

Workshops

both in London and the North. Here is a

accompanying transfers were made with financial help and encouragement from Polaroid who must be very pleased with this lucrative spin-off from a product designed for other uses, and it's to their credit that they haven't improved the 59/669/809 films to stop this abuse.

We were clearly impressed by the deliberation and pristine colour of the lifts and I was surprised by the completeness of the transfers. Whenever I've tried I get annoying little missing patches. I guess it's all down to practise and attention to detail, although at £70 a sheet it must be a very tense moment when the backing is gently peeled back.

So thanks for a very enjoyable and inspirational evening to everyone concerned, especially the three artists pushing photography firmly into the fine art field.

Colin Mills

NORTHERN WORKSHOPS

Lateral Thinking II

11th April - sponsored by Polaroid



It was a little quiet that evening, with most photographers out taking advantage of a snatch of good weather. In a way it worked out better this way as some good, solid imaginative work came together very quickly out of a lot of fun.

Michelle wanted us to experience for ourselves the possible differences in creative interpretation between written words brought to life by reading, and lyrical vocal sounds orchestrated by song. We kind of remembered our colour groupings from the last workshop, and I found myself in the seriously warped Purple group, who knew a good hypno-funk groove from the rather tatty New-Agey Ethnic techno-chant that the intellectual types in the Blue group got lumbered with. I can't even remember the poetry - something by Walt Whitman and an Egyptian Pharaoh, besides I get better visuals from music anyway. So we got to work, or rather went for a walk, and raided some skips for some inspirational props, came back, drank more beer. Matt, who obviously loves chucking a Sinar about, got down to ripping through a box of Polaroid and, with deft use of differential focus,

cranked out six very convincing still-lives. One group never even had a camera, and had to badger an old Grant Enlarger into being a Polaroid copy-camera for the evening - nice and sharp though. The New Agey group ended up with something fluffy and yellow. Our's was, well, grungy and full of energy with deep meaningful purpose.

Actually it was quite astonishing what people did with so little, and certain aspects of these two workshops proved that being persuaded to step out of what appears to be a creative persona limited by the constraints of the commercial market place, can summon up surprisingly innovative results. It works both ways, you get out of something what you put in, and sometimes it is just great to push a simple thought inspired by a fragment of sound, or textual colour, right to the limits of interpretation. Really, the creatives in industry are not asking enough. It's almost as if all the good ideas in the world are somewhere else at the moment. I guess the best thing to do is to get the exposure right, and get on with it.

Michelle gave a nice speech, and got given a very expensive French-sounding briefcase to help on her way in her new career, as academic researcher for a famous Film Director. Which sounds good to me, as she has given a great deal to the success of these workshops, and did a very good job kick-starting the Shot Up North Roadshow, and promoting the catalogue into what is proving to be a very good promotional format. We will miss the one-liners, and wish her luck.

Thank you Polaroid for their sponsorship of the workshop and Tom Pollock for the space which all contibuted to a good night out - or was it 'Day and Night' the bar we ended up in !?

Will Curwen

David Walter in Conversation, 16th May - sponsored by Fuji



Ever just bought a studio and rambling mansion, both in need of massive renovation, then lost nearly all your business overnight?

Well, David Walter has done exactly this, yet now has one of the largest catalogue studios in Britain. Now catalogue photography is not everyone's cup of tea, David would probably agree that much of it can be perfunctory, but how often do we use international models costing £2k per day, on shoots worth over £70k each and get to shoot in some of the most stunning locations all over the world?

David now has three companies; Catalog (design & production), Studio