

LIP SERVICE

P H O T O G R A P H Y

No.2

Talk

Workshop

Ralph Gibson: Got Live If You Want It

You have to hand it to the Americans - they sure have their act together. The work may be questionable, but in the Life-skills Olympics some of these dudes are jangling with medals. Awkward questions? There ain't no awkward questions.

- I'm not into technique, says Ralph, whose work is characterised by one of the most distinctive and persistent technical approaches this side of H.P. Robinson.

- I'm not into form, he says. Take away form from the guy's work and what do you have? Paper.

- Since I first gained recognition I haven't done commercial work, says the Artist. Well, in my book, someone who hits on a winning formula and proceeds to milk it for thirty years with little discernible development seems to have a fairly sound grasp of the commercial side of the game.

- And then those goddam nudes. Where were the right-on feminist front when we needed them most, with a few scorching body-blows about the objects of the gaze and the deconstruction of patriarchy? The one question that ventured timidly close to the subject was deftly parried with a paragraph of well-rehearsed persiflage that would have done credit to British Nuclear Fools. How are we gonna tell the Camera Clubbers that their nudes are neither ideologically sound nor visually interesting, when there's Ralph up on the dias, eyes gleaming, selling us the same regrettable bill of goods?

- But then, of course, Ralph belongs to the ultimate Camera Club, whose membership is very exclusive indeed and consists of Those Who Have Made It. For we must, with respect, disagree with Ralph when he says "I

have no message", as Ralph embodies the Ultimate Message, the one the punters will queue in the rain and even PAY to hear, the echoing anthem of the terminal 80s: Success rules OK. Gibson for President?

Root Cartwright



There's no doubt that he's a master of relaxed coolness and confident charm. Somewhere in there must be a considerable motivation (you could see it on the walls), but the story he tells is of inevitable unfolding, rather than nail-biting struggle. I didn't examine his nails.

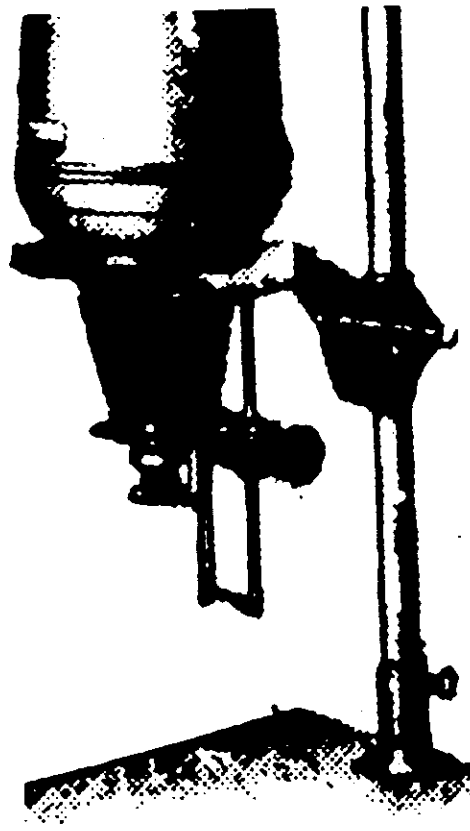
So there we are, thirty-five, jammed into the back of the gallery like an unexpected third form, and a pile of new work to look at: Ralph must have got through them at quite a pace, but it didn't show. There was something nice to say about everything, which is very gratifying, but not difficult because there was some nice work. What was difficult was the quick understanding. "Look at this here...", "see how..." Certainly some of the work was difficult to see for the first time. Now and again he would pass something around.

(Wonderful interruption by a performance artist - certainly a P-artist. "Let him in", said Ralph, and coped with the situation by putting his socks on the table. After a kiss, the artist left).

This isn't a review of the work, although if I hadn't liked it, I wouldn't have been there, so I suppose that it is a review of the man.

What to say? Definitely smooth, articulate, in a well tuned persona and with no sign of starvation. He must spend half his life in planes. He could have been financial director of a software company. And yet, the sensitivity, the ready access to other work, was all there. You can see that perhaps a little unwillingly. I was surprised to be so impressed. I should really like to hear more from Ralph Gibson.

David Malarkey



Urban Framework

Ten photographers exhibited work on an urban theme. "City News-Urban Blues" sets a familiar pessimistic tone for many photographic representations of the city. However the work on show was excellent and stimulating throughout and varied widely, from Derek Ridgers' grim portraits of homeless people to Terry King's evocative impressions of Twickenham, from Anton Williams' condensed films to Randall Webb's irreverent romp through ideas, materials and techniques.

There was a detached and contemplative view, a stillness and hint of darkness, coolly observed streets, rooms and ephemera from which we seek to define what it means to live in the city.

Darkness has allegorical association with the city. Peter Jennings' photographs reveal the tricks of night light and suggest a world of unseen forces: half-remembered images from a late night walk when you see without looking, when thoughts are amplified by the darkness.

Beauty and death are contemplated in Carol Hudson's "Stilled Life" - photographs of dead wildlife. The fine and subtle images disturb, the corpses are removed from their natural place and isolated on a white sheet. Questions of how and why are eliminated, and they speak instead, direct to the viewer about the vulnerability of life in abstract.

John Taylor applies a cool eye to the awful ordinariness of suburban interiors. But is this view of modern living, a dig, or a celebration? There is an implicit judgement and smugness. These are peoples homes, stangely lifeless and irrelevant to outsiders without knowledge of their occupants.

Laurence Wards landscapes of peripheral Reading transform the unspectacular into a quiet harmony within the frame and enhance the charm of familiar places. He betrays his nostalgia and the anti development standpoint familiar in so much urban landscape, but representations of the city have to show some understanding of the people and process that make it a diverse and changing environment.

In this vein, Tony Mayne documents the North Circular Road, an urban scar we all despise but all demand. His photographs show how the

landscape adapts to this particular imperfect fact of modern living.

Peter Marshall quotes Lewis Mumford, a pioneering town planner, who describes how cities reflect the people that make them. In his own photographs, Marshall applies this in a fine grained and symbolic way overlaying images of entrances and exits with stilled human presence - manequins and pictures of people and with subtle grid patterns - suggestions of order.

Randal Webb unfortunately denies political intent while giving his pictures titles like "Freedom of the Press," and "Politicians". Nevertheless his work is entertaining as he fools around with his visual ideas and the viewers preconceptions. He get us involved in his photographs by inviting us to write graffiti on a picture of the local community centre. He wittily observes within one piece that the frame is worth more than the print but undermines his refreshing approach by charging £50 for it anyway.

Framework have put together a fine exhibition allowing each photographer to make his or her own statement while allowing their ideas to bounce and jostle with each other.

Roger Estop

At Home

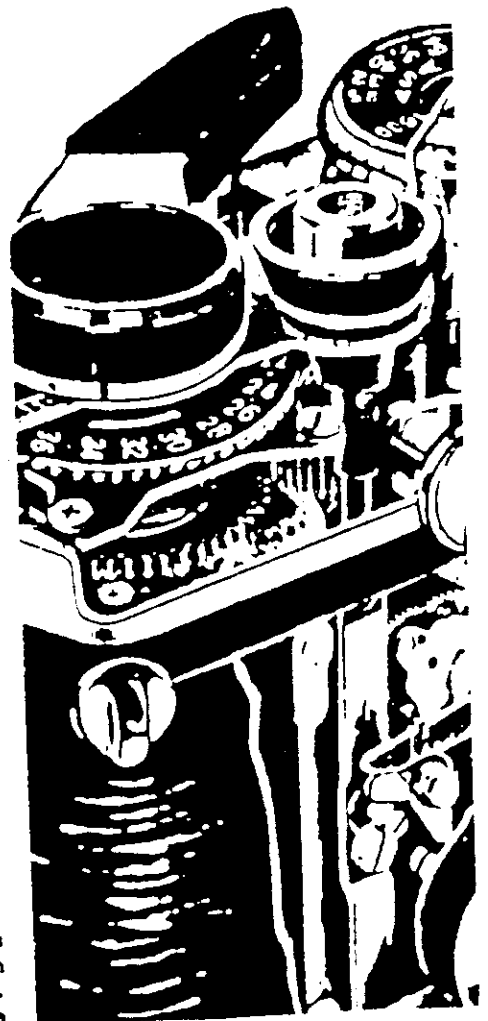
Beat the gallery system by showing your work at your home or studio. Clear one room for a couple of weeks to mount the exhibition and publicise it in the appropriate places - LIP membership, local galleries and arts centers, city limits listing etc.

Occasionally in the listings magazines odd residential addresses crop up for a couple of weeks. In February for example an exhibition was listed for Reality Studios which is a house in E5.

Interim Art is now a well established "gallery" for contemporary artists with a growing record of interesting shows. This is a terraced house at 21 Beck Road, Hackney, where the living room, kitchen and hall are used for shows and overlap with the occupiers living areas.

Open studios is not a new idea but has not happened much amongst photographers. Commercial photographer, Ian McNeil, mounted an exhibition and demonstrations for the public at his studio in 1984, publicised it like mad and put himself on the map.

Leystone artist, Alison Marchant, has mounted a huge blown up photograph of a 1930's family in the porch of a derelict house next door to her own. It has been there most of the year without being damaged and can be seen at 32 Colville Road, Ell.



Of Photography And Writing

Not Photography and Art, or Is Photography Art? No. Writing, because it seems to me that it has so much in common with photography. But in this land of literary giants where the visual arts have long deferred to the verbal, how dare I make a comparison of the art and craft of writing with that of photography? I suppose it is the "courage of conviction" that photography is as capable as writing of expressing the breadth and depth of human experience. English literature beginning with Beowulf is centuries old; photography has existed for only a century and half and its "classics" are few. Yet there is potential for "greatness" in the new medium.

Why Bother?

Anyone sensible enough to have invested in Kodak or Fuji, or Agfa, has a good sensible motivation for their interest in photography. These fortunate people can specify not only what they like to see in a print, but what they'd like to see on the pack.

The rest of us are not so lucky. Why are we interested? For some there is the money, which often helps to maintain a healthy interest in otherwise routine work. I suppose that chartered accountants must get satisfaction from counting charts, and may have private views of Fine Art accounts, Accounting-and-the-soul-of-humanity workshops and so on, but I doubt it and so do you.

Pulling the birds could be a lure, and Mr. Bailey, and Mr. Weston have both claimed some success, but then so has Mr. Halpern, and I don't think the idea would appeal to Mrs. Cameron. Perhaps it's something else.

Now what a photograph does is this: it stops the universe. It is the only grip we have on the untouchable truth of time. It erects a fragile order upon what may be, ultimately, chaos. It makes a moment of sanity and it makes it at a moment of our own choosing. By imposing our will in this way, we can even construct and define our own brand of sanity.

Now what else can do that?

D.M.

Writers write for different reasons; to inform, to entertain, to persuade, some for the pure love of words, their sounds and rhythms. Not all claim to produce or even aspire to "great" literature. The same may be said of photographers. (substitute love of form for words). In addition, photography has taken much of its vocabulary from writing: we speak of "reading" images, visual "vocabulary" and photo"journalism".

Both writing and photography are broadly inclusive; mundane letter writing and diaries (snapshots and family albums), informative reporting, entertainment, humor, works of the imagination, stories and poetry (the fine print). The only exception I can think of is the Novel. (We have the photo-essay but not photo-novels.) Our "great" literature has come from all of these diverse categories. So too can "great" photography originate with the lowly "snapshot" as well as with the "fine print". In both disciplines it all depends upon the skill and sensitivity of the maker.

Aspiring writers and photographers, in order to develop and express their own vision, must both be well versed in the techniques of their respective crafts and must be thoroughly acquainted with the work of past "masters" as well as contemporary ones. This is not a spur of the moment, over-night task: it presupposes a serious approach to the subject and is what really

distinguishes the amateur from the professional in both fields.

Finally, given all of the above, what differentiates the good from the merely mediocre in both writing and photography? I think the answer lies in a sense of the work's integrity, its honest response to, or observation of, the human condition. Whether or not work is "great" may be for future generations to decide.

Virginia Khuri

Independent Amateurs

The Photographers' Gallery publicity for the 'London Project' invites proposals for a commissioned exhibition later this year. "This open submission is for professional photographers with some freelance record and past or recent graduates from art/photography courses. Amateurs are not eligible."

Well it is true that amateur has a unique meaning in photography and this statement would have successfully eliminated the contra-jour shots of the horse statues against Big Ben.

This statement would however make life difficult for many independent photographers who are also unashamedly amateurs, who gain their strength from not being constrained by outside requirements. Many people who eke their living from alternative means are sophisticated artists also. And why a prejudice in favor of graduates? It is impossible to make a personal specification for photographers and invitations of this kind should, instead, make much clearer requirements about the kind of work they wish to see proposed, and simply ensure that candidates could fulfil a commission.

Forthcoming Events

Blu-Tack

May 7

Another Blu-tack exhibition is planned for Saturday, May 7, and will again take place at the Drill Hall, 16 Chenies Street, off Tottenham Court Road, opposite Goodge Street tube station.

For new members and those who have not attended before, this is a one-day event which allows members to get to know each other and each other's work and to exchange ideas in a relaxed atmosphere. All are invited to bring work, preferably unframed, but don't be deterred from coming if you have no work to show as this is an occasion to share ideas on photography as well. Bring along a favorite photography book or magazine article to share and discuss.

The room is booked from 2PM to 9PM. Coffee/tea will be on sale and there is a snack bar on the ground floor selling refreshments until 6PM. A charge of £1.50 will be made to help cover costs.

Meeting

The first official Annual General Meeting of London Independent Photography will take place during the Blu-tack exhibition at the Drill Hall on May 7. Under discussion will be policies and plans for the group since the election of the steering committee and the introduction of membership subscription at the General Meeting in January. The meeting is scheduled for 2PM. Please attend if you can.

Thanks to Graham Murrell, LIP has use of the Photographic Unit at St. Martins School of Art every Monday evening. This offers a great opportunity for members of LIP to arrange talks. On March 14, for example, we were privileged to hear Mike Roles, head of Foundations and Continuing Studies at St. Martins, talk about his photo-constructions. Critiques or specialist meetings may also be organised and publicised by LIP. Please contact Janet Hall (01-847 5989) with any ideas. So far the following evenings have been arranged:

Critique

April 25
May 23
June 27

Critique/work in progress sessions. These are open meetings and all members are welcome whether or not they bring work. Some sessions may have an "authority" to help run the discussions. They may begin at 6pm and must finish by 8:30. Do not hesitate to arrive anytime after 6. Better late than not at all!

Talks

May 9

May 9, Root Cartwright

Root, an LIP member, will talk about his work which is currently on show at St. Martins. He has this to say about his approach to photography:

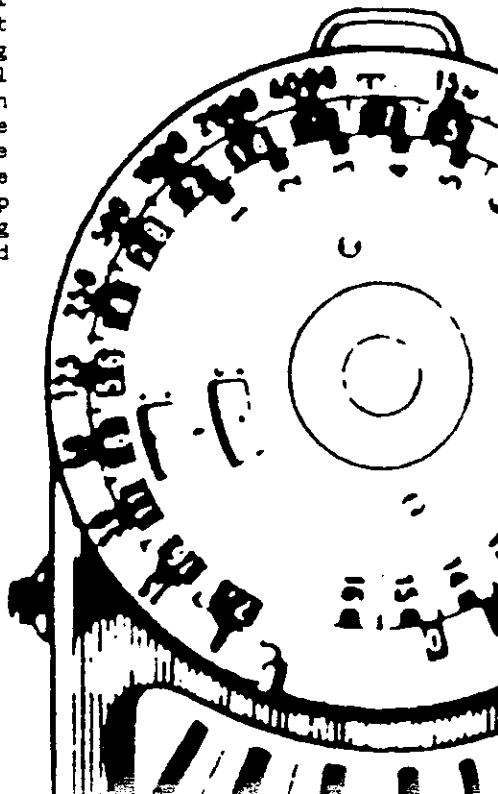
"I have a very limited appetite for pictures which merely tell me that the world is interesting. There is amore urgent consideration - the danger the world is in due to our failure to locate ourselves correctly in the order of things, and the consequent effects of our systems and behaviours.

"Eschewing the idea that photographic practice must begin and end with the "straight" photograph (there is no such thing anyway), I have begun to experiment with techniques such as multiple exposure to introduce a visual disturbance, and image/text to exploit the ambiguities in even the most commonplace words and pictures. Nothing is clear."

June 13

June 13 - George Blair

George, an LIP member, will be talking about photo-montage. From Agit-prop to advertising, from the struggle against the Nazis to the battle for consumer market shares, photo-montage has played an important role. This illustrated talk follows the development of photo-montage during the 1920's in Russia and Germany right up to the present day. George will also show his post card designs and other work which been widely exhibited.



St. Martins School of Art is located on the left side of Charing Cross Road between Cambridge Circus and Oxford Street. Nearest tubes, Leicester Square and Tottenham Court Road.

Gallery Talks

April 6

April 6. Maureen Paley will talk about running a gallery and mounting exhibitions calling upon her considerable experience in running Interim Arts in London's East End. 7PM start.

Project

A request has been recieved by LIP from the City of Westminster Arts Council for a proposal outlining ideas for a photographic project which they are considering commissioning to cover the entire construction of the planned re-arrangement of Parliament Square. Unable to sound out member's responses to the idea as we were asked to submit the proposal by the end of March, the committee has put forward some ideas and will keep members informed of developments. Please let us know of any ideas you may have before or during the AGM in May.

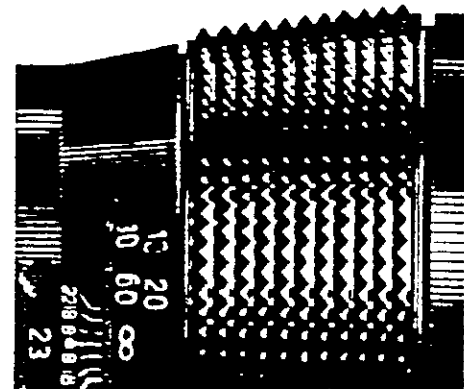
Good

Our thanks to Peter Goldfield and to Paul Lipscombe for conducting two very successful workshops. Peter's students benefited greatly from his explanation of the zone-system and many tips on the craft of B&W printing. Paul's group had a good introduction to large format technique including the use of poloroid film in a practical demonstration of camera "swings and tilts." (Our thanks to Poloroid for the supply of film.) Both workshops may be repeated so if you are interested please let Janet Hall know.

Join

Join London Independent Photography.

This newsletter has been sent to everyone on the original mailing list. If you haven't joined LIP yet please send £. 10 (£ 5 unwaged) to Scott Younger, 10 Gondar Mansions, Mill Lane, London NW5.



Workshop

May 21

May 21 Gum Bichromate Printing - Terry King

Terry King, an LIP member, has been producing gum bichromate prints for 12 years and during that time has conducted workshops at the National Museum of Photography at Bradford, where his work was also on exhibition, and for the Royal Photographic Society in both Bath and London, in addition to other venues.

Students will need to bring with them 3 or 4 of any one of the following: transparencies (B&W or color), large format B&W negatives (minimum size 5"x4") or 8"x10" resin coated B&W prints.

The workshop will be very much a "hands-on" experience and at the end of the day everyone will be able to take away their own print plus all the necessary materials for making gum bichromate prints in the future.

The Venue will be the Drill Hall, 16 Chenies Street and the workshop will start at 2PM finishing at 9PM.

Please reserve your place by ringing Janet Hall: 01-847 5989. If the minimum number needed to make the workshop financially viable has not been reached by May 10 it will have to be cancelled.

Fee: L10 (L15 for non-members). Students are asked to send a L5 deposit -cheques made out to "London Independent Photography" - to Janet Hall 27 Hawkfield Court, Woodlands Grove, Isleworth, TW7 6NU.

May 25

May 25. A panel is being arranged to discuss all aspects of photographic publishing. Details have still to be finalised and will be included in a future mail-out from the Photographers' Gallery. 7PM start.

Show

A proposal for a London Independent Photography representative exhibition was presented to the Watermans Arts Centre at the beginning of March.

The suggested theme for the exhibition emphasized the diversity of work within independent photography in London, and to illustrate this idea were examples of members' work ranging from documentary photographs, to photo montage, to fine prints and alternative printing.

The presentation was well received and is to be considered at a selection committee soon. If successful, the next step will be to produce a more detailed proposal, but in the meantime presentations are also being made to the Barbican, the Camden Arts Centre and the National Theatre.

After The Blu-Tack

HEALTH WARNING: parts of the following may cause acute nasal pain to the sensitive, pedantic, logical or humorless.

A dictionary defines ontology as "the theory of existence or, more narrowly, of what really exists, as opposed to that which appears to exist but does not or to that which can properly be said to exist but only if conceived as some complex whose constituents are the things that really exist." LIP's present ontological Chicken/Egg limbo remains unclear (perhaps we are all Autochthonists now anyway.) As a result of the meeting it now has a constitution and a committee - if no members. And of course hopes for the future and also unopened cans of worms. What for example, is Independent Photography? Cogito Ergo sum Photographa Independens? I ask for grants therefore I am independent?

The Drill Hall Blotak perhaps lacked the freshness and vitality of the first. Too much deja-vu (literal and metaphorical) and no picnic after - we lacked both the weather and the spirit. Good and bad photography - work I liked and some which was amateur in the various perjorative senses of the word. Naming names - angels or the damned - would result in needles sliding into my wakened effigy all over London, but I think an organization like LIP will have to have a little of a cutting edge to prevent its degeneration into a camera club. So, fit blade to surgical handle and scalpel around a bit, aiming at some general trends rather than individuals.

Bloody cotton wool! Retract adjective. Bloodless, unviolated, pristine, fluffy cotton wool. Clouds of it. There are moments when I can suspend the intellect and wallow in Ansel's Yosemite past (cut my teeth on Basic Photo after all), though Robert's more to my taste. Truth to Time.. Truth to medium.. Truth..(The term TRUTH did creep in but may be kicked out by anyone. ALFRED STEIGLITZ.) Is it escapism that makes photographers living in cities attempt to photograph raw nature? Is it the inescapable linkage in my mind to scraping shit off babies' bums that gives me this unnatural aversion to cotton wool? Go out and burn your yellow, orange and red filters (yellow-green is okay in private between consenting adults.)

Ecology rules! (I was giving

lectures about it before the Earth even had Friends.) If we reject the polishing up of the real and the hiding of the nasty bits, we can become its more obvious photographic knights and go for dark and dull pictures of refuse. Too often we end up with Thanatos - pictures about death or the fear of death - rather than life. To many photographers suffer from a fear of the realistic, of letting the subject speak for itself. A Motto for photographers? "The true mystery of the world is the visible not the invisible." OSCAR WILDE.

I think it was Root who said in the meeting that it was about time we started talking about photography. The series of meetings which LIP replaced at the photographers' Gallery at times did just that - occasionally with an intensity and depth which makes our meetings seem like Listen With Mother. I hope its a direction in which we are moving.

Peter Marshall

Art

Perhaps we could examine the idea of Photography as Art. You will know that this has been done already, and you may have several opinions of your own.

Quite a lot of photography isn't Art anyway, it's just photography so we must exclude it, and when we've excluded everything that isn't Art we can be sure that what is left, IS.

What shall we exclude? Let's exclude snapshots and pictures on chocolate boxes, and any 35mm picture with a black line around it. We can be pretty certain that the pictures in mail order catalogues can go; and posters; and wedding photographs, and sports photographs and passports. And so on.

What's left? Astronomy, and portraits and the picture I take myself. It won't be difficult to agree that they're not Art either. That seems to cover it - any category we can devise turns out not to be Art. Pretty depressing. Goodbye Tate. Goodbye Art.

Perhaps it's the categories that do it. Do you think that dissection might just kill the subject?

And do you think the word Art is a Category too?

David Malarkey.

Disability

Photography and Disability

This is a newly formed group, concerned with the issue of photography among people with disabilities.

They are looking at photographic equipment already available on the market suitable for use by people with restricted movement, and at adaptations that can be made to cameras, enlargers and other darkroom equipment, with a view to pooling information and making this generally available.

They would especially like to hear from any photographic manufacturers who have in the past modified equipment or have an interest in design research, who would consider talking to them regarding this neglected area.

They are also anxious to contact other groups and individuals, who have an interest in the same field, in particular, practising photographers and technicians with experience of technical adaptations which could be shared with others.

The group can be contacted c/o Camerawork, 121 Roman Rd. Bethnal Green, London E2 0QN.

South Bank

Before its abolition the GLC held an annual photography competition which attracted a large number of entries and high calibre winners. It established itself as more than another Camera Club style contest and had amateur, professional and group entries. In the first year of the post GLC "South Bank Centre" administration the photography competition was joined with and rather subsumed by the "Spirit of London" painting competition and last year mention of photography disappeared altogether. These were experiments and the South Bank Centre now intend to revive the separate photography competition. Entries will be invited in July with an exhibition at the end of the year.

Lens

Beginning a "Times" t.v. review of the Arena program on Robert Maplethorpe, Martin Cropper had this to say:

"The unquestioning acceptance of still photography as an art form, rather than as a more-or-less happy conjunction of subject-matter and machinery, is one of the minor nonsenses of our time. Where, as Gore Vidal has asked, does the artistry lie? With the manufacturer of the lens?"

Any comments?

Odd Ad

There is an advertisement for Janneau Brandy in the tube at the moment showing two men sitting at a table. A background tree trunk lines up exactly with the table pedestal and creates an odd optical illusion. Additionally the chair on the left has got a very curious back leg. Rather than a device to make you look at the ad, this seems to be a case of trees-growing-out-of-peoples-heads affecting the commercial world.



E17

North East London Independent Arts (NELIA) is a diverse group of artists who have acquired the use of a former bowling green changing room for gallery purposes in Lloyd Park, Walthamstow. This summer the group has organised its second programme of exhibitions starting and finishing with a group show with specific solo or theme shows in between. The Changing room Gallery will be open at weekends only starting on 16/17 April and running through to August. Photography shows will be held during July.

Up The Pub

Charringtons and Whitbread pub refurbishments often make extensive use of old photographs of the local area. Some are new copies of old photos, but many are made from original negatives. Usually the brewers' interior designers approach local book or picture shops or find a local collector. They do however keep files of sources of bric-a-brac which they refer to each time a pub is done up. They would place on their files work by contemporary photographers which showed an appropriate local interest. It might be possible therefore to get recent work onto a pub wall next time the local is redecorated.

Meanwhile, the nearest permanent exhibition of photographs to the Photographers' Gallery is in the Chandos pub in St. Martins Lane. It is an essay on how Samuel Smiths make beer and worth perusing through the gloom.

Clichés

Guardian "Tomorrows" on Wednesdays has recently made extensive use of photography in its Fourth Division England Series. The articles compare the economic and social conditions in a range of towns across the north-south divide and the sets of pictures are given almost equal importance to the writing. Unfortunately the photography has been oblique, pictorial and clichéd: dreary northern wasteland, buskers and shopfronts, old people on deserted promenades. The readers' letters have criticised the photography as much as the words. The use of photography in picture essays is to be welcomed but the Guardian should rise to the challenge of modern newspaper based photo-documentary. Where are the Picture Post photographers of today?

Oxford

Place

The following workshops have been programmed for the spring and summer at The Photographers's Place:

Making Better Prints with Peter Goldfield and Mick Williamson (April 8-10), A Weekend Experience with Thomas Cooper and Paul Hill (April 29-May 1), Printing in Platinum and Palladium with Mike Ware and Pradip Malde (May 20-22), The Peak Landscape with Fay Godwin and Paul Hill (June 2-7), The Next Step with Paul Hill and Mike Harper with contributions from Peter Cattrel and reg Lucas (July 23-29), The Subjective Approach with John Blakemore (August 20-26), Land Work with Hamish Fulton (October 14-16).

Residential fees start at £. 75 inclusive. Bursaries (sponsored by Paterson Products) are available for students. The Place also run workshops for self-organized groups. For further details (incl. SAE): The Photographers' Place, Bradbourne, Ashbourne, Derbyshire DE6 1PB (tel. 033525 392).

The Oxford Photography annual lecture series has now been formulated and will take place at the Museum of Modern Art, Oxford.

20th May - Thomas Cooper.
27th May - Paul Hill.
3rd June - Martin Parr.
10th June - John Blakemore.
17th June - Mari Mahr.
24th June - Paul Eachus.
1st July - Hannah Collins.

All events are free and begin at 7.15 PM.

Co-op

The Photo Co-op has varied photography activities taking place in the spring and early summer. These include:

The last of a successful and challenging series of talks on the representation of the environment, with John Blakemore, Luis Bustamante, Sue Clifford and members of "Community Links in Camera". Project groups continue to discuss and produce work around ecology and local environment issues.

A talk by Chicago photographer Jeanne Moutoussamy-Ashe about the photographic work of Black American women.

A new project for women who'd like to work around the theme of women and madness with photographs.

A range of courses at a variety of skill levels.

Opportunities for people to join up as user members, discuss their photographs and learn how to use our darkroom facilities.

A continuing project group working on images of men.

A leaflet giving full details of all activities will be available at the beginning of April to anyone sending an SAE to the Photo Co-op, 61 Webb's Road, London SW11 6RX.

Duckspool

The following workshops have been programmed for the spring and summer at Photographers at Duckspool:

From Looking to Seeing with Peter Fraser (April 4-19), A Fineness of Light with Fay Godwin and Peter Goldfield (April 21-26), Techniques Workshop with Peter Goldfield (April 30-May 2 and August 12-19), Escape from Mediocrity with Martin Parr (May 6-11), Basic Photography with Peter Goldfield and Debbie Baker (May 20-25), Platinum Masterclass with Pradip Malde (June 3-8), Photography and Painting with John Goto and Paul Eachus (June 10-14), The Next Step with Peter Goldfield and Mick Williamson (July 1-6 and August 26-31), What Makes a Good Photograph? with Peter Turner (September 16-19). Fees range between £80 and £195. For more details contact Photographers at Duckspool, Broomfield, Quantock Hills, Somerset TA5 2EG (082 345 305).

Inputs

LIP Service aims to provide information and stimulation for photographers in London. Contributions and suggestions are very welcome. In particular, LIP Service requires the following:

- news of current or forthcoming exhibitions
- projects in progress
- ideas and opinions
- reviews of exhibitions, books, magazines or single photographs
- actual photographs accompanied by a critical text

Also,

- information about facilities or equipment for loan or hire, especially darkrooms and studios.
- For sale or exchange advertisements
- information about possible exhibition venues.

Articles should be between 1-400 words if possible. Please send items to:
Roger Estop
23 Melford Road
London E11 4PR
Phone 556 1615

