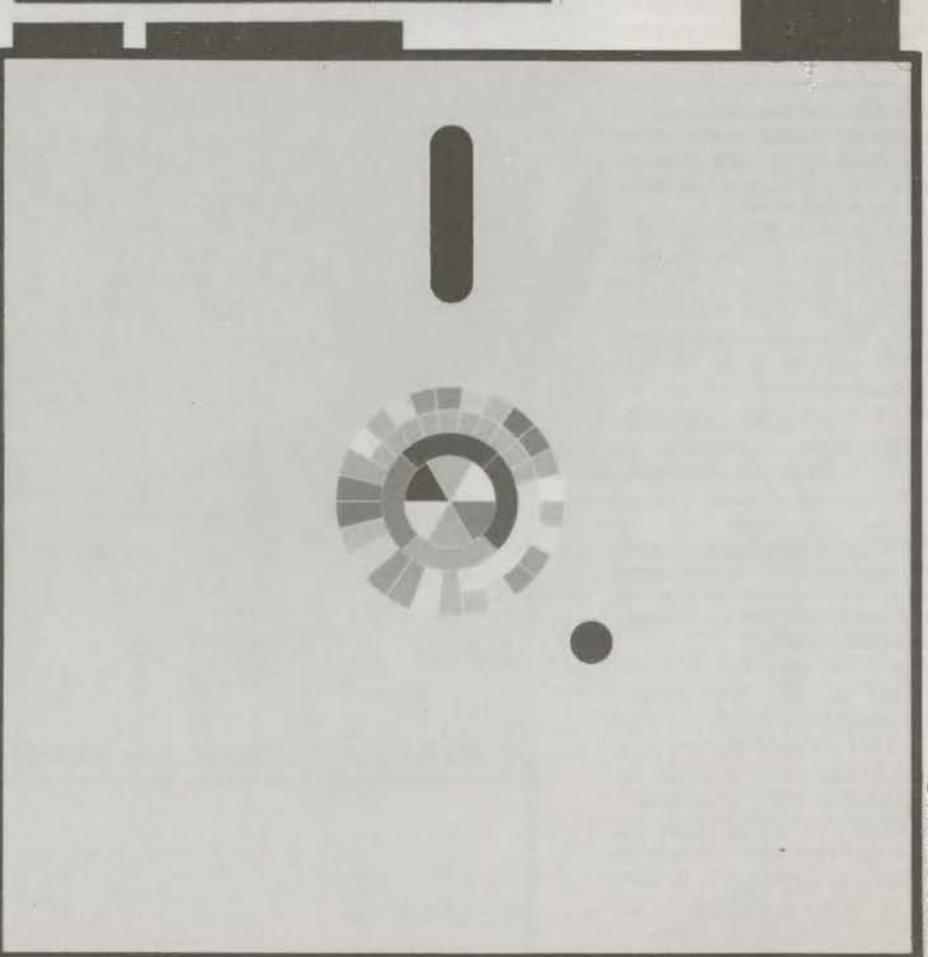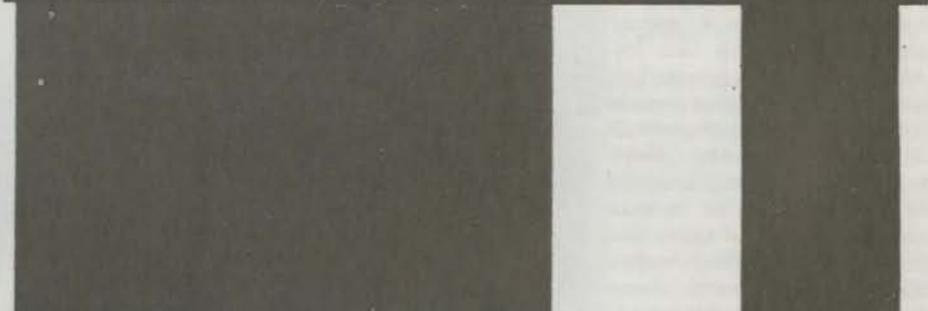
for one short bought in film clip. In one of the programmes we wanted to use a sequence from 'Klute' but couldn't afford it, so we ended up using a sequence from 'Grease' which came within our budget. If we made the series again, we'd probably be more efficient and find cheaper ways of doing things. But the way TV is structured at the moment, there are few training facilities available outside of the big TV companies. So for many of us this was the first time with a camera, a budget sheet or whatever. That doesn't mean our approach was amateurish, rather it took us much longer than anticipated. But because you're emotionally and politically involved with the end product you're prepared to pay the price.

Do you think that women should put pressure on the TV institutions to develop more women's programming?

Women's programmes can create their own double blind. Specialist programmes always run the risk of gettoising their subject matter. For example,

Channel Four in its commissioning procedure treats women as a 'minority' group which should be allowed access to TV time alongside ethnic groups, disabled people or whatever. The fact that women constitute 50% of the population isn't

reflected in TV's commissioning process. Nobody thinks twice about the existence of an all men production outfit, but over the last year the press has been full of the fates of 'all women' teams; for example the two current

affairs 'all women' units: Broadside and 20/20 Vision. The programmes produced by those companies, POW and the other all women company 51%, have been judged not on the

strength of their content or success as TV, but as 'women's' programmes. That kind of categorisation is double edged. On the one hand feminists have fought for the acknowledgement of women's issues, and for the right for women to work in TV in other than a menial capacity. But as soon as you create a space from which to fight, you can very easily be-

come locked within it. Feminists are expected to stick to women's issues. It's as if TV's programme structure can't cope with the idea of feminists being interested in anything else. For POW, feminism is a political perspective from which we assess a variety of issues. If feminism concerns itself solely with women it doesn't disrupt anything. TV, like The Guardian Women's page, can accommodate and sanitise it ∎

A book has been published to accompany the series: Pictures of Women: sexuality by Jane Root. Pandora Publishing £4.95.
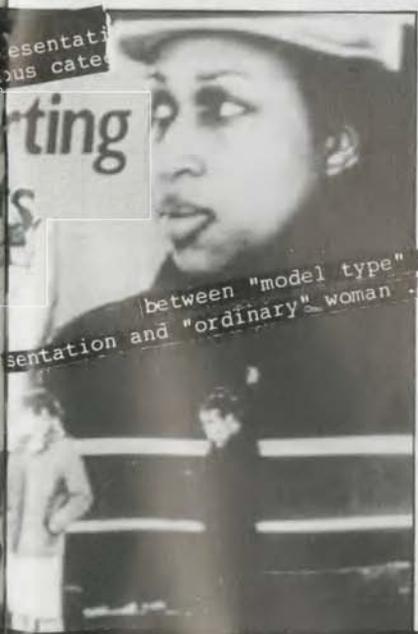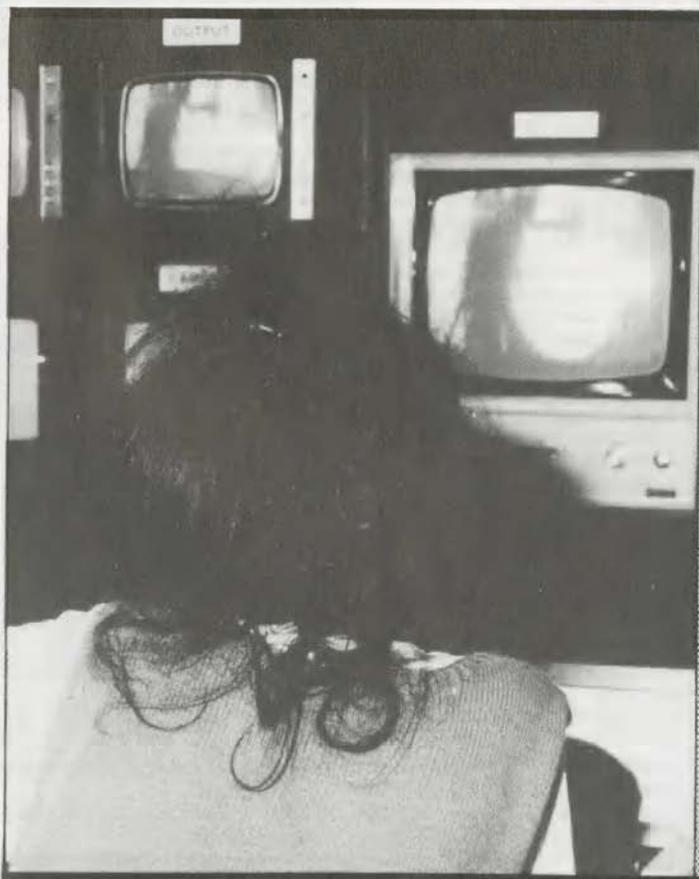
Jo Davis, camera operator

ROGER HARGREAVES

Nowhere is this more acute than in photography.

At present the Arts Council budget for Photography is only one half of one per cent of their total budget. This is extraordinary at a time when photography is one area of the arts that is expanding rapidly in line with interest from the general public.

Recently, however the Arts Council has made steps towards improving the situation, establishing the new Photography Advisory Group, chaired by Sir Brian Young. The Greater London Council gives considerable support to photography and touring exhibitions, but with the future of the GLC in question this funding is insecure.

One solution for the introduction of an arts educational policy would be to re-introduce the Regional Arts Association touring scheme, with adequate funding and administrative backup. This would enable exhibitions to be hired on a long term or annual basis to fill gaps in the lists of the RAAs and to encourage the production of new work. Alternatively, funds could be made available to make special editions of the exhibitions, and instead of touring one exhibition, copies could be bought by the different RAAs and arts organisations for use on a much longer term basis. Such a scheme would require an initial input from the funding bodies which would need to be guaranteed or the scheme would fold for lack of funds. Ultimately such a scheme could be self-funding – generating money to create new exhibitions. Both these proposals would considerably reduce the administrative and transport costs of touring.

Any such scheme would need to be publicised widely, enabling regional organisations to have access to 'excellent' and professional work. Finally, and perhaps most fundamentally, there needs to be much greater exchange between arts organisations producing exhibitions for tour, about venues, audiences and funding organisations.

There will be a Conference on the Touring of Exhibitions in the spring of 1984. If you are interested in participating or would like further information please contact Noelle Goldman, Touring Exhibitions Organiser, Camerawork, 121 Roman Road, London E1 0QN. Any comments on the issues raised in the above article would be welcome.
Noelle Goldman

Camerawork Touring Shows

1: Underdeveloping Bangladesh – Tom Learmonth
2: Who Killed Blair Peach? – Neil Martenson
3: London Blitz – Liz Kessler, Nicky Hughes
4: Bethnal Green (1949-52) – Nigel Henderson
5: Brick Lane 1978 – Paul Trevor
6: Bringing it all back home – Group (**Camerawork** 14/23)
7: **Camerawork** 8 Lewisham: 'What are you taking pictures for?'
8: **Camerawork** 14 'Reporting on Northern Ireland'
9: **Camerawork** 23: 'Reporting back on Northern Ireland'
10: Circus Travelling – Lawrence Migdale
11: A Document on Chile – Peter Kennard, Ric Sissons
12: Coming and Going – Barry Lewis
13: Contemporary Portraits – Group (**Camerawork** 12)
14: El Salvador – Group
15: Eyeopeners – Andrew Bethell
16: Factory Photographs – Nick Hedges
17: Family Self Portraits – Richard and Sally Greenhill
18: Gaining Momentum – Group
19: Growing Old – Mike Abrahams
20: Active Birth/White Hot Light – Anthea Sieveking and Karen Michaelsen
21: Japanese Freestyle – Glyn Williams
22: To Build Jerusalem – John Gorman
23: A Kind of Life – Halvard Kjaervik
24: Lost at School – George Plemper
25: Mass Observation – Humphrey Spender
26: Narita Airport – Yakashi Hamaguchi
27: Native Dancers – Naomi Weissman
28: No Access/Images on Wheels – Julie Mimack
29: No Nuclear Weapons – Mike Abrahams, Peter Kennard
30: Nonconformists – Martin Parr
31: Life in the Orkneys – Chick Chalmers
32: People Portraits – Ed Barber
33: Portugal – Paul Harrison
34: Scotland's Far North – Glyn Slatterly
35: Sheep Industry – Peter Addis and Jim Byrne
36: Shuttles, Steam and Soot – Daniel Meadows
37: Spirit of My Country – Jan Siegieda
38: Teds – Chris Steele-Perkins
39: Three Brothers – Karli Gross
40: Using Photography – Caro Webb and the Blackfriars Project
41: Visions of the Blind – Pierre Coutanche
42: Political Montage after Heartfield – David Evans and Sylvia Gohl
43: Photo's you couldn't have and didn't want – Group
44: A Photographer in the Cameroons – Malcolm Green
45: A peace of the Action – Group
46: Bomb Disposal; Peace Camps and Direct Action – Ed Barber
47: The Mafia – Group
48: Demonstrations: Voice of Protest – Nigel Dickinson
49: Social Change – Gustavo Espinoza
50: The Police, The Community and Colin Roach – Group, researched by David Hoffman
51: Beirut: photographs from the Israeli invasion of Lebanon 1982/83 – Judah Passow, Chris Steele-Perkins and Yousef Kuttob
52: Photomontage: a D.I.Y. guide – Group

Coming Soon:
53: Guatemala: A Testimonial – Group from USA with Guatemala Committee for Human Rights

CAMERAWORK

Photography in the Community

No 13   Half Moon Photography Workshop   60p/$1.00
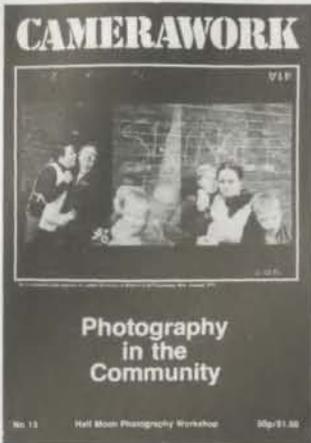
13: Special issue: survey of Photography in the Community. The Bengali community under attack.

Camerawork

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

No 15   Half Moon Photography Workshop   60p/$1.75

15: Documenting Clydeside. On Advertising. Through the Lens Fantasy.

CAMERAWORK

The Fashion Spread
Blair Peach – No Cover Up
Matchgirls' Strike – Labour History Museum
Pictures from Windscale
Postcards
Photography and the Law

No 17   Half Moon Photography Workshop   60p/$1.75

17: Analysing the Fashion Spread (Deborah Turbeville, Helmut Newton). Who Killed Blair Peach? The Matchgirls' Strike of 1888. Nuclear Wastes.

CAMERAWORK

Still Images on Television
Squatting in the News
Porn, Law, Politics
Marketing the Medium
The Fight to Work – the Steel Strike
Photography in Opposition

No 18   Half Moon Photography Workshop   60p/$1.75
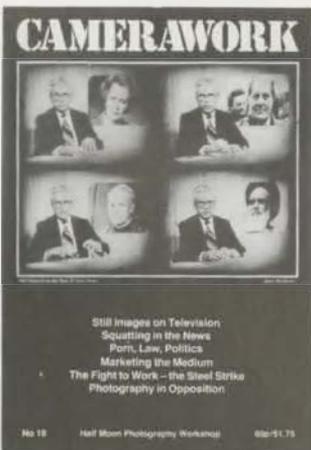
18: Porn, Law, Politics. Still Images on TV. Reporting Squatting: the News of the World. Images of the Steel Strike.

CAMERAWORK

The State of the Nation – E.P. Thompson
Photomontages by Peter Kennard
Edith Tudor-Hart – Working in the Thirties
Women, History and Photographic Imagery
Context and Meaning

No 19   Half Moon Photography Workshop   90p/$2.00
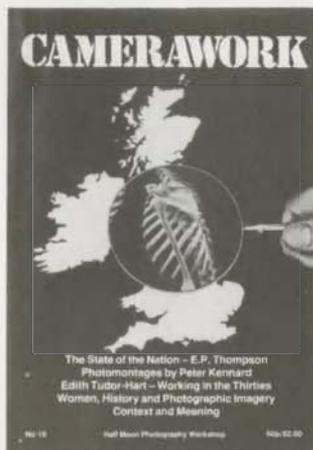
19: The State of the Nation – photomontage by Kennard, text by E.P. Thompson. Edith Tudor-Hart – pictures from the thirties.

CAMERAWORK

Photography and Graphic Design
Towards a Feminist Erotica
Bangladesh   Peoples March for Jobs
Montage

No 24   75p/$2.50

24: Photography and Graphic Design. Towards a Feminist Erotica. Bangladesh. People's March for Jobs. Montage.

8: Analysis of press coverage of National Front march, Lewisham August 1977.

10: John Berger – Ways of Remembering. On Photomontage. DIY exhibitions.

11: Special issue on Mass Observation, a documentary project started in the thirties.

12: Special issue on Portraiture.

16: Manchester Studies – a people's history in photographs. Critique of Camerawork 8.

20: Photomontage from Heartfield to Staeck, Immigrant Women, the politics of Community Photography.

21: Representing the Disabled. Gaining Momentum: Women photograph Women. Loraine Leeson and Peter Dunn: Political Photography. Photography and the Law.

22: Women and Documentary Photography in Northern Ireland. Reporting the New Cross March. Resisting Narita Airport. A Women's Photographic Archive in Denmark. Policing Photography. El Salvador. Teaching about Power and Photography.

23: Special issue – Reporting back on Ireland. The Irish Economy. Housing. Women and Nationalism. Reporting Bobby Sands' Funeral. Political Parties.

CAMERAWORK

Fragmentation
Sexuality and Images
Homo Erotica
Black Culture
German Montage

25: Fragmentation. Sexuality and Images. Homo Erotica. Black Culture. German Montage.

CAMERAWORK

Models of Vision   No 26   New Technologies
£1.00/$2.50

26: Models of Vision. Photographer as Executioner. New Technologies.

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MITRA TABRIZIAN