

BRITISH PHOTOGRAPHY: towards a brief historical outline

Draft version 1.8: 16th June 2007, updated 22nd December 2009.

'British photography' here refers to the tradition of photographic work in documentary and art photography undertaken by committed photographers and photographic artists in the British Isles. This includes those notable photographers from northern Europe who have made their home in Britain and who have contributed so strongly to our nation's photographic tradition. Photographers such as: Oscar Gustave Rejlander; Bill Brandt; Hugo van Wadenoyen; Ida Kar; Dorothy Bohm; Marketa Luskacova; Sirkka-Liisa Konttinen; and Juergen Teller.

The 1800s: invention and popularisation

William Fox Talbot and Frederick Scott Archer, among others, undertook many technical innovations in photography in Britain during the early 19th century. Following the 1851 Great Exhibition, and the 1853 founding of the Royal Photographic Society, there were a number of serious local photographic societies throughout Britain - large public exhibitions in provincial cities were not uncommon from the 1860s onwards.

Photography struggled to escape the view that it was a science and a mere 'useful craft', and the few attempts at making a fine art photography almost always followed the conventions of paintings or theatre tableau. Early breakthroughs in the aesthetic of photography were made by Lewis Carroll (Charles Dodgson), David Hill & Robert Adamson, Julia Margaret Cameron, some Pre-Raphaelite photographers, and by the "father of art photography" Oscar Gustave Rejlander.

An impulse to a 'romantic artifice' in photography developed in several areas at this time. Firstly and primarily, in the pictorial or pictorialist approach. This was dominated by ideas from romanticism and 'the picturesque', and by the conventions of academy painting - although there were a few notable exceptions to this, such as Frederick Evans and Peter Henry Emerson. Secondly, it can be seen in earnest attempts at "trick photography" - notably of spiritualist apparitions and ghosts. Lastly, it can be seen in the contrived artifice apparent in the flourishing underground trade in photographic erotica.

Travelling photography, often under adverse conditions, was pioneered by war photographer Roger Fenton, and brought to a high level by the topographic photography of Francis Frith and others.

Studio portrait photographers flourished in the Victorian and Edwardian eras, sometimes on an almost-industrial scale, but the developing technology eventually allowed the mass-market commercialisation of cameras for ordinary people, and there was thus a consequent de-mystification of the photographic process. With the introduction of the Box Brownie camera, casual snapshot photography became an accepted feature of British middle-class life from around 1905. Many local amateur camera-clubs were started, throughout the nation, in the late 20s and 1930s. Some of these clubs - alongside people like E.O. Hoppe - contributed to the popularisation and spread of newer cameras such as the famous Leica.

1845-1945: a century of anthropological documentary

British photography has long had a fascination with recording, 'in situ', the lives and traditions of the working class in Britain. This can be traced back to examples such as: Hill & Adamson's 1840s records of the fishermen of Newhaven; John Thomson's photography for the famous book *Street Life In London* (1876); the street urchin photography of Dr. Barnardo's charity campaigns; Peter Henry Emerson's 1880s pictures of rural life in the East Anglian fenlands; Oscar Rejlander's popular pictures of London street children; and Sir Benjamin Stone's surreal pictures of English folk customs and 'vernacular culture' celebrations. In the Edwardian period Albert Khan would document rural Ireland, Cornwall and London.

This particular Victorian/Edwardian tradition was almost completely forgotten, once modernism began to gain ground in Britain. But aspects of it appeared again in "the documentary" movement (a word coined in the 1920s by John Grierson) of the early and mid 20th century; in activities such as Mass Observation (from 1937), the photography of Humphrey Spender (*Worktown*), and the associated surrealist movement.

Documentary pictures of the working people of Britain were later commercialised and popularised by the mass-circulation "picture magazines" of 1930s and 1940s such as *Picture Post* under Stefan Lorant. The *Post*, and others such as *Lilliput* and the *Weekly*

Illustrated, provided a living over the years for notable documentary and street photographers such as Bill Brandt and Bert Hardy. Lorant's *Lilliput*, in particular, was inspired by the German *Der Querschnitt*, and Brandt was thus familiar with the idea of making a series of pictures that would complement each other when set together on a page. Also very notable was George Rodger's London work for the U.S. *Life* magazine.

These large-format picture magazines effectively served as an "education in what a good photograph should look like" for their readers, something that was otherwise totally lacking. Text was usually minimal, thus allowing the imagination of the reader to more readily enter the flow of the picture stories.

The British documentary movement contributed strongly to the poetic nature of some early home-front propaganda during wartime, such as the Humphrey Jennings approach to filmmaking.

1945-1965: the post-war lull

After the end of the war, photography in Britain was at a very low ebb. Due to post-war shortages and rationing, it was said that it was not until about 1954 that it became easy and affordable for amateurs to buy photographic equipment and consumables. As new cameras began to appear, there was a debate over the ability to take 'good' pictures using old pre-war cameras. This argument was famously answered by *Picture Post* photographer Bert Hardy, who went to the seaside with a simple old Box Brownie camera and came back with some of the most iconic images of England in the mid-1950s. The pre-war picture magazines such as *Picture Post* declined rapidly in quality, and *Picture Post* eventually closed in 1957. Television had become the dominant visual medium by the end of the 1960s.

One of the many casualties of war was surrealism - after 1948, surrealism was routinely considered to be a spent force. Yet the desire to continue the photographic recording of everyday pleasures and the eccentric theatricality of street life remained evident in Britain. Yet the major thrust of the documentation of everyday life emerged in a new cinema rather than in photography. Despairing at the lack of attention paid to photography, some would-be photographers - such as Ken Russell (see his *Teddy Girls* series) - turned instead to 16mm documentary film, as part of the emerging Free Cinema movement. Their approach to documenting English grassroots life was an

explicitly poetic one, and built on the tradition of Humphrey Jennings and others. The Free Cinema achieved a national profile via extensive National Film Theatre screenings between 1956 and 1959. Impressionistic and personal, these films often explored the working-class pleasures later mined by photographers in the Tony Ray-Jones tradition, in films such as: *O Dreamland!* (1953, about Margate); *Nice Time* (1957); and *Tommorrow's Saturday* (1963).

Some 'quietist' photographers did engage at this time, in their own unique way, with this renewed impetus to grassroots documentary. Such as: the 1956-1961 Southam Street work of Roger Mayne; the working class photographs of Jack Hulme; and later in the work of Tony Ray-Jones (collected in his *A Day Off*, 1974). Ray-Jones is known to have scoured London markets for the then uncollected folk-customs photographs of Sir Benjamin Stone, and his quest was one example of the piecemeal but growing awareness of the work of earlier British photographers.

Ray-Jones's extensive legacy in turning the mundane into the surreal can be seen in the work of contemporary photographers of everyday life & leisure in the 1980s & 90s, such as: Homer Sykes, Nick Waplington; Fay Godwin; Tom Wood; Richard Billingham; and Martin Parr.

Some early colour documentary work was produced in the early 1980s in book form by Paul Graham. But it was Martin Parr who made colour documentary popular in book form, with his *The Last Resort* (1986). The popularity of Parr's work inspired colour documentary work by other photographers, resulting in a group show at MoMA in New York in 1991 - but this did not tour to Britain.

Fashion & royalty: a long tradition

The tradition of working-class and political photography ran in tandem with studio photography of the upper classes and British royalty, and an overlapping photography of the visual culture of British high fashion.

The long association between British royalty and photographers can be traced back through such instances as:- Queen Victoria & Prince Albert's patronage of the art photographers of their day (famously paying fifteen guineas for an Oscar Rejlander print); their patronage of the Great Exhibition of 1851 at the Crystal

Palace, with its grand displays of photography; the consequent establishment of the Royal Photographic Society in 1853; and the major photographic collection of the Victoria & Albert Museum. We might also note that Edward VII (then the Prince of Wales) deliberately purchased a copy of the photograph "Water Rats" (1886), by Francis Meadow Sutcliffe, shortly after the photographer had been ex-communicated by his church for making the image.

Chambre Hardman undertook many fine portraits of socialites and stars in the 1930s. Cecil Beaton was a fashion photographer from 1928 for *Vogue* magazine, and later became the official photographer to the Royal Family. Dorothy Wilding was also a Royal favorite. Lord Snowdon, and Lord Lichfield later continued the association of the British Royal family with photography. Norman Parkinson, in his later years, became the favorite of the Queen Mother.

British fashion photographers - such as John French, Norman Parkinson, those who worked for *Queen* magazine, and later Terence Donovan, Duffy, Sarah Moon, David Bailey - can all be seen as working in a celebrity tradition which intertwines with that of the glamour of high-society and the royal photographers.

As Charles Dodgson (Lewis Carroll) and Oscar Rejlander had both discovered, photography could be a 'calling card' used to gain entry into a higher social circle. This was also the case in the 1960s, especially late-1960s London, when 'photographer' became one of the archetypal professions aspired to by those with social aspirations. The profession was more widely promoted as young photographers appeared as the central characters in key "swinging sixties" films - from the earliest such film (*French Dressing* by Ken Russell) to the last such major film (*Blow-up*).

In the 1970s David Hamilton, formerly the art director at *Queen* magazine, produced a popular series of photograph books in which he blended fashion photography with romanticism, often filtered through a pictorialist-like haze. These became some of the most popular photography books in local libraries. To the public of the time, these books and the similar styles of photography to be found in amateur camera magazines became perhaps the prime examples of a popular male idea of what "art photography" was - a category often involving nudes, and which was thus inevitably intertwined in the wider post-war British mind with pornography.

The raucous years of punk rock were relatively brief, although interesting for their fleeting and potent symbiosis between photography and royal iconography (e.g.: Jamie Reid's 'Queen & safety-pin' images). Punk was perhaps most important, for photography, through its influence on the work of Derek Jarman. Although primarily a film-maker, it could be argued that Jarman's visual aesthetic has subtly but pervasively influenced British photography since the early 1980s.

By early 1980 the corpse of Punk had stopped twitching. The glamorous 'New Romantics' emerged in fashion & music, promoted nationally and internationally by new glossy street-style magazines. *Blitz*, *i-D*, *The Face*, and others lavishly featured strong photography. Implicitly focussed on the time-worn idea of the dandy and the 'English eccentric' (albeit in youthful form), these magazines often fused the fashion/celebrity tradition with the British documentary, surrealist and "folk pleasures" approaches to photography. *i-D* magazine, for instance, is notable for its introduction of the "straight up" street portrait as a significant new development in documentary photography.

The 1970s & 80s: the political turn

From around 1975 and into first years of the 1980s, the Calouste Gulbenkian Foundation funded Chris Steele-Perkins and Nicholas Battye (as 'Exit') to document the desperate pockets of poverty in the nation's inner cities, and the brutal mass demolitions of housing and urban clearances of working-class communities. EXIT created 29,000 images and hundreds of hours of taped conversations, to form a modern equivalent to the Mass Observation work of the 1930s. (The British Library is currently creating a long-term archive of the EXIT material).

Similar extensive archives of pictures of ordinary life were created by socially-concerned photographers such as: Daniel Meadows with his travelling double-decker bus "Free Photographic Omnibus" gallery and studio in the mid 1970s (*Living Like This*, 1975); the 80,000 image archive of rural and farming life made by James Ravilious; and the Amber Collective in the council estates of the north-east (notably the work of Sirkka-Liisa Konttinen and Chris Killip). Other similar 'concerned' photographers were: Shirley Baker (Manchester's working class and the brutal mass demolitions of terraced houses); Tony Boxall (gypsy families); Paul Graham (Northern Ireland); and Gus Wylie

(the people of the Hebrides). The anarchist Colin Ward was also notable for his acclaimed photographic book anthology on children's street culture, *The Child in the City* (1977).

Following the lead of Chris Steele-Perkins in documenting a British youth movement (*The Teds*, 1979), other photographers turned their attention to documenting the implicitly political youth movements such as skinheads, ska fans, and late 'plastic' punks.

Various forms of Marxism - especially feminism, varieties of continental theory, and the polemics of Susan Sontag - all affected British academic notions about photography from the mid 1970s onwards. Such political currents nurtured feminist photographers such as Jo Spence, and avowedly Marxist photographers such as Victor Burgin. Both Spence and Burgin artfully combined slogans and words with their pictures, as did the equally political duo Gilbert & George. Others experimented with 'found' or Pop Art-like collaged photography. Arguably, though, political photographers like Burgin and Spence were 'preaching to the converted' and it was 'straight' documentary photography that had a wider and real impact on the nation's political mood. Don McCullin's documentary photography, for instance, seen in major newspapers and magazines, contributed strongly to the intensifying climate of political tension as 1970s socialist Britain began to fall apart.

Camerawork, followed by *Ten.8*, were magazines of Marxist photographic opinion in the late 1970s and early 80s. Initiatives such as this floundered as Britain moved into the early 1980s and the political climate became one of a growing Conservative hegemony under Margaret Thatcher. Such magazines were important, however, for showcasing new documentary photographers also emerged from inner city black communities during the 1980s. Notable among these were Vanley Burke and Derek Biston.

But there were some minor continuations of the documentary tradition - through documentary photography of CND and the Greenham Common peace camps (Ed Barber, Joan Wakelin, Peter Kennard); the miners' strikes (Izabela Jedrzejczyk, Martin Shakeshaft, John Sturrock); and the brutal state persecution of the new age travelers (Peter Gardner, Alan Lodge).

As the 1970s ended, a wave of censorship of images swept through the 1980s - enacted by Christian evangelical groups in alliance

with Chief Constables, and by radical feminist groups. Against this background, some small shoots of lesbian/homoerotic photography were able to survive and began to emerge in the mid 1980s, coming to light in glossy gay (non-porn) cultural magazines such as *Square Peg*.

1930s-1990s: artists as photographers

A number of British neo-romantic artists were particularly interested in photography, having first firmly established themselves as fine artists: such as Paul Nash, John Piper and Edwin Smith in the 1930s, 40s and 50s. In this they continued the interest in photography shown by fine artists from the Pre-Raphaelite Brotherhood through to the British Surrealists. Much of their work was concerned, in one way or another, with the British landscape.

Prior to 1985 other notable fine artists using photography were David Hockney, Graham Ovenden, Richard Hamilton, and Gilbert & George - the latter being later very influential in validating the use of colour in fine-art photography, in the few British art galleries that would show photography.

Moving into the 1980s, a neo-romantic approach once again emerged strongly in the environmentally concerned work of Fay Godwin, James Ravillious, Andy Goldsworthy, Jem Southam, David Osborn, and Preston Leigh. Although this can be seen to have been paralleled by a more ironic and playful approach to English landscape in the works of John Goto, Hamish Fulton, and Richard Long. Some landscape work of the 70s and 80s, notably that of Fay Godwin, owes an obvious debt to the earlier English landscape photography of Chambre Hardman.

1990-2000: colour, montage & staged photography

Although it had infiltrated art practices from the late 1960s onwards, it was only from around 1990 that colour & staged fine-art photography became validated as art in the commercial art world. It was accepted by many (but by no means all) gallerists, and was heavily promoted by major competition sponsors such as CitiBank. The process of acceptance took about a decade, and the breakthrough year in Britain was around 2000. In a 2005 interview with *Photowork* magazine, the Director of The Photographers' Gallery said:

"...especially in 2000, photography had begun to be shown in private galleries and larger public museums, and there was a fundamental shift in terms of the fine art culture in the UK".

Some notable photographers who achieved recognition through galleries, press coverage and books during the 1990s were:- Martin Parr; Richard Billingham; Nick Waplington; John Goto; Tom Wood; Anna Fox; Mari Mahr; Sara Lucas; Jem Southam; and Andy Goldsworthy.

The photographic book in Britain

Before the mid-1960s, few photography books were published. There had been Bill Brandt's *The English at Home* (1936) and *A Night in London* (1938), but by the 1950s these had been largely forgotten as exemplars.

Those that were published in the 1950s rested heavily on the approaches of travel-books and topographical-literary guides. Examples are Bill Brandt's *Literary Britain* (1951), Edwin Smith's *England* (1957), Hugo van Wadenoyen's *Wayside Snapshots* (1957), Antony Armstrong-Jones's *London* (1958). Apart from these few books, and one notorious book of nudes (*Nudes of Jean Straker*, 1958), no photography of note appears to have been produced in substantial monograph book form during the 1950s.

Paul Strand's successful *Tir A Mhurain: Outer Hebrides* (MacGibbon and Kee, 1962) may have further reinforced the idea that photobooks were primarily documents of travel and place. Yet in the mid 1960s two successful books of photography by David Bailey and Lord Snowdon (both 1965), and a major Bill Brandt retrospective book *Shadow and Light* (1966), did seem to open the door to a wider variety of creative photography books, and laid the groundwork for an acceptance of the form by publishers.

There was, however, also the magazine of Norman Hall - *Photography* (1952-1962). *Photography* magazine kept alive the flickering flame of serious creative photography in Britain, and featured European work by photographers such as Henri Cartier-Bresson.

During the 1970s the use of the book format also included regular anthologies such as the influential *Creative Camera* hardback annuals. Dedicated photography book publishers eventually appeared - such as Travelling Light (est. 1980), and Cornerhouse (est. 1987).

The book format was also a vital element in the growing amount of British photographic scholarship, particularly that undertaken by Graham Ovenden and Mark Haworth-Booth in the late 1970s and early 80s, scholarship which was to recover entire photographic traditions which had formerly been completely lost to sight. This scholarly effort was greatly aided by the huge collection of 300,000 photographs that the Victoria & Albert Museum in London had quietly acquired since 1850, and which by the mid-1970s was becoming accessible due to the appointment of the V&A's first 'Keeper of Photographs', Mark Haworth-Booth. Sympathetic to photography's role in the history of art, Haworth-Booth replaced a previous V&A curator who believed simply that:

"photography is a mechanical process into which the artist does not enter" (1956 letter to Roger Mayne).

Around the same time, in the early 1970s, the archival collections of the Royal Photographic Society finally became accessible to researchers.

From around 1997 it became increasingly possible and affordable to accurately present fine photographs on the web, but commercial photography book publishers (such as Dewi Lewis Publishing) have continued to thrive in Britain. As book publishing of photography has boomed, collecting fine photography books has now become a viable (although increasingly expensive) alternative to collecting the photographs themselves.

Supporting photography in Britain

The Royal Photographic Society (founded 1853), and the RPS-associated groups, dominated British photography until the mid-1960s. Other groups included the London Salon and its publications. The RPS published a useful Directory. The RPS and the Salon were both held in great esteem, but their understanding of photography was said to be almost entirely that it was a gentlemanly amateur pursuit to be kept strongly embedded in a staid quasi-pictorialism.

This assumption went hand-in-hand-with the long-standing wider assumption in British culture that photography was a really a "mere craft" - arising from the sciences of chemistry and optics, and only fit for science, advertising, snapshot portraiture, or newspaper press photography. Professional photography is an area that achieved much before the 1980s, but it has not been well archived and a great deal has been mislaid or destroyed - including the entire archives of the important Institute of British Photographers.

(The support that magazines such as Picture Post consistently gave to documentary photographers has already been mentioned above.)

Newer approaches to photographic education emerged only very slowly after the Second World War. Hugo van Wadenoyen led the "Combined Societies" breakaway split from the Royal Photographic Society shortly after the war, and Ifor Thomas introduced a groundbreaking new aesthetic approach to teaching photography at the Guildford School of Art. van Wadenoyen would later act as mentor to important young photographers such as Roger Mayne.

Two vital magazine outlets for photography emerged in the 1960s, following *Queen* and the successful 1960 relaunch of *Town*. Firstly, from 1966 *The Sunday Times colour magazine* (and later imitators), frequently featured serious reportage under editor Harry Evans and photographer Don McCullin. Secondly, the highly influential magazine *Creative Camera* (1968 onwards). *Creative Camera* was, until the early 1980s, strongly influenced by the humanist & spiritual approaches to photography of Americans such as Alfred Stieglitz, Ansel Adams, Minor White, and the writings of John Szarkowski. The early *Creative Camera* also seemed to many to promote the idea that one had to travel to America to find out 'what modern photography is really about'.

The Arts Council had only funded three photography exhibitions from 1946 until 1969, although London's ICA had given some support to creative photographers (the ICA's role was more especially notable after the 1969 *Spectrum* show). In 1970 the Arts Council began some limited funding of photography shows, starting with a travelling MoMA retrospective on Bill Brandt at the Hayward Gallery, and continuing with MoMA/Szarkowski's travelling Arbus retrospective. There were also over 20 individual grants made; the first Arts Council Award was to Magnum photographer Ian Berry for his book *The English* (pub.

1978). Some galleries were also awarded subsidies to help photographers show their photography.

Independent photography galleries had begun to appear from 1970; notably "The Photographers' Gallery" in London (est. 1970), and later "Side Gallery" in Newcastle-upon-Tyne (est. 1977).

British photography was slowly reviving by 1970-1973 and, alongside magazines like *Creative Camera*, formal education would become its main vehicle. The first British university B.A. degree course in photography was established in 1970. In reaction to this, from 1973 the Arts Council employed a new Photography Officer, Barry Lane, to deal with requests for exhibition funds from the first crop of graduates. The influential photography diploma courses at Nottingham Trent Polytechnic, and the Derby College of Art combined in 1971, and the Trent/Derby course quickly became highly successful and influential. There was also a notable course at the Gwent College of Higher Education in Newport, Wales - the DocPhoto course under David Hurn.

Several lecturers began to set up short-term forms of advanced creative photography education. The first of these was created in 1976 when Trent lecturer Paul Hill established the first residential photography workshop, "The Photographer's Place", high in the Derbyshire Peak District. Paul Hill's creative course-in-a-book *Approaching Photography* was also widely influential. In 1984 the Glasgow School of Art began a course in fine art photography, under Thomas Joshua Cooper. The advent of such intensive photographic education nurtured a number of lecturer-practitioners whose own creative work reached new heights, among whom were: Raymond Moore; Paul Hill; and Thomas Joshua Cooper. One of their joint concerns was developing fresh approaches to picturing British landscape and spirit-of-place in photography. Two of the trio had studied in the USA with Minor White.

Despite these successes, since the 1980s photographic education has failed to break out of colleges & universities - where some critics suggest it has often become over-formalised and over-theorized. There seems to be almost no knowledge of how to teach serious art/documentary photography education in British schools, and photography education there remains at the level of simplistic 'geography' activities such as providing children with disposable cameras for taking untutored snapshots of their environment.

Since the early 1980s television has become a viable avenue for popularising the work of major photographers, although it is still not an adequate vehicle for showing fine photographs. In 1983 the BBC broadcast a groundbreaking television film about Raymond Moore. In 1986 the South Bank Show TV arts programme made Fay Godwin the first ever photographer to be the subject of a full-length broadcast documentary.

The role of the Arts Council during these decades has been an uneven one. Although the Council's Photography Committee had been axed at the end of 1979, an Arts Panel sub-group continued and Arts Council funding (national & local combined) for photography in all its forms amounted to some £600,000 per year by the early 1980s.

During the first ten years (1979/80 to 1990/1) after she was first elected, Mrs Thatcher increased the Arts Council budget from £63 million to £176 million. Despite this, there was a perception of ongoing cuts - largely arising because during the early 1980s many local city and borough councils severely cut their arts funding. The independent photography community suffered considerably, and what was left usually had to re-model itself to claim a 'socially useful' and 'educative' role in the government's inner-city regeneration programmes of the early and mid 1980s.

Heavy Arts Council funding cuts were made during the recession of the early 1990s. These cuts reduced individual funding, and financial support for regional galleries was devolved to the regional Art Councils - which contributed to the way in which professional middle-managers of the arts were generally favored over enthusiast-practitioners during the 1990s. In the policy of the national Council, photography was effectively subsumed into the wider Visual Arts funding - where it remains today. 2007/8 Arts Council commission/project funding to *all* individual visual artists, via either grants or via Arts Council-funded institutions, is estimated at around £5-million per year.

Today a number of major London galleries show photography, including the Tate Modern and the Victoria & Albert Photography Gallery. A dedicated National Museum of Photography, Film and Television was established at Bradford in 1983, and it has recently re-committed itself to photography after a period of drift. In 1989 The Royal Academy of Art in London staged *The*

Art of Photography 1839-1989, signaling its acceptance of photography.

Despite decades of uncertainty over funding, and many gallery closures (which are still ongoing), a handful of photography galleries remain around the country: for example, "The Photographer's Gallery" survives in London; and "Impressions Gallery" has recently moved to Bradford to benefit from a synergy with the NMoPFT. There is the annual Hereford Photography Festival, Rhubarb Rhubarb in Birmingham, and the Brighton Photo Biennale, all of which are far more inclined to show documentary work than most art galleries are. New photography festivals are emerging in Derby and Nottingham. Progressive regional networks such as the Manchester-based *Redeye* have emerged, and some of the older camera clubs have placed themselves on a far more professional and ambitious footing (such as Smethwick in the Black Country) than previously.

Dewi Lewis in Stockport continues to produce a wide range of photography monograph books, and finding second-hand photography books by photographers has been revolutionised by the internet. The *British Journal of Photography* continues to be a useful publication, easily accessible at most newsagents. Since 2000 a half-dozen new British print magazines have appeared, often quarterly, dedicated to providing a space for creative photographers, such as: *eight*; *Photoworks*; and *Next Level*. In addition, a variety of new magazines on contemporary art will also print art photography. Weblogs specializing in niche areas of photography subjects have emerged. Viable new methods of 'on demand' publishing for short-run quality photography books and magazines have appeared, such as lulu.com. Quality POD (print-on-demand) options for photobooks, such as blurb.com, have emerged.

Awards such as the Jerwood Photography Awards and the CitiGroup Photography Prize have raised the profile of art and documentary photography in the national press. Despite this, and the fact that collecting photography and photobooks has become fashionable among many young professionals, mainstream British press critics still serve photography very poorly. Newspaper arts pages, in general, have declined into being uncritical 'celebrity and entertainment' pages, or are being axed altogether as press advertising goes elsewhere.

Further reading:

- Martin Harrison (Ed.). *Young Meteors: British Photojournalism, 1957-1965*. Cape, 1998.
- John Benton-Harris & Gerry Badger (Eds.) *Through the Looking Glass: Photographic Art in Britain, 1945-1989*. Barbican, 1989.
- David Brittain (Ed.) *Creative Camera: thirty years of writing*. Manchester University Press, 1998.
- *British Photography: Towards a Bigger Picture*. [Entire issue of *Aperture* magazine - Issue 113, 1988.]
- Susan Kismaric (Ed.) *British Photography from the Thatcher Years*. MOMA, 1990.

The full array of footnotes has been withheld, to prevent students passing off all or part of this text as their own essay.

© Draft version 1.8: 16th June 2007, updated 22nd December 2009.
4,700 words. www.d-log.info