

INSPIRING IMAGES

Almost 4000 images were submitted for the newly named International Images for Screen Exhibition. John R Simpson ARPS, Exhibition Committee Chair, discusses the exhibition, and the two categories added for 2013, while its selectors talk about the images that impressed them most



International Images for Screen, formerly the *International Projected Image Exhibition*, was renamed for 2013, to recognise that many photographers today choose to view images and exhibitions on computers, mobile phones and tablets. The new name clarifies that the exhibition is open to all, regardless of how you produce or view your images.

Replacing the General section from previous years, two categories have also been added: Altered Reality, and In Camera. We hear frequently these days the refrain from

The Judges Top: Left to right: Donal McCann FRPS (In Camera), John Bebbington FRPS (Nature), Karen Berry FRPS and John Chamberlin FRPS (both: In Camera & Nature). By Andy Moore LRPS. Bottom: Left to right: Altered Reality judges, Susan Brown FRPS, Mark Mumford FRPS, and Cathy Roberts FRPS. By Sally Smart ARPS.

photographers that international exhibitions have become the domain of graphic artists, whose images are unrecognisable as photographs, with many feeling that their traditional photography cannot compete with these highly manipulated images, it is hoped that these new sections will help counter this feeling.

Judging took place on 21 and 22 August. All Society Fellows, this year's selectors were: for Nature and In Camera: Karen Berry and John Chamberlin; for Nature: John Bebbington; for In Camera: Donal McCann; and for Altered Reality: Susan Brown, Mark Mumford and Cathy Roberts.

Karen Berry replaced Jim Moreland FRPS in the In Camera section as, due to unforeseen circumstances, Jim was unable to attend.

"The exhibition has an enviable reputation, so it was a great honour to be invited to judge this year", says John Chamberlin.

"The entry was a large one, but working

efficiently together enabled us to select an exhibition that we hope will be enjoyed by fellow photographers and the public alike.

“Using a system of silent voting, we sought to select images that represent the best of the submitted work, and to achieve a balance of subject matter.”

The opportunity to enter up to 12 images instead of the previous eight (four per section), meant that the 658 entrants to the competition submitted almost 4000 entries.

The Nature category received fewer submissions of bird and mammal images than last year. The Gold Medal is awarded to Albert Peer of Austria, for *Fennec*, an image that epitomises the best in nature photography.

Says Karen Berry, “I find its composition particularly pleasing. Not only does it show the beauty of the fennec fox, but also the environment in which it lives, making it a strong environmental portrait.”

Karen also praised Silver Medal winner Nansun (Sam) Hung of USA, who showed skilled execution in photographing an osprey; and Bronze Medallist, Ge Xiao of China, for adeptly demonstrating the natural behaviour of oxpeckers; while John Bebbington comments, “I very much enjoyed viewing such a diverse set of images from all genres of natural history photography, and from all over the world. Choosing the award winners from such a set of outstanding photographs was a challenge, but I think we were in agreement about our final selection.”

The very best nature images submitted are produced with immense patience, skill and fieldcraft, and are of the highest quality. There were however, a number of manipulated, or even composite, images in this section, which is prohibited under the Nature category rules.

At nearly 1700, In Camera attracted the highest number of entries. This is quite an achievement for a new category, and proof that its addition is welcomed by entrants.

It was a difficult category to define, as modern cameras can do things that computers couldn't do 10 years ago, but the intent was to encourage traditional camera skills at the taking stage, and final images that are the result of limited adjustments rather than manipulation.

While some difficult questions over precise definitions remained, the category has garnered a universally positive response. The Society is leading the way, and I have no doubt that other organisations will follow.

Says Donal McCann, “The images submitted in this category were fascinating, and thoroughly enjoyable to view. While digital processing has revolutionised the way we look at images, it's always great to see photography in its raw state.”

Left Gold Medal, Nature. *Fennec* © Albert Peer, Austria.

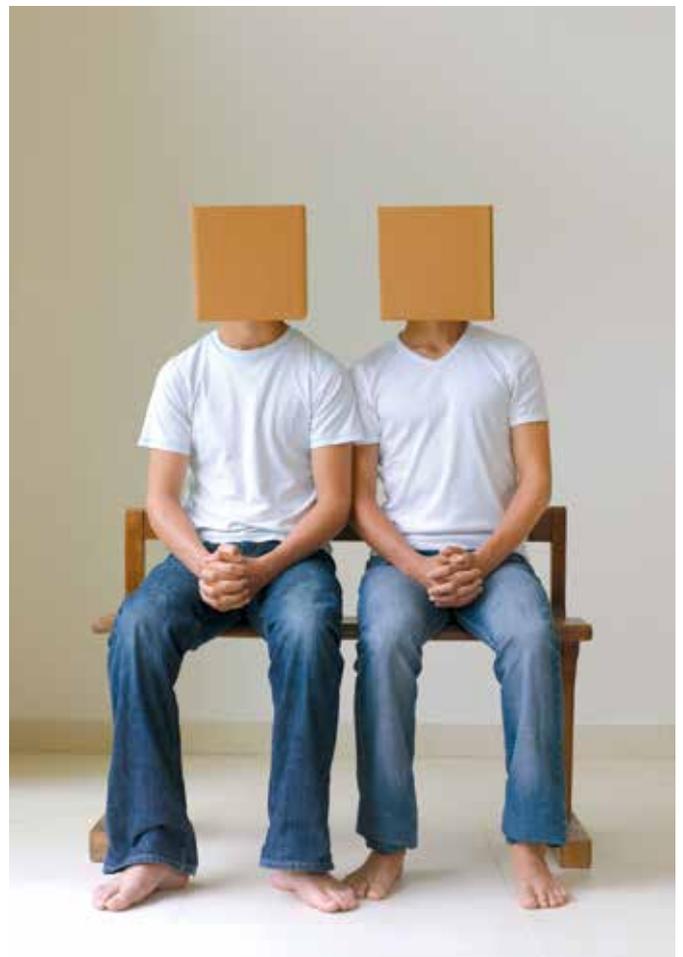
Right, top Gold Medal, In camera. *Age* © Neil Maughan, England.

Right Silver, In Camera. *Memory* © Chan Seng Tang Macau.





Top Gold Medal, Altered Reality. Stranded © Yu Pei Huang, Taiwan. **Above** Bronze, Nature. Impala and birds. © Ge Xiao. China.



“For me, being able to see, and to record for others to enjoy and be inspired, is the essence of being a photographer.”

“When limited manipulation is permitted, to capture a winning image, a very different and good discipline is required.”

“I hope other exhibitions and organisations will follow The Society’s lead, and I expect the overall quality of the images entered in this category to go from strength to strength.”

Entitled Age, the In Camera Gold Medal winning image by Neil Maugham ARPS is particularly emotive. “It stayed in my mind from the moment it first appeared on the screen”, says Karen. “It is a worthy winner. The photographer has shown great empa-

Top Silver, Nature. Osprey © Nansun (Sam) Hung, USA.
Above Silver, Altered Reality. Attachment to the Sea © Mikhail Bondar, Ukraine.
Right RPS Ribbon, In Camera. Anonymous © Peter Dazeley FRPS, England.



Above Bronze, In Camera. Junction © Liang Wu, China.

thy, and it's a strong composition, which tells a story."

The Silver Medal in this category is awarded to Chan Seng Tang, of Macao, for *Memory*, another powerful image admired by Karen for its strong composition.

The Bronze Medal winning image meanwhile, *Junction*, by Liang Wu of China, is a particularly good example of exposure control with a difficult subject.

"*Junction* is an excellent example of night photography", says Karen. "The fact that there is still some light in the sky adds to the overall effect, and shows that it was taken at the correct time."

By way of a contrast to the In Camera category, Altered Reality encompasses manipulation which changes the view that was seen through the viewfinder or on screen at the time of capture. It is designed to cater for those who like to produce the ultimate manipulated and composite images, while still being open to less post produced work, and relatively realistic looking imagery.

Although new ground for The Society, Altered Reality isn't unique, as many digital exhibitions have a 'creative' or 'experimental' section. With just under 1000 images submitted, this section received the lowest entry and while the quality of the award winners was high, there was not as much highly manipulated cutting edge creative imagery submitted as we had expected.

Interestingly though, a large number of relatively 'straight' images were submitted, that nonetheless weren't eligible for In Camera because of techniques used in their post-production. I'd like to congratulate

these entrants on their honesty in entering them in Altered Reality.

"All the winning images in this category had in common that the manipulation was subtly executed, and very much secondary to the impact of the finished image", says Cathy Roberts.

"None of the final shortlist shouted 'manipulated image', and that, to my mind, is the hallmark of all that is good about photographic manipulation."

The Gold Medal went to *Stranded*, by Yu Pei Huang of Taiwan, a unanimous decision by the judges. "There was little discussion on the winning image, as we were all in agreement", says Susan Brown. "It is strong, thought provoking, somewhat distressing, and well executed. It certainly engages with the viewer."

"The image of the child behind the bars would be strong enough on its own, but adding the cobwebs so convincingly has made the plight of the child much more distressing", adds fellow judge, Mark Mumford.

The Silver Medal goes to Mikhail Bondar, of Ukraine, for *Attachment to the Sea*; while the Bronze Medal is awarded for another imaginative image, *The Painted People White*, by Shiyuan Gao of China.

"The composition of the beached sailing ship in *Attachment to the Sea*, ticks all the right boxes", says Mark. "Although the image is a blend of photographic images, it has a pleasing painterly quality. I like the surrealism of the subject – like the lizard crawling across the dune – it just adds to a fine example of digital manipulation."

The exhibition has been awarded Recognition by the Photographic Society of America (PSA) for the seventh consecutive year, and the following entrants were awarded PSA Gold Medals for the highest aggregate score without a medal in each section: Gianpiero

Ferrari FRPS of England (Nature); Vicki-Lea Boulter ARPS of England (Altered Reality); and Robert Fulton of Scotland (In Camera).

The exhibition continues to attract entries from around the world, and while the award winners come from far and wide, Society members are well represented among the awards in all sections. Our thanks go to all who entered, and congratulations to everyone who had work selected.

"We would also like to thank the exhibition organisers for the most efficient way that the selection process was organised", says John Chamberlin. "They ensured that every image was given a fair chance and that we, the selectors, were able to view and make our choices in the best possible conditions."

John R Simpson ARPS

info

INTERNATIONAL IMAGES FOR SCREEN

- The inaugural showing of the exhibition and presentation of awards by The Society's President will be hosted by the London Region on 31 October at 19.30 at Weatherbys School (See Membership Matters). £3. For further information and to buy a ticket go to <http://tinyurl.com/q8j5db6>

- For a listing of award winners and selected images, see: www.rps.org/IPIE2013

- All entrants will receive a copy of the Exhibition CD in November.

- For further information, contact Lesley Goode, Exhibitions Manager, Lesley@rps.org