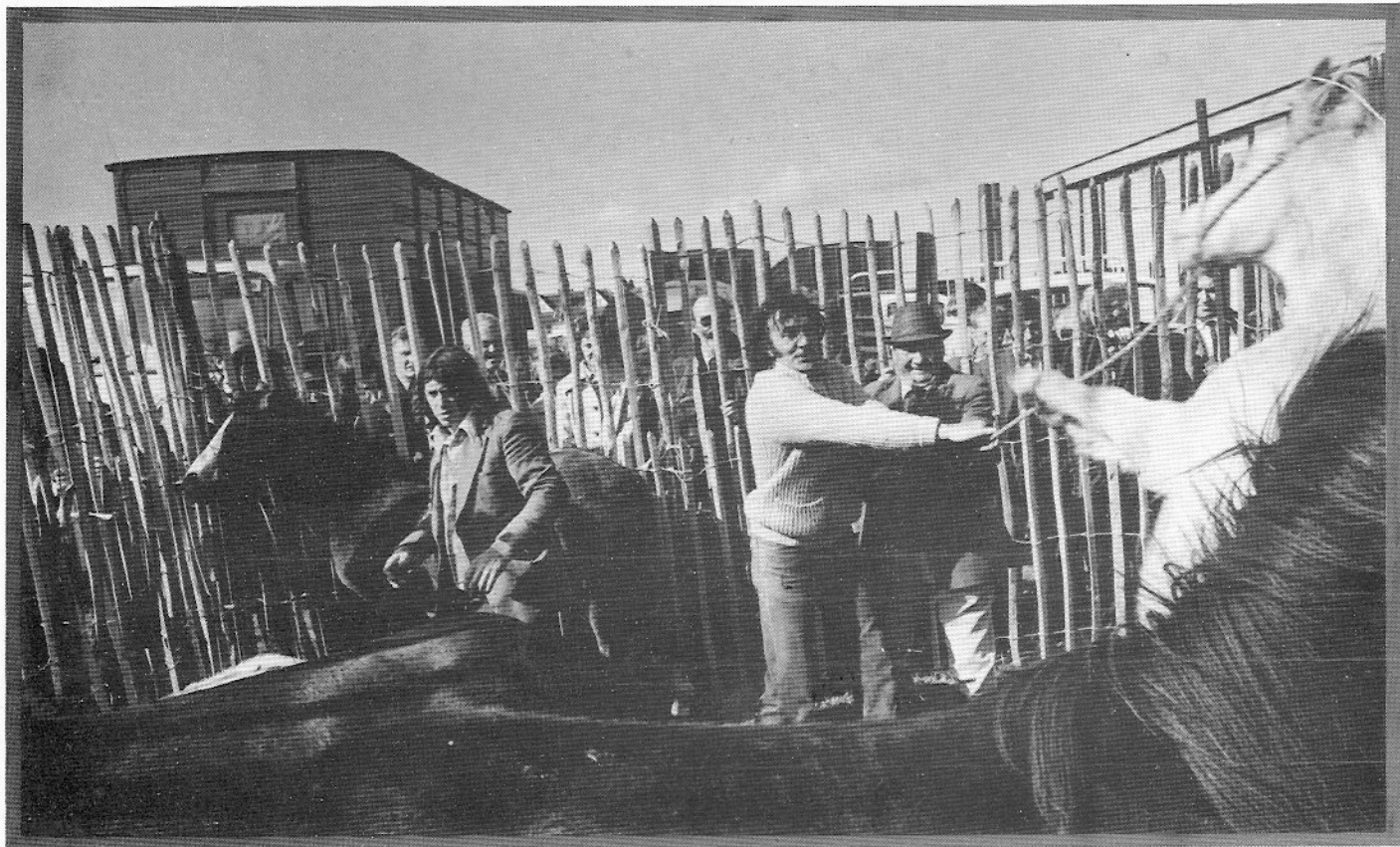


SOUTH WEST SURVEY



CHRIS WILLOUGHBY

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An exhibition of five years of South West Arts Awards to Photographers.

Regional Arts Associations, in this region South West Arts, have for many years been the backbone of financial support for artists and photographers, offering money for equipment and frames and other essential tools-of-the-trade, as well as for projects to be undertaken or completed. Over the five years covered by this exhibition grants from £50 to £600 have been given to assist photographers with their work.

We invited submissions from all photographers who have received Awards since 1979. The exhibition is not only a history of grant-aided photography in the region but also a record of recent developments in photographic practice over the period: topographical work and new colour photography, photographic constructions and photographic images which incorporate text in a variety of different ways.

This exhibition comes at a time when South West Arts is reassessing its own policy for photography and debates about financial support for photographers are of prime importance nationally.

There are nearly two hundred photographs in the exhibition, by the following twenty-four photographers:

Peter Aprahamian, Dick Brownridge, Eric Carpenter, Simon Doling, Paul Graham, Andrew Grant, Ben Gibson, John Collop, Martin Haswell, Helen Harris, Ski Harrison, Sebastian Knight, Mike Leggett, Sarah Morley, Roger Mayne, John Podpadec, James Ravilious, Richard Ravensdale, David Smaldon, Dirk Sweringen, Joanna Swan, Jem Southam, George Tucker and Chris Willoughby.

Watershed

1, Canon's Road, Bristol BS1 5TX
August 25th - September 29th 1984

Watershed receives financial support from South West Arts.

The other great strength of photography is its speed, and this can be very important on those few days when weather conditions do suit the landscape photographer . . . The camera can instantly get down the shifting effects of light, all the details of constantly moving clouds and the light and shade they cast on land and sea. In fact the photographs I take on the days I favour, of dramatic and unsettled weather, could be called action landscapes."

Roger Mayne was born in 1929 and studied Chemistry at Balliol College, Oxford. He has worked as a freelance photographer and has taught at Bath Academy of Art, Corsham. He is currently living in Lyme Regis. His work has been shown in the following galleries and exhibitions: George Eastman House, Dryden Gallery, 1956; I.C.A. London, 1956; A.I.A. Gallery, London, 1959; Nowa Huta, Warsaw, 1960; Royal Court Theatre, London, 1965; University of Sussex, 1967; Half Moon Gallery, London, 1972; Photographers' Gallery, London, 1974; Dorset County Museum, Dorchester, 1979; Plymouth Arts Centre, 1979; Newlyn Art Gallery, 1980; The Land, V&A London and the Midland Group, Nottingham, 1975 and 1978; Art for Society, Whitechapel Art Gallery, London, 1978; Le Monde me doit l'avenir for Year of the Child, UNESCO, Paris and tour, 1979-80; British Documentary Photography, 1950-60; Personal Choice, inaugural exhibition, Cole Building, V&A, 1983.

Roger Mayne's photographs are held in the following collections: Museum of Modern Art, New York; Art Institute of Chicago; George Eastman House, Rochester, New York; Los Angeles County Museum; Biblioteque Nationale, Paris; Department of the Environment; Victoria and Albert Museum.

His work from the 1950s and '60s was published in: The Observer, Sun, Times, Queen, Vogue, Time and Tide, Times Ed. Supplement and New Left Review. Photographs have also appeared on the

covers of Penguin and Pelican books and been used in Open University Publications. In 1975 he collaborated with Ann Jellicoe on 'The Shell guide to Devon'.

South West Arts Award made for purchase of photographs in 1982: £1,000.

MIKE LEGGETT

Tales Gates and Plank Points

The Project

"Work commenced on these pieces in 1973 and arose through, as it were, asking fundamental questions of photographers and photography – questions which for some years, to that point, had been posited within a discourse generated largely by film-makers, a debate developing consistently and rigorously around the means and function of *representation* as a system of signification within the wider social context.

Some of the questions raised did not lead anywhere; many crossed over with other practitioners' debates – in art history, modernism, psychoanalysis and linguistics; many led directly into other, unexpected areas; some are still being pursued today, though perhaps less consistently.

At the same time organisational advances were made in areas directly related to independent film production, such as in the distribution and exhibition of product, and the educational projects associated with the production and use of the photographic image on motion picture film. Altogether the welter of activity was responsible for an extraordinary surge of non-institutionalised film-making and film-viewing throughout the regions of Britain, crossing many interests and many practices, with varying involvements in theoretical discourse, which among the practitioners of photography at that time, with a

few notable exceptions but certainly from photography itself, was visibly absent.

A Biography

A vocational training in photography provided the background for many of the film projects undertaken and indeed certain of the films, such as VISTASOUND and EROTA/ INJIV incorporate photographs and photography. Parallel to the completion of various film projects between 1973 and 1979 a range of photographic experiments was commenced and the two pieces in this exhibition are the largest of this work. Tales Gates was commenced in 1973 and completed in 1984, the places being visited, the prints being made at different points throughout that period. Similarly, Plank Points was commenced in 1974, the original negatives being worked with in various ways at different times until completion in 1980.

The extended production period, (and the reference to it in the work itself), was partially determined by the circumstances of organising the time and resources outside various film projects and work in other mediums.

Questions

The viewpoint of the producing photographer, as work progressed, was neither slavishly following nor seeking to prove a number of definitions or conceptions prepared in advance of the progression, which might simply pose, or less so appear to answer, a range of abstracted questions. The conditions which affect the viewpoints of producer and spectator alike, which could be described as transactions or mediations as they arise from their respective viewpoints, assume a desire to be active in encountering the artefact which emerges, to make meaning from various layers of presented photographic and material evidence, to construct an order by which these are related to the Subject(s) of the photograph or the photographic presentation. It is this area of the

post-photographic and the presentation of the photographic image that can make more visible the transactions which occur with the photographer. Although, this cannot restrict the making of other meanings from each wholly subjective viewpoint. For the purpose of this note the transactions can be categorised into a diagram which will indicate the various axes around which the issues raised by this work probably turn."

Mike Leggett was born in 1945 and was trained in Photography at Regents Street Polytechnic, London, (now Polytechnic of Central London). He

teaches part-time in the Fine Art Department at Exeter College of Art and other colleges, and works as a picture editor in the film and television industry. Completed films include: Shepherds Bush, Tender Kisses, Sheepman & the Sheared, Vistasound and Friday Fried. He is currently completing a 50 minute television programme, in collaboration with a dancer and a zoologist, commissioned jointly by Television South West and South West Arts.

South West Arts Award received in 1980 for the completion of the above project: £150.

SARAH MORLEY

Found Land

"The prints included in the exhibition are from a series of photographs, *Found Land*, made after a visit to the Island of Sark during August/September 1982.

The pictures show faces of rocks, at close range, giving little clue to their scale or hint of the surrounding scenery. The eye is forced to look at one surface; there is no relief from that small area of rock, no escape from its surface. By isolating and presenting these portions of rock the prints do not tell us much about the Islands of Sark; instead Sark has become the background to an exploration of form and an arrangement of shapes and textures."

Sarah Morley was born in 1958 and studied Typography & Graphic Communication at Reading University. She is currently working as a Typographic Research Assistant for Linotype-Paul in Cheltenham. Her work has been shown in the following exhibitions: Architectural Views of Toronto, Photographers Above the Rainbow, 1980; *Found Land*, Photographers Above the Rainbow Bristol and Reading University, 1983; Fifth Brunel Photo Show, Brunel University, Uxbridge, 1984.

South West Arts Award received to assist with an exhibition, 1983: £150.

TRANSACTIONS AND MEDIATIONS (PROVISIONAL)

POST-PHOTOGRAPHIC

The presentational **VIEWPOINT** placing the isolated imagery into cross-referring **ORDERS**.

- Dimension and surface in isolation
- Dimension and surface in sequence
- Non-photographic objects
- Time relations experienced in viewing process
- Time relations **reproduced** by photographic process
- Time/space relations **represented** between subjects (narratives)

PRE-PHOTOGRAPHIC

The **SUBJECT(s)** and other non-visible **REFERENTS**.

- Sentient presences; human and animal.
- Objects of a constructed environment
- Temporal passage, seasons and ageing.
- Traditions and genres within representation and photography.

PHOTOGRAPHIC

The **MEDIUM** and the **FORMAL** process which isolates the image.

- In the negative: Focus and composition
- Shutter speed
- Edge and frame
- Tonal range
- Composition

- On the print: Surface (of paper)
- Exposure difference ('dodging')
- Scale of enlargement
- Edge

- On the mount: Tone and shape
- Thickness