

CATALOGUE ESSAY PROJECT - AM00157-3

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ENGAGING IN THE CITY AND URBAN LANDSCAPE



Robert Walker (2002) Mixed Messages

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Figure 1. Joseph Nicéphore Niépce's (1826) View from the Window at Le Gras. 20.3 x 25.4 cm

“Our relationships with cities are like our relationships with people. We love them, hate them, or are indifferent towards them.” Victor Burgin (1996:7).

INTRODUCTION

Realism was a dominant movement from 1840 to 1870/80 coinciding with the birth of photography. Its aim was to give impartial, truthful and objective representation of the real world based on meticulous observation of contemporary life. Linda Nochlin (1990). The intention by these artists was not to imitate but show a true depiction as seen by the artist of things and events around them.¹ With the invention of photography, the making of factual pictorial records was possible. This was different from the aesthetic vision of landscape seen in painting where beauty, picturesque and the sublime remained. Photography of the urban environment during the 19th century was not intended to move the viewer or make a comment but act as factual documents, to describe and record.

French inventor Joseph Nicéphore Niépce (1765-1833) is credited with producing the first successful photograph, recording the view over the city from his window; Rooftops, Graz 1826 (figure 1.)² During a visit to the National Media Museum, Bradford, October 2010, I was inspired by the theme of the city and urban landscape from viewing these original plates outside their frames, the oldest documents from the infancy of photography. Following recent forensic investigation by the museum they have discovered a previously unrecognised lavender process and finger prints, presumed to belong to Niépce. The plates will now be stored under dark, vacuum conditions, maybe never to be displayed again.

Contemporary practitioners Stephen Shore, George Todd, Robert Walker, Jan Williams and Chris Teasdale combine photographic practice with their experience and engagement with the city and urban spaces, reflecting their acute observations. This essay will begin by contextualizing the historical reference of early photographers within modernist urban photography, initially with Black and White and later development of colour. The selected practitioners all use the format of colour; I intend to compare and contrast images from bodies of work they have produced on journeys reflecting on the activity of the flâneur, and further investigating their different strategies of representing the urban landscape in art photography.

PHOTOGRAPHY AND THE MODERN CITY

Photographic history developed at the same time as the modern city with a belief in the machine age and an embracing of things modern where science and technology would deliver a new world. During the late eighteenth and nineteenth centuries, cities became objects of policy for urbanisation and tourism, with a new kind of human intervention. With this growth people moved from rural locations to the cities. Urban spaces were beginning to be viewed differently and had generated responses in both art and literature, as artists, philosophers, and architects gathered in the cities. Photography was central in this period and representation of the urban city space was critical to modernist practice and pivotal in the new mode of seeing. Walter Benjamin describes how *"photography made aware the optical unconscious, just as psychoanalyse discloses the instinctual unconscious."* Benjamin (1972:7)



Figure 2: Alfred Stieglitz (1902)
The Flatiron building



Figure 3: Walker Evans (1929)
Wall and Windows

From 1900 to 1940's the sky scraper became a symbol of modern times, Alfred Steiglitz (Figure 2.) sought to photograph New York with the promise of the new modern culture but to show romantic idealism. The Flatiron Building, one of the first skyscrapers in new York, was iconic of the new modernity of the city, It was photographed by many including Edward Steichen, Alvin Langdon Coburn and Bernice Abbot. However, only Steiglitz included the chaotic streets, used tonal range, formal composition and a view point to depict the shimmering of the snow fall and trees, to create a spiritual presence away from the solidity and function of the building, for him a vision of new America being built. Clarke (1997:75-99). Walker Evans vision was more radical, using strategies of shadow, contrast and close ups. (Figure 3.). Graham Clark further discusses the relationship of photography and photographer stating *"its underlying response has always been in relation to the visual complexity of a city as both an image and an experience"* Clark(1997:75)



Figure 4 :Eugene Atget (1900)
Hôtel des Archevêques de Lyon,



Figure 5: Robert Frank (1952) London

During 1890 Eugene Atget recorded areas of Paris (figure 4.) excluding people. Clarke (1997) describes him as “*Archeologist, the flaneur par excellence*” Clarke (1997:90). He wandered the streets observing, everything had significance, he saw Paris as a museum, something worth remembering his aesthetic was in opposition to many American photographers who were celebrating change. Different visual approaches to the urban landscape were emerging including architecture³, art and social geography. Robert Frank was instrumental with his street photographs entitled the Americans in 1955/6 (figure 5.) they were politically charged and formal, photographing people, places and objects he encountered.⁴

AESTHETIC OF COLOUR

In the early nineteenth century photographic discoveries showed that an image could be stabilised by photomechanical means, the first Niepce in 1826 (figure 1.) however, Henry Fox Talbot (1800-1877) was the first with a negative-positive repeatable process and Louis Daguerre (1787-1851) with highly polished silvered-copper plates for a unique reflected image. Colour photography was invented by Charles Cros and Louis Ducos du Hauron in 1867, later in 1907 Louis Lumiere experimented with colour film resulting in ‘Autochrome Plates’.⁵ Continuing improvements in colour technology gave a new means of expression, for some by artistic representation and others with realistic and eye catching documentary images suitable for use in magazines.

All the practitioners favour colour for city and urban landscapes. Stephen Shore and William Eggleston were pioneers in the use of colour and how it could be considered art. Shore is described by Geoff Dyer (2006) as a cross between William Eggleston and Walker Evans. Walker Evans was an instrumental influence on Shore's development in photograph; however, Evans worked extensively in colour but as a purist found it unsatisfying and upheld that serious photography could only be in Black and White. Other early photographers working in colour include John Hinde, John Havinden, Madame Yevonde and Percy Hennell, in the environment Peter Mitchell, Paul Graham, Joel Meyerwitz and Keith Arnatt.



Figure 6: George E Todd (1995)
Remains Magdalena New Mexico

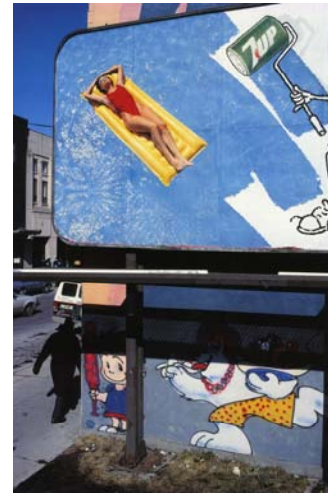


Figure 7: Robert Walker (2002)
'Colour Is power'
81.3cm x 111.8 cm

The range and intensity of hues in colour attract Stephen Shore, using large format he achieves high quality with every part of the image sharp, demonstrated in Beverley Boulevard (figure 12), in contrast George Todd (Figure 6.) and Robert Walker (Figure 7.) both use colour as a compositional tool with strong contrast and shadow emphasising line, form, shape and structure. Walker uses Kodachrome film producing rich saturated hues, his intention, not to be descriptive or symbolic but as a visual element. Todd uses medium format, Agfa and Fuji colour film with strategies normally used for black and white, as can be seen in the comparison of figure 8 colour Fuji RDP and figure 9 the same image on Black and White film.

Jan Williams and Chris Teasdale work in 35mm colour, their primary concern is the subject matter the camera is their tool not rationale, beginning with drawings, then black and white film. Digital is their preference today due to adaptability of the process, editing, storage and cost.



Figure 8: Colour Fuji RDP



Figure 9: Black and white film

George E Todd (1991) Turquoise Trail Shop, New Mexico.

Figure 15: from the exhibition Images of the American Southwest in Kunsthau Kaufbueren (March 2010)

THE FLANEUR

The term *flâneur* is taken from the French noun meaning stroller, lounge, saunter, or loafer. Charles Baudelaire attached the meaning to a person who walks the city in order to experience it. Walker (2002). The term is widely theorized by philosophers in history, culture, literature and economic fields, developing significant meaning relating to the urban environment and modernity. Graham Clarke describes the *flâneur's* activity 'a walker in the city is to engage in a very distinctive relationship with the urban scene and is celebrated as a distinctive figure of the modern city'. Clarke (1997: 76)

The flâneur can include entire ways of living and thinking. However, when applied to photography can be described as making chance encounters, detached but using aesthetically tuned observations, interpreting what is seen. The modern form of the flâneur for Baudelaire as described by Walter Benjamin “*He (the detective) worked out forms of reactions that fit the pace and timing of the big city. He caught things on the fly; he could thus dream of himself as an artist. Balzac felt that the essence of the artist, in a general sense, resided in the rapidity of capture.*” Benjamin (1979:63)

Susan Sontag in her essay ‘On Photography’ (1977) made a connection between the photographer and the flâneur describing how the camera becomes a tool. “*The photographer is an armed version of the solitary walker reconnoitering, stalking, cruising the urban inferno, the voyeuristic stroller who discovers the city as a landscape of voluptuous extremes. Adept of the joys of watching, connoisseur of empathy, the flâneur finds the world 'picturesque.'*” Sontag (1977:55)

The photographic flâneur recording the city urban space can include street photographers capturing social aspects and human interaction as they see them at a particular time. Two photographers working in this way are Garry Winogrand and Joel Meyerowitz. Robert Walker is a contemporary street photographer using the city as his backdrop. For over 25 years he has wandered the cities of Europe and North America largely within the city streets, he describes himself as “*a street photographer of the old tradition*” Walker (Ceil Variable 2008). He follows the tradition of street photography, recording his experience of the city. Stephen Shore and George Todd engage as flâneurs, travelling not within a city but across America and Europe documenting spaces and places they encounter. In contrast, Jan Williams and Chris Teasdale are flâneurs of the twenty-first century, documenting everyday Britain in the style of mass production. ⁶ Over a period of 6 years, they amassed sixty thousand images.

PRACTITIONERS.



Figure 10: Stephen Shore (1973) U.S. 97, South of Klamath Falls, Oregon
h: 20 x w: 24 in / h: 50.8 x w: 61 cm Silver gelatine print

STEPHEN SHORE.

American photographer Stephen Shore born 1947, produces cityscapes and urban landscapes from journeys across America, depicting a stereotypical view of the American Culture. His subjects are banal everyday scenes of life, what streets look like, what is there. He adopts a deadpan style without tricks or techniques with a high degree of formal qualities and content, utilizing the full frame, described by Gerry Badger *“as having transparency characteristic of the “quite” photographer”* which Lewis Baltz says *“should appear to be without author or art”* Baltz (1975) cited in Badger (2002:59). The objective style⁷ of Shores work can be compared to that of Walker Evans and Eugene Atget. (Figures 11,12,13.)



Figure 11 :
Eugene Atget 1923
Rue des Ursins



Figure 12 :
Stephen Shore 1974
Church and Second Streets,
Easton, Pennsylvania



Figure 13:
Walker Evans 1935
Greek Revival Townhouse
with Men Seated in Doorway,
New Orleans

Shore like Eugene Atget chose the easiest and most accessible vantage point to shoot. Studying the scene, looking at everything like a viewer of an image, figures 11 and 12 demonstrate Shores fundamental concern to show it as it is. South of Klamath Falls (figure 10.) reflects how Shore uses the specifics of light to emphasise the colours. The colour blends with the sky and surroundings, the mountain in the bill board seems as if it should be part of the landscape, but is blocking the landscape, the text blanked out emphasising the ironic nature, reflecting the post-romantic perspective he shared with photographers of the New Topographic movement of the 1970's.⁸ A photographer working in opposition to Shores light bathed approach is John Davis⁹ producing dark and pessimistic images.



Figure 15: Walker Evans(1936) Gas Station, Reedsville West Virginia,



Figure 14: Stephen Shore (1975)
Beverly Boulevard and La Brea Avenue, Los Angeles, California, 51x61cm

In Beverley hills boulevard La Brea Avenue (Figure 14.) Shaw draws attention to intersections and places without a point of view either visually or politically. The entire image is equally sharp in focus, there are no specifics about the place and yet every detail can be read. A connection can be made to Walker Evans image of Gas Station (figure 15.) however, Evans interest is in the signs, codes and how they interacted with the environment, where Shores intention is for the viewer to see the image itself and appreciate the colour not the subject.

GEORGE E TODD.



Figure 16 George Todd (1987) Colour Vision, Sifnos.

George Todd born in Grimsby, Britain 1925, a Fine Art Photographer producing landscapes, still life and abstract images. His work is influenced by juxtapositions of colours of the nineteenth century impressionists, realism and straight photographers such as Ansel Adams, Elliot Porter, Ernst Haas, and Aaron Siskind. Todd describes his method to be “ *if a motif presents itself suddenly ‘out of the blue’, I see it intuitively as a graphic image or some abstract design – a reaction difficult to describe and almost impossible to teach others. I photograph anything that stands or moves, or moves me*”. Todd (phot-todd 2009)

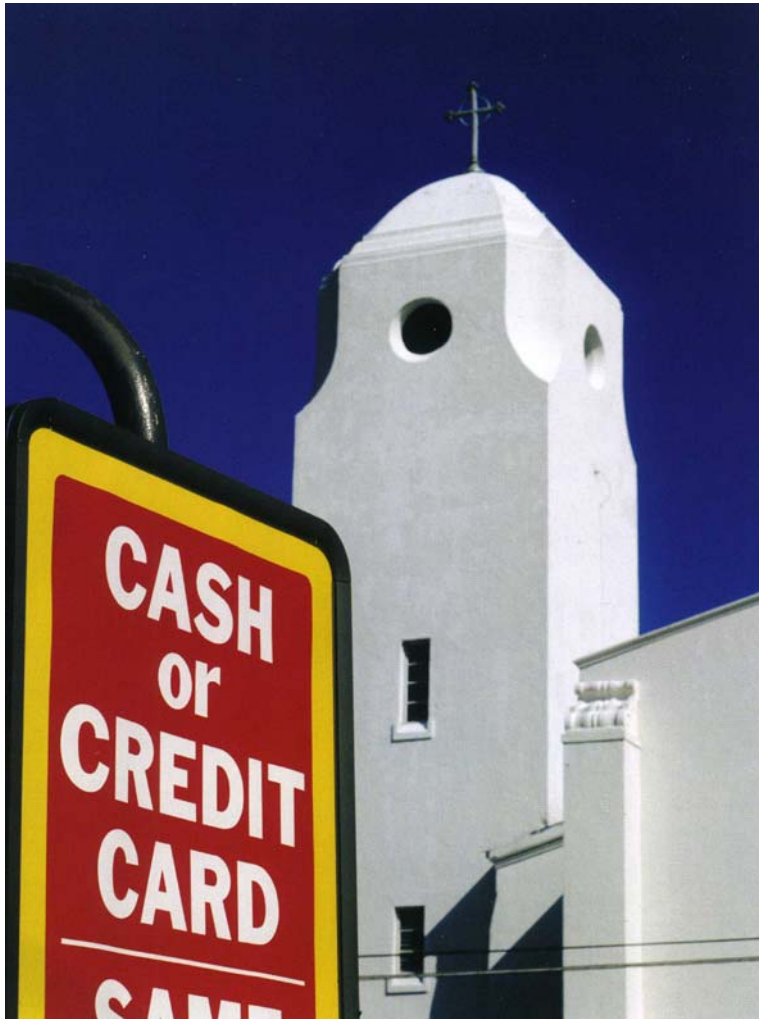


Figure 17: George E Todd (1983) Cash or Credit, Texas 16x20 inch

Like Stephen Shore, Todd has travelled extensively in the American Southwest and Europe. Cash or Credit (figure 17.) depicts a white church built in a traditional adobe style, the positioning of the camera to include the sign cash or credit as a motif to the image epitomises the life style of today's world. The compositional tools create a strong contrast and bold juxtaposition also seen in the work of Robert Walker. Images in figure 16 and 17 represents different elements, in particular composition, condensed colour, graphic design and importance of place. His still life aspect has a tactile quality created with structure, vertical and horizontal lines, which in this image has created an unusual abstract perspective on everyday life.



Figure 18: George E Todd (1985)
Garlic and Lemons. Naxos.
Fuji RDP Makina67

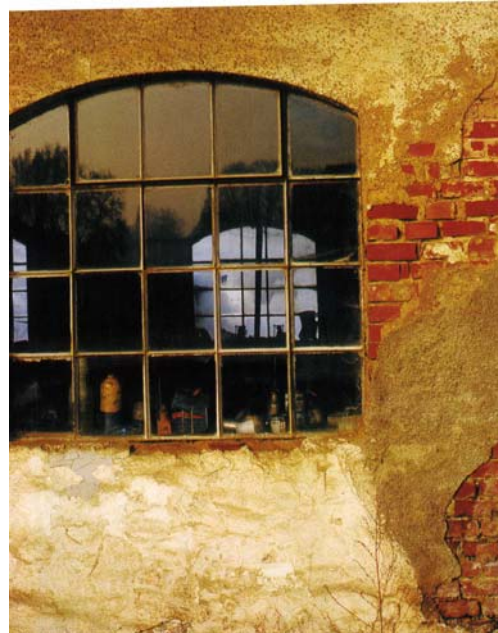


Figure 19: George E Todd (1979)
The old Smithy,
Mammendorf, Bavaria.

Figures 18 and 19 reflect Todd's pictorialist fine art approach where light and formal composition imitates painting. In 1890 and early 1900, the brotherhood of 'The Linked Ring'¹⁰ formed by Henry Peach Robinson and George Davidson aimed to show that pictorial photography could stand alone as art. Todd draws the viewer into his image with his decisive perspective and depth of focus. In figure 16 the blue painted window, garlic hanging on the wall to dry, lemons tumbling out of the image is typically Mediterranean, reflective of imagery used in mixed media installations. The newspaper stuffed in to the window adds reality creating a story in pictorialist style.

ROBERT WALKER



Figure 20: Robert Walker (2002)
"Colour Is power"
8 1/4 x 6 1/2" (21 x 16.7 cm).



Figure 21: *Eugene Atget*, (1925)
des Magasin, avenue des Gobelins
81.3 cm x 111.8 cm

Robert Walker born in Montreal 1945, studied abstract painting and conceptual art. During the 1970's following this passion for photography he participated in a number of workshops with Lee Friedlander, Garry Winogrand and Walker Evans. Figures 20 and figure 21 reflect Robert Walker's influence from earlier photographic practitioners, the use of superimposition and reflection to create layers to the image, Eugene Atget (figure 21) chose not to reduce the reflection but to create two images in one.

"For me, photography is an act of defiance and confrontation against the blinding impact of increasingly accelerated imagery – a pause in which to wonder at and appreciate the world's peculiarities and complexities; to provide, as Robert Frost one described poetry, 'a momentary stay against confusion'." Walker (Ceil Variable 2008).

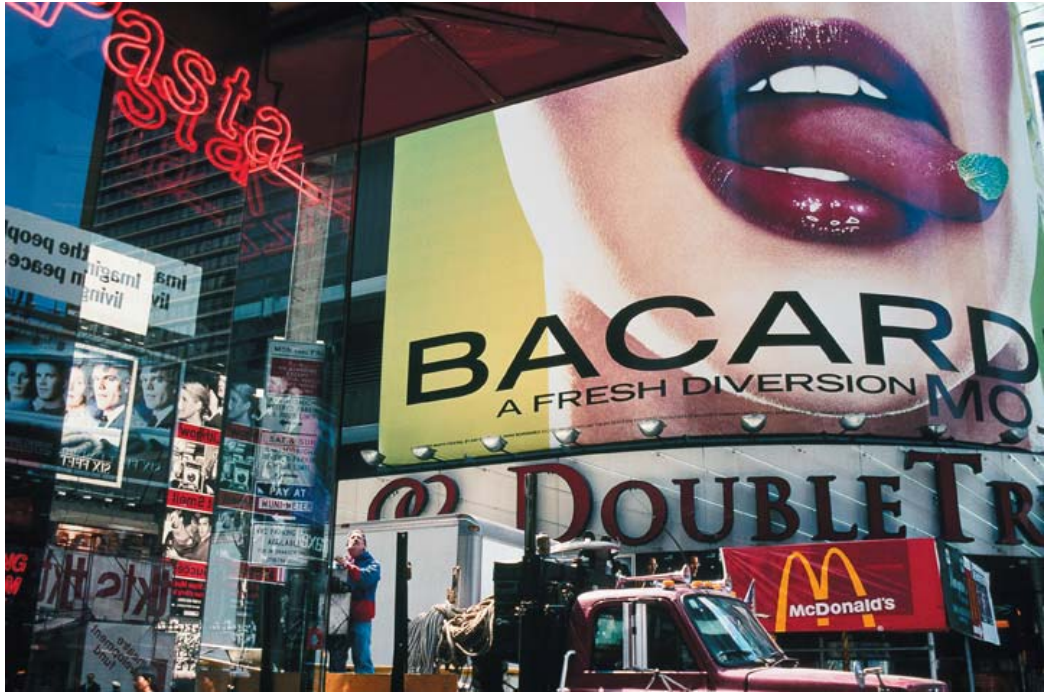


Figure 22: Robert Walker, (1998) *Mixed Messages* series. Fuji chrome prints, 81,3 cm x 111,8 cm.

Walker uses layering and reflects abstract expressionism, with saturated colour and scale important (figure 22). The Influences of the bold juxtapositions of Roy Lichtenstein the monolithic painting of James Rosenquist (figure 23.) subliminal psychological montages of Robert Rauschenberg (figures 25.) and pop art of Andy Warhol (figure 24.) are evident in his work. His influence from painting defines his approach in photography by looking at the whole image and not just the subject matter, combining the use of form, colour and motion. He photographs at mid day to intensify the contrast and saturate the colours. In figure 22 shows Walkers direct engagement with invasive imagery, the composition using bright colours, the full frame, symbolism, and abstraction to overwhelm and entice the viewer to try and make sense of what they are seeing.



Figure 23: (1964)
James Rosenquist
Lanai. 1964. Oil on canvas
5'2" x 15'6" (157.5 x 472.4 cm)



Figure 24
Andy Warhol (1964)
Marilyn Monroe



Figure 25:
Robert Rauschenberg
(1963) Estate

Walker defines his process saying, *"I look at them as pure abstraction and balance it as though I'm doing an abstract picture. I think that's really the trick."* Walker (Ceil Variable 2008). Walker expresses his experience of the visual overload seen in most cities today. He looks for the odd and absurd, mixing the real and artificial. His work exaggerates spaces geometrically, is rich and vibrant with an alliteration of colour, shape and forms. (figure22).



Figure 26: Robert Walker, (1998)
Mixed Messages series
81,3 cm x 111,8 cm.



Figure 27: Robert Walker (2002) Warsaw
'Colour is power',
81.3cm x 111.8 cm

In *Mixed Messages*, figure 26, his positioning and use of the full frame makes the foreground and background trade places and appear ironic. The sanitation wagon being consumed by the truck, an over exaggeration typical of the way he shoots this invasion of space by flattening the perspective. Novelist William Burroughs (1984) reflects on Walkers way of looking at the visible and ordinary perception by referencing it to the way a writer should reveal it in art: *“The object of art is to make the reader or viewer aware of what he knows but doesn’t know that he knows.... And this is doubly true of photography, because the photographer is making the viewer aware of what he is actually seeing yet at the same time not seeing.”* Burroughs (1984:intro).

JAN WILLIAMS, CHRIS TEASDALE ‘THE CARAVAN GALLERY’



Figure 28: The caravan Gallery (2009) Paul Smith Exhibition Tokyo



Figure 29: Jan Williams and Chris Teasdale (2002) The Caravan Gallery. Belfast

Jan Williams and Chris Teasdale operate as 'The caravan gallery' (figure 29) they are in contrast to Shore, Todd and Walker working in collaboration, in 2000 they began to document everyday life and places, often un-noticed or ignored, around Britain. Their early work began with observations of people doing leisure, their focus is content and documentation above formal qualities of picture making, important for Shore, Todd and Walker. The collections of images reflect mass observation recording anything and everything, however, with little analysis or interpretation there is no real rationale.¹¹



Figure 30: Jan Williams and Chris Teasdale (2002) The Caravan Gallery. Southampton

Images in Belfast, Southampton and Southbank (figures 29,30,31.) reflect a style in opposition to Todd and Walker, their process is not selective but to encompass everything as experienced. They are drawn to curious juxtapositions, clichés, and cultural trends creating an alternative engagement with a place, real people, places, and stories and the humour and humility it presents. This image reflects the real, everyday but not recognised, how the British can be unapologetically eccentric, what you see depends on where you stand. There is no manipulation to their images they just record what is there, here there are similarities to Shore as he records what he sees but he also reflects on how the viewer will see it.



Figure 31: Jan Williams and Chris Teasdale (2009) Southbank Middlesborough

Images in figures 29,30 and 31 demonstrate how they see the oddities around them figure 31, a door way and frame in a park with the inscription from hope to reality. In today's society, however, we have knowledge that this is art. It is a steel doorway created by local artist Andrew McKeown on the Millennium Green in 2002, symbolising this was once a housing estate, reflecting irony in the contentious issue of regeneration and synonymous with looking forward as well as back and not giving up hope.

Paul Smiths describes them "*With the Caravan Gallery there is this thing that is very familiar to me. It's about seeing humour, seeing quirkiness, seeing strangeness in everyday life. It's not at all contrived; its just 'click' got it" I like that.*" Paul Smith cited in is Britain Great? (2009.cover).

CONCLUSION.

The photographers selected to represent the theme of cities and urban spaces engage in documenting their observations without foresight but from chance encounter as flâneurs, each responding with an individual, selective context in the way they see the urban landscape. In all the images, there are elements of classical framing of the subject matter with evidence of influence from historical references, Shore encompassing the entire frame in sharp detail, Williams and Teasdale surveying and recording the oddities around Britain. Walker exaggerating the intense overload and Todd documenting in a pictorialist style. Their equivalence is in their expression of the aesthetic qualities of colour, Shore, Teasdale and Williams as descriptive, Walkers and Todd using bold juxtapositions, Walker by relating to visual posters and Todd reflecting impressionism.

From early beginnings, photography was seen as the tool to record accurately; in their representation of the city and urban landscape, these photographers demonstrate that there is no single traditional response but a dialect where each place needs a different approach and representation. Further discussion can be undertaken around the theme of Urban landscape photography as different photographers continue to use different approaches encompassing past traditions of realism, pictorialism, impressionism within modernism, post-modernism and into the future as David Bate describes neo post modernism the culture of the new. Bate (2009).

END NOTES

¹ In some ways, the realist painters were in front of photographers who at this time were depicting photography as art and were looking back to painting for traditional forms as the Pictorialists. Henry Peach Robinson describes this pictorial effect by photographers *"Any dodge, trick, and conjuration of any kind is open to the photographer's use. It is his imperative duty to avoid the mean, the base and the ugly, and to aim to elevate his subject and to correct the un picturesque. A great deal can be done and very beautiful pictures made, by a mixture of the real and the artificial in a picture."* Henry Peach Robinson, (1867:online). These photographers were fighting against the arguments that photography was mechanical and not craft. For John Szarkowski purity was important, *"Photography deals with the actual; the photographer must not only accept this fact, but treasure it; unless he does, photography will defeat him."* Szarkowski (2007:99)

² Joseph Nicéphore Niépce (1765-1833) used a process he called heliograph; pewter plates coated with bitumen Judea, a light sensitive asphalt, dissolved in lavender oil following a day long exposure. He attempted to interest the British Royal Society with his process but was unsuccessful; it was only due to Francis Bauer recording Niépce names and notes to the plates which ensured his authorship. Niépce developed a partnership with Louis Jacques Mandé Daguerre (1787-1851) from 1829 but produced few images before he died. Tilmans(1993)

³ Niépce image was unintentionally the first architectural photograph. He merely wanted to record something using his mechanical device. This image contains the main characteristic of an architectural photograph, a representation of perspective. The image is not truly realistic as the sun light can be seen shining on both sides of the roof tops at the same time, caused by the long exposure times. The static nature of buildings made it ideal subject for early photography. Recording of architecture in the city and portraiture were the main areas of focus during the development of early photography, with Daguerre making his first street scenes in 1839 and Fox Talbot recording the Royal Pavilion, Brighton in 1846. Tilmans (1993)

⁴ Robert Franks work in 1955/56 was influential in changing street photography, he covered a vast area of the nation, engaging with the immediate and subjective but free from photojournalism constraints. His method created a balance between criticism, comment, and description, by showing meaning as fleeting. This work appealed to the traveller who with new developments in photography was able to freely encounter the street and be open to chance. His work was more casual than the formal style of photographers like Henri Cartier Bresson, with a snap shot aesthetic said to resemble a generation on the move. Bate (2009).

⁵ Colour was essentially invented between 1867 and 1869. In 1907 the first viable transparency process using microscopic grains of dyed potato starch, called The 'Autochrome', process, this was commercialized and remained popular until close to WWII, when a new generation of colour emerged. The most popular being Kodak, Agfa, Polaroid and Cibachrome. This new medium however did generate questions, which were made earlier by the Photo-secessionists, an early 20th Century movement promoting fine art led by Alfred Steiglitz and Pictorialists. Discussing whether it was suitable for artistic expression or a tool to document more realistic images. Mora (1998:70-73)

⁶ Mass observation began in 1937, when Charles Madge, a writer and poet, Tom Harrison an anthropologist and surrealist artist Humphrey Spender advertised for volunteers, to observe and report on everyday lives of people in Britain. Mass Observation (2010). This was all inclusive project containing thousands of pieces of information some of which have not been analysed today. Calder and Sheridan describe these volunteers as *"untrained observers who would be subjective cameras. " Each with his or her own distortion. They tell us not what society is like but what it look like to them"* Calder, Sheridan (1985:5)

⁷ The New objectivity movement of the 1920-30's developed in Germany it emphasised close observation, using a sharply focused documentary style moving away from subjective aesthetics and pictorialism. These photographers aimed to

record the exact appearance of objects to create a visible archive of the world around them. Photographers of this style included Karl Blossfelt, August Sander, Albert Renger Patzsch. During the early 20th Century a groups called f64, Similar to new objectivity, moved from pictorialist approach to pure photography aimed at this included photographers as Paul Strand, Edward Weston, Ansel Adams to whom accuracy of recording was important.

⁸ New Topographics. Stephen Shore and 9 other American photographers including Robert Adams, Lewis Baltz, and Nicholas Nixon, were interested in the way man had affected the landscape. Their images used an approach to show neutrality, different from earlier landscape but embracing aspects of traditional aesthetics with irony and a matter of fact. They were replacing the personal vision with that concerning the environment and political view point. Salvasen (2009)

Stephen Shores work was exhibited in Cruel and Tender at the Tate 2003 this was the fist Exhibition dedicated to photography.

⁹ John Davis Investigated Britains post-industrial cities documenting the multi layer of the changing urban space, from nerve centres to decline to re-development. His theme questioning as well as recording the changes and reinvention. With each city I he developed different themes concerned with the infrastructure and social architecture of the urban environment. John Davis (2004)

¹⁰ The Linked Ring was also known as "The Brotherhood of the Linked Ring, a name chose to symbolize a spiritual and aesthetic unity, this was an association of late 19th and early 20th century of British photographers whose aim was for photography to be accepted as a legitimate form of art. Founders Henry Peach Robinson, Alfred Maskell and George Davison were among 15 photographers of the brotherhood. Clarke (1997).

¹¹ Presentation and interview of Jan Williams and Chris Teasdale 'The Caravan Gallery'. (26.11.2008)

The Caravan Project is collaboration between Jan Williams and Chris Teasdale They are located in Portsmouth, Southsea.

Their background is in Fine Art with an interest in collecting information and art details relative to travel and Great Britain.

In the early days they began with drawings taken whilst watching people doing leisure. Later they converted to film.

- Producing a collage of Brochures - The Great Escape
Float on-photomontage on cardboard, with a backlit transparency
- Fraton - Postcard
Photomontage playing with reality.
- Beautiful Hampshire-postcards of the real place –
photomontages
- Winchester-postcard photo superimposed

These were crude attempts, now images of the real area

Access Aspex (2000) Galley Exhibition Oct Nov 2000

In 2000 they bought a Caravan to exhibit the works – the caravan was to represent the symbol of a holiday, with the idea of taking their work to the people.

The 1st outing was a seafront gallery, Located in Southsea
Corn exchange Newbury

Cost concerns made us convert to digital.

Q. How do you display your work and where do you exhibit it?

A. The Hangings are in sequences, groups, on white walls

Exhibition sites include:

- Business design Centre-London (2001)
No income only from selling postcards
- Frest Art-London
- George Square, Glasgow-during Glasgow Art Fair 2002 - start of A service to the Community. -They did not charge where art fairs did.
- Liverpool biennial 2002
- Various outreach areas.
- Eden Project
- National Theatre London
- Burbridge bakery, Andover-film report

As network built up they received lots of arts council applications

Q. What sort of thing do you look for in an area?

A. Wherever we go they carry out surveys - people's thoughts of the area and where to go, things with oddity, we display the images produce postcards, but currently there is not anything done with the data we collect, maybe this is for the future.

- Wolverhampton

Advantage of Gallery in the Caravan is it is open to anyone, even children, and people who would not normally into Caravan.

They are artist photographers, but recording how areas change.

- MCR business School Conference
- Hoxon Square – London – Street Market - not usual areas
- Tate, Thames, Gateway forum - invited-to brighten up
- Wirksworth Festival

We describe ourselves as the mavericks at events

Caravan often attached wherever we go and we open in the evening as well. The business is self-perpetuating as they are asked to return the year later.

- Wembley Stadium-Panasonic launch, sponsorship after repeated requests
- Slough-Photo mosaic banners
Postcards
- Aspex Gallery-huge exhibition-Portsmouth-asked people to send images in - made a series of 10 postcards.

Paul Smith-Sent him a look-sent caravan to Tokyo.
Exhibition from Aspex in Tokyo
Large scale-Small Images

Q. What do you images do you use on your Postcards?

A. Things you would not usually see on postcards, currently we have about 200
Juxtapositions
Sacred Band
Signs/Notices - unusual placements
It is about recording unusual things. (provided some sample postcards.)

Q. Have you done anything else with your images?

A. We published the 1st Book in 2000-'Welcome to Britain', we have a new book in the process for next year 'Is Britain Great?' and may publish further later, and we have amassed a vast number of images.(over 60,000)
Portsmouth, Liverpool & Glasgow - Visitor Guides

Q. What Equipment do you use?

A. The Content of image is what is important to us Not really the equipment.

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Colour Fuji RDP

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