

View from the Chair

First I would like to commend Lyn Newton on a splendid edition of *Concept*. Amongst the items is a detailed account of *An Elizabethan Progress*, edited by Brian Steptoe with photographs from members of the London Region. It was mentioned briefly in the RPS journal for December but the *Concept* report is well worth reading. A small exhibition of the work will have been seen in the The Idea Store, Whitechapel during January but in April the full exhibition will be shown at Greenwich. The details are listed with events on page 39.

Tessa Mills has taken over from Douglas May as Chair of the Contemporary and Conceptual Distinctions panel. I would like to express our thanks to Douglas for the years he has given to the Contemporary Group and to the panel. He has also been a great support to the committee. I hope Tessa enjoys her role, and I welcome her input.

The new HQ for the RPS looks most promising; with a dedicated exhibition space, perhaps we can look forward to the promised consideration of another International Photobook Exhibition run by the RPS. Reading the article by Dewi Lewis about photobooks gives everyone an opportunity to improve their own books. His comment that the book should be about ‘something’ equates well with the ethos of the Contemporary Group. His article could be used as a general guide.

Planning has started for a one day Contemporary Group event on the 12th May, in London. There will be two speakers: one will be Bill Jackson, whose work can be seen in this edition of *Contemporary Photography*. A review of images and photobooks will also take place. Further information will be published in *Concept*. There will be early bird bookings, discounted from the normal price, in order to give us an idea of how many may attend.

I hope the New Year has started well for you all and that you continue to enjoy your photography throughout the year.

Best wishes,
Avril

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Back cover: © Bill Jackson, from the series *Angel*
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Contemporary Photography

Number 70 Winter 2018

2	View from the Chair Avril Harris ARPS	30	All Along the Watershed Richard Draper
4	Editorial Paul Ashley LRPS	34	Negra Menta Liliana Angulo
5	FRESNEL Hakim Boulouiz	38	Museum Bhavan, by Dayanita Singh Book Review by Brian Steptoe FRPS
10	Rooms With A View John Corbett ARPS	39	Group and related Society Events
14	Masculinity Othello De’Souza-Hartley	39	Listing of Group Officers, Committee members and rôles
22	Mapping the Unseen Bill Jackson		

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If you wish to submit articles for the Journal, please send all copy and images to: Paul Ashley (Editor), paultheashley@gmail.com

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Deadline for the Spring 2018 issue is 1 March 2018.

Contemporary Group ethos - Photography that conveys ideas, stimulates thought and encourages interpretation; photographs ‘about’ rather than ‘of’.

Editorial

The most basic building block of still photography is a moment of time and space caught on a flat surface. Building blocks can be reshaped, combined, and mixed with other materials, but the final work is founded on visible subjects and real occasions. Photography was, in fact, invented to capture and reproduce the real – first Fox Talbot’s fern leaves, and then landscapes and people. On the other hand, expressing the intangible (that which cannot be touched) involves a tricky step for photographers: they have to start with the tangible. History shows that most photographers haven’t got much further than that (‘My Gran’ and ‘Where I went for my holidays’).

None of this means that the photographic medium is unsuited to expressing emotion and feelings. At a simple level, images can be little more than photographic ‘emojis’ – perhaps a happy face or, memorably but not very subtly, Dorothea Lange’s *Migrant Mother*. Once one moves away from photography as a recording tool, however, its building blocks can be used to express abstract concepts just as creatively as brush strokes on a canvas.

The photographers in this issue of *Contemporary Photography* all use the medium to express complex intangible ideas. The works of John Corbett and Richard Draper are conventional and mundane when seen as single images, but collectively they add up to (and say) more than the sum of their parts. They recall to us, the viewer, feelings we may have experienced ourselves in similar places (*Rooms with a View*), or they perhaps reveal unexpected tensions between beauty and utility in a series of related landscapes (*All Along the Watershed*).

Liliana Angulo takes a different approach, presenting herself as the stereotype of the black domestic servant in Colombia. By simplifying the visual image in a performance, she makes us focus on elements of the image that arise from colonial history, and from racist and sexist attitudes; as Séverine Grosjean relates in her essay, the Nieves newspaper cartoons had much the same effect. Othello De’Souza-Hartley also uses strong images, forcefully rooted in the real world, but by their awkward juxtapositions they illuminate the uncertainties of his male subjects.

Bill Jackson works within still photography to convey a sense of unseen time, which he considers “as memories lodged at different intervals”, and which he reveals in his own actions recorded in the images. Bill could have used the word ‘surreal’ but did not; Hakim Boulouiz does, to explain his approach to photographing the streets. He allows his imagination to run free, but without intending to convey anything more than the mysterious – “to record the reality but transform it and make it strange”.

Paul Ashley, Editor

FRESNEL

Hakim Boulouiz

FRESNEL is a photographic research of the ‘mystery’ in the streets. From day to night, from east to west, dipped or at a distance, it is a spotlight on anonymous streets, where meetings are woven and destinies intersect. The city is the theatre of order and disorder, of black and white, of fullness and emptiness. It stands in the midst of a daily news with an out-of-scope illness and metastasized through a destruction of nature, a social fight, extremism of all kinds, money openly featured. In this context, the dream, the fantasy and the photographic act become more than ever a little hope for a small balance, a small breath during a walk.

FRESNEL refers to cinema’s famous lighting, which particularly equipped the set of the film noir. The French physicist Augustin Fresnel invented the concept of lighting with a stepped lens. Therefore, the *FRESNEL* project becomes a particular lighting on the street. Each photograph is an incarnation of an entire sequence in the field, the whole constitutes a patchwork film, a generic and singular mosaic street that turns into a group of moments that is collectively dark, deep, mysterious, sensual, enigmatic, unexplained, obscure, tangible and surreal.

I have the profound conviction that the city has a dense and living imagination that makes its spaces, its objects, its inhabitants and their representations count a lot when art is concerned. Two moments in the history of art have particularly captivated me: surrealist painting and film noir. They accompany me secretly and permanently



like a soft kiss when I am in a city in the midst of the “decisive moment”. For a street photographer, forms and contents are bound in his mind. However, it is not a matter of emphasizing the form on the merits and falling into formalism but overcoming this division. A dead drunken night-owl eating a quinoa yogurt, a black lace backpack worn by a white bear, will never make a fine and pure plastic photography. The unprecedented opportunity is just the starting point for a possible composition, with the risk of missing the chance that arises. The challenge is to encounter the ‘real’, which arises like a flash in the unexpected, but becomes ‘surreal’ through the lens.

‘Film noir’ is a cinematic term used primarily to describe stylish Hollywood crime dramas from the early 1940s to the late 1950s. The film noir aesthetic represents a big inspiration for my *FRESNEL* project. One of its techniques was low-key lighting, obscuring the action and deglamourizing the star so that the composition becomes more important than the actor. The use of night and shadows emphasizes the cold and the darkness. The wide-angle (28 mm or 35mm) lenses participate in making the space distorted and the viewer disoriented. I use oblique lines often, giving an unsettling impression and creating a mood of uneasiness, alienation, and loneliness.



There are multitudes of definitions of surrealism, but in general, they use images of the subconscious mind and dreams to express an authentic self and thus visualize a more true reality. This expression opens the door to the subconscious mind of the artist. André Breton said: “The idea of surrealism tends simply to the total recovery of our physical strength”. In the *FRESNEL* project, they are not manipulated images with obvious surrealist properties. I do not use collage or retouching, contrary to a tradition rooted in the surrealists. But I defend the idea that the camera itself, in the surrealist vision, is not there to record the reality but to transform it and make it strange. Let us not forget that reality may be stranger than fiction. Oscar Wilde said: “The true mystery of the world is the visible, not the invisible”.

Surrealism is an aesthetic movement built on several factors. It is a search for the new, a need for escape, a change in the perception of things. Surrealism does not practice an art of imitation of the object. It creates a new world from the mimicry between different elements, the stop of movement, the find. Surrealism is a style that can be transmitted in several directions at will, since it has no dogmatic character. It is a way of thinking that guides our perception towards the unconscious and the imaginary.

The discovery of photography was itself a matter of surrealism: the fact of being able to freeze the city and to make a still image of the world around us. Since I consider street photography as a surrealist art, and since I consider myself as a surrealist photographer, this has given me an incredible freedom and unblocked my artistic approach in the city. The photographic art is here practised in small, free and broken format. It favours the binding of dissimilar objects in the frame. Today, the freedom afforded by digital cameras multiplies these possibilities, provided the photographer releases and leaves his imagination free.

Some will postulate that to arrive at photographic surrealism, it is necessary to use techniques such as the fish-eye lens, overprinting, deformation of tones, photoshop, etc. However, as far as it concerns my photography, I do not conform to such techniques. I remain faithful to my technical minimalism (simple camera, fixed lens), and I continue to furrow the streets of the world, in order to leave open the door of hazard, and to disguise the eye and the ideas.

See: www.hakimboulouiz.com



Rooms with a view

John Corbett ARPS

Many years ago, after a long day of travelling, it was disappointing to discover that our hotel reservation letter had not been received. We were taken pity upon and allocated two single rooms resembling clean white-washed prison cells with only a bed and chair for company. In the morning I was awakened by the noise of the busy waterway on the Venetian island of Guidecca so I looked out of the window. Even now, the recollection of what I saw lifts my spirits – a real scene from a Canaletto painting, as I could see the Doge's Palace and St Mark's Square directly across the water. We agreed that we would probably never be in any room with a more impressive view. Somewhere in my many boxes of old slides lies a fading Agfachrome of this view from the window. I really must find it one day, although I suspect that my memory of the view may now be far better than the reality.

On a more recent visit to China our main concern had been the potential standard of the hotel, which turned out to be excellent. The view from the bedroom window, however, was of a noisy six-lane motorway flyover junction. There seemed to be a certain discrepancy between the standard of the hotel and that of the view.

Further travelling for business and pleasure led me to reflect upon the views observed when staying in hotel rooms and hence my photographic project came into being. In an attempt to explore these thoughts, I collected images over the past few years as examples. In an exhibition at the Abbot Hall Gallery in Kendal there was a painting by the artist Ben Nicholson of a harbour scene, but shown through a window and including items upon the window-cill. This was my 'Eureka moment'. From then on, I adopted a self-imposed rule of ensuring that the window frame and as much of the room as practical were included in my images, so that the viewer could fully understand their context. I have collected many views but mainly chosen to show the frustrating or disappointing ones.



When visiting a hotel everybody wants a room with a view. All rooms have one, but we hope for a pleasant view, which gives a positive improvement upon our usual outlook.



We can console ourselves and accept that there need to be utilitarian objects in the world to ensure our comfort or convenience in other aspects of the visit.



The result is unpredictable and can be a surprise or a disappointment. We realise we have to take the room we have been given or make a fuss to try and obtain a better one.



As we become familiar with the room with its view and surroundings, we gradually accept that this is all part of visiting new places and cultures.



One of the first things we do on arrival is look out of the window. Our expectations can be high but are often dashed by disappointment, as one does not usually have a choice of room.



The external features may be partly obscured by net curtains capturing the daylight and making their appearance more mysterious and interesting.



The view may give us pleasure. Alternatively our visual companions for the next few days could be car parks, air-conditioning systems, builders' scaffolding, fire escapes, office blocks or stone walls.

Masculinity

Othello De'Souza-Hartley

The project explores notions of masculinity through photography and video. My inspiration came from questions about my own masculinity. Growing up in the UK there are a lot of stereotypes about being black. On many occasions, I have been asked if I'm gay because of whom I am as a person. When I was growing up I wanted to ask my dad if I could do ballet, but I didn't. I remember sitting in the car after we picked up my sister from a ballet class feeling jealous, thinking "I really wanted to do ballet but I couldn't ask my dad" as I was worried how I would be perceived.

I wanted to discover if there is a specific labelling of masculinity. The project spread over seven phases and started with asking regular men to pose semi-naked. It took me over a year to get fourteen men to take part; often the men I approached would say things like they need to work out first, they were too old or they had body insecurities. From phase one I noticed the insecurities in the men, which led me to phase two: getting men to sit in front of a camera in an empty room. After filming I would ask two questions off camera: "what is your understanding of masculinity?" and then "what is your understanding of your own masculinity?" Often I would get the response that they were the same question, but after consideration, the men would open about their lives.

I noticed that they would unconsciously start to perform in front of the camera. This led me to ask if masculinity is a performance, and resulted in me thinking about my own insecurities as a man. I started my main series, photographing myself naked in places associated with masculinity. Before choosing locations I would often have discussions with men.

As part of the *Masculinity* project, I visited the north of England. As a black man from the south of England, this was unfamiliar because I was in a white working class area, where men worked in coalmines, steel mines and shipyards that were closing or had already closed down. I was thinking about the effects the closures had on the men, who were proud working-class men working in industries where generations of their families had worked. I interviewed these men and they opened up and talked about issues such as job loss, suicide and depression. Some of them had lost a male friend through suicide. They began to question why their friends couldn't open up to them, and the difficulty men have in expressing their feelings when they go through a difficult period. One of them, because of his experience of losing a friend, joined the Samaritans.

I felt that with race there is an interest in a black men's physicality but not a lot of focus on their mind or their emotions. Black men still face difficulties in employment



even if qualified. There are a lot of stereotypes about how a black man should look and behave, and there's an association between black men and a lack of father figures.

Another issue from my research is that men still feel pressure to provide. They're benchmarking themselves on this gold standard that society puts on them.

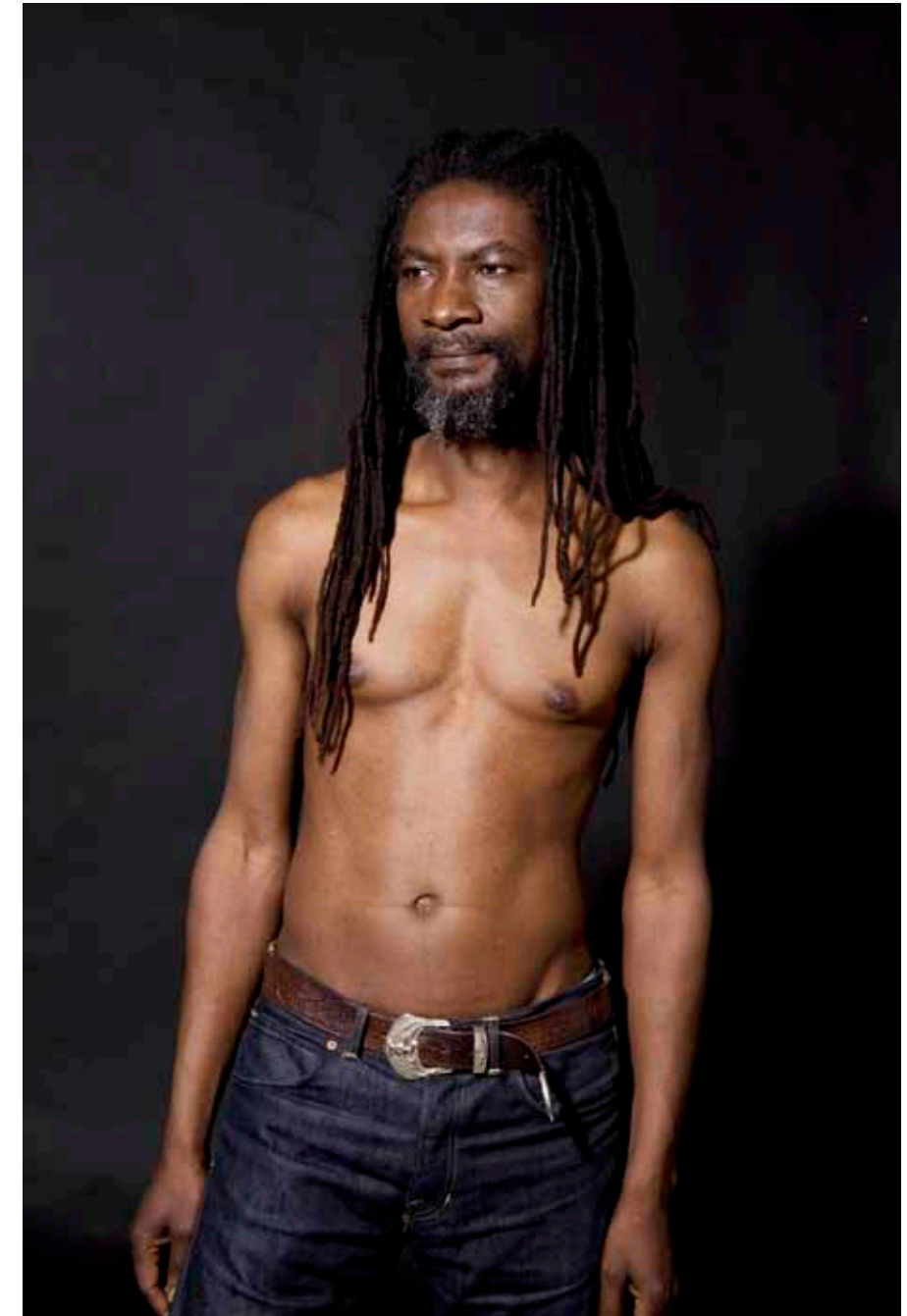
Mental health came up a lot. I held a focus group for men from the ages of 19 onwards. One of the group members, a 19-year-old, said he was having anxiety attacks because he felt he would not be able to emulate his father's successes; someone that age was already feeling like a failure. They were feeling the pressures and worrying how they could provide for their family in the future.

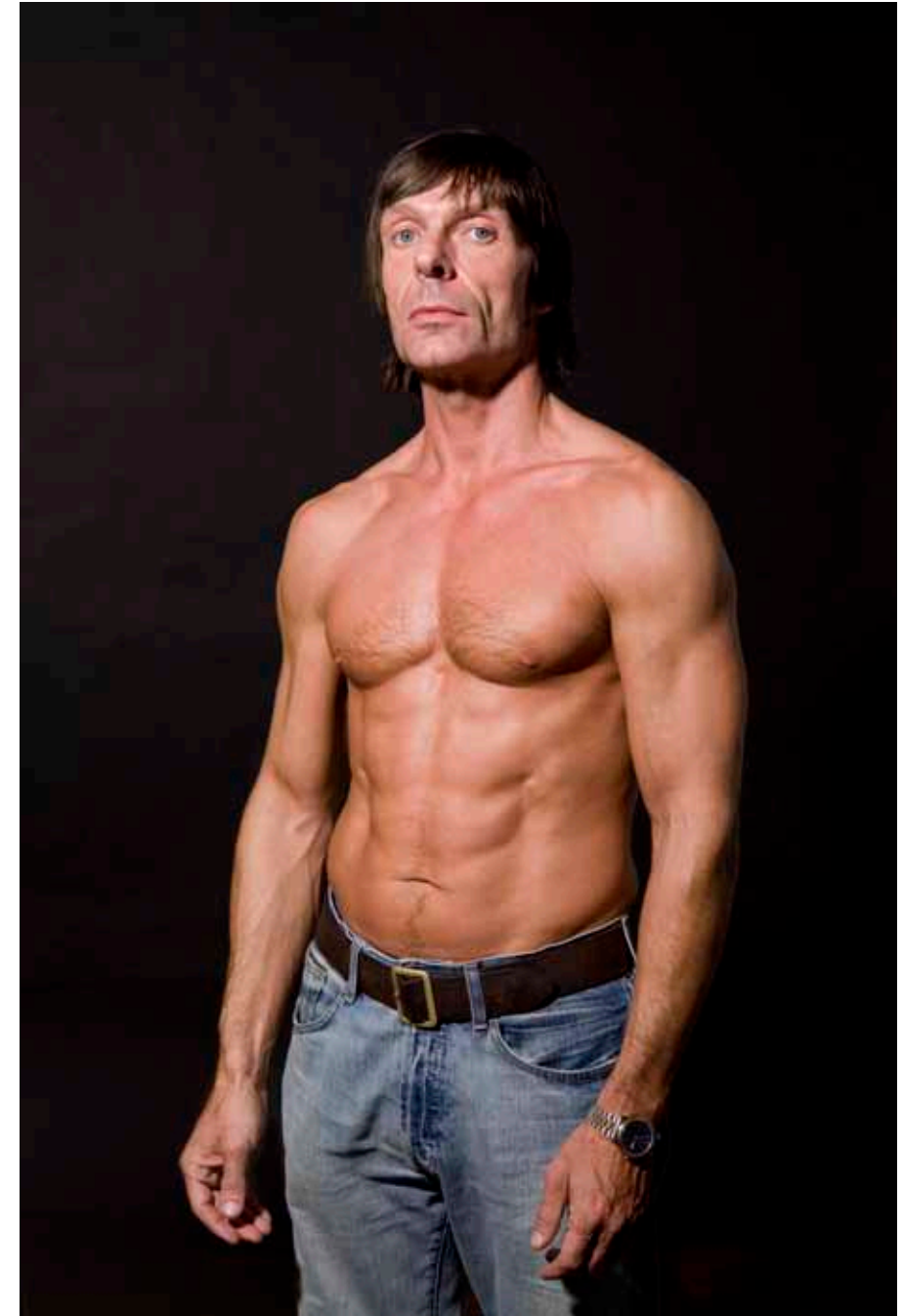
I have been asked why I haven't included women in this project. There has been a lot written about feminism and I felt this is a time to have a focus on male issues. There is a higher rate of suicide in men because they don't know how to deal with their feelings.

To have better relationships with women and other people, they first have to deal with their own issues.

The most prevailing attitude I would say whether consciously or unconsciously is the 'male guise'. Women have always been the object of this guise, confronted by images in magazines and advertising of what they should aspire to. A similar thing is now happening to men, and is now openly discussed and debated. This what I want from my work: to create debates.

See: www.othellodesouzahartley.com







Mapping the Unseen

Bill Jackson

Working with specially constructed light drawing tools in the dark of night, I engage with natural elements to map natural spaces and man-made environments. I document unique, live, site-specific performances to produce a space-time drawing in print and moving image.

My work is a performance, by me, by others or by natural forces. It's the performance that is documented. The narrative is not always clear, deliberately so. Viewers are allowed a 'space' for their own interpretation and response. Our relationship with the world around us is challenged by seeing an unseen world, a 'performance' that even I myself cannot see in its entirety. In the performance I may change my role as a performer. While working with the sea for *North Sea Drawings*. I became Wader Man, a night time hunter, a Viking seeking the motion and direction of the sea. For *The Search For Gretel* I became Hansel, seeking Gretel and a way out of the woods. And for *East Wind Drawings* I became the Wind Catcher, a mythical spirit who captures the wind. Currently for my work at Snape Maltings I am Light Man, an external being who commands the light. I use this role play as a pathway to focus and interpret those spaces.

Over the next year I will be mapping three selected spaces at Snape Maltings, home to the Aldeburgh Music Festival, for my *Mapping The Unseen* project. I have walked around the derelict buildings of the old Snape Maltings with Harry Young, General Manager of Operations at Aldeburgh Music, to identify locations to be mapped in some way before they are redeveloped. The buildings have a history of use, have memories of past human engagement. These open spaces now have new energies, specifically the wind. Three locations have been identified, each offering a unique viewpoint and perspective on the buildings and, as a counterpoint, the reed beds that locate Snape Maltings alongside the River Alde. Using my 'light drawing' tools, I document, through live engagement and performance, a series of stills creating large audio-visual screen projections for a show in 2019.

I have been documenting spaces around me at night in East Anglia for a number of years, culminating in several fotofilms. My project *North By East* is a collection of four, mapping my journey through a wood and the natural elements. They have been produced in collaboration with Los Angeles based playwright Dan O'Brien and London based poet Tamar Yoseloff.

I take great care in selecting locations and installing my work. The sound and pace of the films is crucial in giving the viewer an immersive experience. Audiences bring with them their own histories and experiences, and add them to my experience in the dark, in those complex spaces. I want to bring a way of seeing the magic in the world. To suspend your belief. To be the child.

See: www.billjackson.photography

Space-Time: In physics, space-time is a mathematical model that fuses the three dimensions of space and the one dimension of time into a single four dimensional continuum. Our physical world is constructed within the three physical dimensions only. We are unable to see the fourth dimension, other than by using a clock to measure it. We perceive time as memories lodged at different intervals. My work endeavours to record the fourth dimension - time.

angel



Space: Spaces have memories, they have histories, they have energies that interact with the natural and with humans. By acknowledging this, a 'map' can be drawn. Spaces change at night: we see things differently, in a more intimate experience. Our experience of this affects how we see and interpret the landscape. Our view is coloured by our memories, good and bad, and by our cultural knowledge, which challenges our perception of space.

sea



Time: Time is a component of measurements used to sequence events, to compare the duration of events or the intervals between them. Time has long been a subject of study in religion, philosophy, and science. From business to performing arts, time is incorporated into measuring systems. I use time associated with the still and moving image. The concept of time is crucial to my ideas, exchanging the classic definition of photography as a series of instant glimpses of the world in which we live, to a personal definition of 'space-time'. I look at each frame as being a movie, not at 24 frames per second, but as one single frame, which I then manipulate further in the editing of the film.

angel





Wedsleton

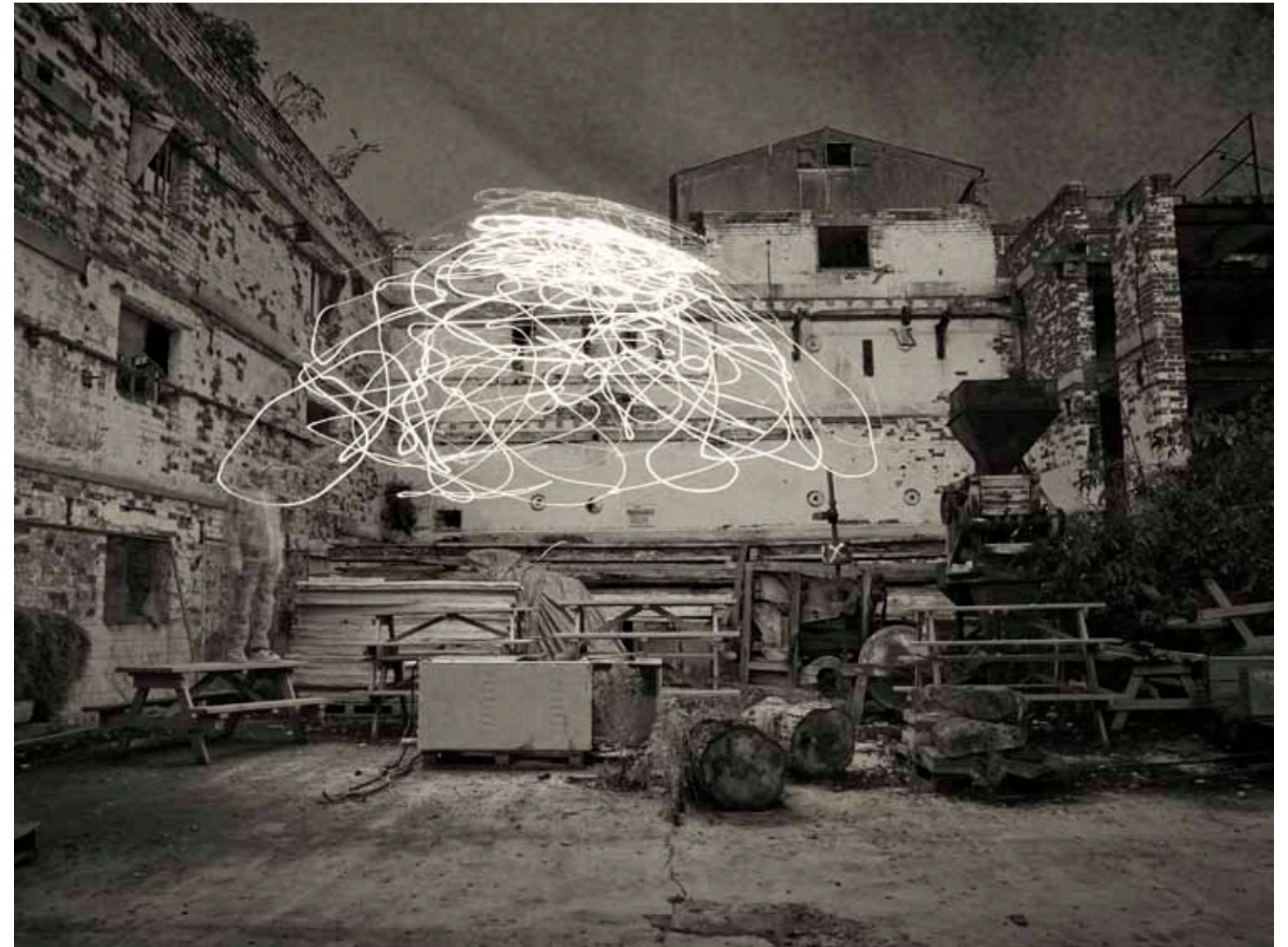
Light: Light stimulates sight and makes things visible, in daylight, moonlight or artificial light. Space is transformed by light. Photographs need light to be able to translate what we see into a still or moving image. How space is lit will determine how we understand and read that space. The narrative changes depending on how light reacts to the space.



Wedsleton



Snape



Snape



Snape



Snape

All Along the Watershed

Richard Draper

A watershed is a ridge that divides waters flowing into different river basins. There are watersheds all around us, as every stream and river has a border with its neighbour. In my home county of Wiltshire rivers flow in different directions – west to the Severn via the Bristol Avon and east to the North Sea via the Kennet and Thames. The main north-south watershed that divides the country crosses Wiltshire and makes a dogleg near Devizes. The rains there divide into a third direction to the Hampshire Avon and Test south into the English Channel. Roundway Hill, north of Devizes, is unique in England and Wales as the only point where rains divide in three different cardinal directions. An exploration of this natural feature seemed like a good basis for a photographic project.

By definition the watershed follows the highest part of the landscape, where we, humankind, have been leaving our marks for generations. The high spots in the land have been used for defending, developing, decorating and all manner of human activity. Iron Age hillforts and pre-Saxon ditches were cut into the hills, long barrows erected, battles fought, and modern communications (canals, railways, roads) built from the Industrial Age onwards. White horses, water towers, columns and redundant trig points remain. Long distance paths criss-cross the land. Today this part of the landscape, much of it within the North Wessex AONB, is used mostly for farming and leisure. Inspired by photographers such as Fay Godwin in analogue days, I employed a traditional approach to photographing this landscape, using a square format in black and white, but with the convenience of a modern digital camera.

This landscape is hardly sublime in the traditional sense – it's far too worn and used for that. But the marks of human culture (literally, in the agricultural sense) remain visible on the natural features. These images reflect a tension between beauty and utility. We need the land to feed us, to house us and for moving around, but we also need it for solace, the need to connect to something deeper than the present. The tension between development and destruction is played out along the watershed as in much of nature. Ironically, though there is a beauty in the utility itself, shaping the land can create a new beauty. The photographs too create a beauty from utility, their own order from the welter of nature.

Whatever humankind does, the landscape adapts and carries on. It has permanence beyond the span of human lives. We can ponder the track that a raindrop takes if it (hypothetically) falls an inch this way or that and works its way down to a different sea. That has not changed and is as old as the hills themselves.

See: www.richarddraper.co.uk





Negra Menta

Liliana Angulo, text by Séverine Grosjean

Liliana Angulo is an Afro-descendant artist, originally from the Colombian Pacific, who uses the body as a space and object through performance works. The photography and videos of this young artist question the afrodescendent 'being' in Colombia.

In her projects she explores racial identity, Afro-Colombian culture and its representation in contemporary culture. Angulo is part of a long line of repression and making invisible the 'afros' in the country. She registers a history of resistance, of constructing the concept of the black and the elaboration of critical proposals on the image of the black woman.

Her work *Negra Menta* is a sociological study of the image of the black domestic woman as seen in a home in Bogota. She speaks of the afro condition in Colombia as a struggle for (self) recognition. *Negra Menta* is a play on words in reference to the word 'negramenta' used disparagingly to talk about the people of African descent; of 'negritude'. On the other hand, *Negra Menta* also reminds of Nieves, a caricature created in 1968 by Consuelo Lagos and shown in newspapers such as *El País*. Nieves represents an afrodescendant woman from a humid region, probably from the Colombian Pacific. Nieves - who works as a service employee in the 1960s and becomes a student of philosophy in the 1990s, brings together all the stereotypes of afrodescendents, reducing them to a person living in humid, hot lands and doing low paid work. The 're-presented' women of Angulo in *Negra Menta* and the Nieves caricature are characters taken from reality that remind us of the segregationist burden that the Afro-Colombian population carries.

Negra Menta deconstructs the stereotypes traditionally attributed to the Afro-Colombian woman by reflecting on

the collective imagination that feeds them. *Negra Menta* also criticizes the invisibility in which Afro-Colombian communities continue to live today in Colombia. The work questions on the one hand the construction of a national identity based on racial segregation, and on the other hand, points out the sexist stereotypes anchored in the Colombian collective conscience.

Angulo takes up the daily life of a woman who works as a maid; painting her face and body in black, she insists on the importance of this colour as a positive, distinctive and identity characteristic. The black colour encompasses a personal, collective and ancestral history that identifies it with a community. The black/white dichotomy is used by the artist as a means to destabilize what is traditionally hierarchical: the white as a symbol of purity, perfection, order, civilization and modernity is opposed to the black that crystallizes everything else. *Negra Menta* can also be related to the work of the African-American Kara Walker projecting long and delicate black silhouettes on white backgrounds. Both of them refer to slavery and objects traditionally used by afro-descendant domestic workers, in order to denounce this stereotype and affirm a particular history, that of the African diaspora. *Negra Menta* rediscovers the Afro-Colombian identity through diverse elements such as the colour black, the regional origin, the common history of the diaspora, the culture and the cohesive role of the female subject. Her work provokes an ethical dialogue with the public by making it reflect, through objects such as brooms, rag pickers, ladle, etc., the place of the Afro-Colombian woman within the national imaginary. By this Angulo defamiliarises the underground stereotypes and distances of poverty, ignorance, and subordination that constitute the mestizo



and the Afro-Colombian. She also highlights the importance of the role of Afro-Colombian service employees in the Colombian society.

Two of the photographs in the *Negra Menta* series refer to the slave trade. The first shows the model holding a grille and the second shows the same woman chained with iron shackles on her neck and hands. In the two photographs, the lost look and the undaunted position transport us to the hell that the slaves had to live during the trafficking. The photographs of Angulo take on a historical character here since they question the role of the black in the construction of the Colombian nation. *Negra Menta* reverses the colonizing/colonized relationship by having her model wear a white dress and become the subject of the work. Photography was a device used to document

the life of the 'others' from a scientific perspective; Angulo appropriates the medium and digests the images captured by the anthropologists and ethnographers of the early twentieth century. Another photograph that refers to colonial imagery, shows a sitting model looking at the head of a mannequin – a paradigm of western beauty.



Throughout her artistic career, Liliana Angulo has been involved in projects of importance giving more visibility to Afro women and their lives. She manifests herself against cultural standards and expresses the strong cultural presence of the afro community in Colombia and beyond. Liliana Angulo, as a moral duty, claims black culture because "the black takes his blackness as the zebra his stripes" (Senegalese Proverb).

See: www.vkgaleria.com/en/artist/liliana-angulo

Museum Bhavan by Dayanita Singh

Book Review by Brian Steptoe FRPS



Box size 150mmx100mm,110mm depth
Nine booklets 93mmx136mm
Approx. 26 photos in each booklet
Photo size 70mx70mm

Winner of Photobook of the Year at Paris-Photo in 2017, *Museum Bhavan* is an example of the use of the photobook structure to extend boundaries. Published by master printer Gerhard Steidl, it consists of nine separate booklets of photographs on fanfolds, plus a conversation text section. The first conversation is between author of the book Dayanita Singh and Steidl, in which the printer talks about the value of the permanent book form over the gallery exhibition. He goes on to discuss choices of papers. Photographs in *Museum Bhavan* are printed in tritone blacks and greys plus varnish. The rich thickness of the image inks and their surface makes for appreciation of their feel as well as image content



GROUP AND RELATED SOCIETY EVENTS

11 February	Contemporary South West meeting at Dartington, Devon. Contact Rod Fry rod@rodry.eclipse.co.uk tel 01803 844721
10 March	Contemporary North West meeting at Samlesbury War Memorial Hall, Cuerdale Lane, Preston, PR5 0UY. 1-4pm. Theme for meeting is 'Three images that inspire you and your responses to them.' Contact Alan Cameron, alan.cameron@me.com tel 01253 829114, mob 07825 271344
17 March	Contemporary North East meeting at Central Buildings 2, 13 Bullring, 3rd floor, Suite 4, Wakefield WF1 1HB 1.30-5pm Contact Patricia Ruddle ARPS patriciaruddle@btinternet.com tel 01904 783850
Until 25 March	<i>In The Shadows</i> , exhibition at Beyond The Image gallery, 13 Red House Yard, Thornham Magna, Suffolk, IP23 8HH. Saturdays and Sundays 11am to 3 pm. Photography by Gallery members, including Peter Ellis LRPS. www.beyondtheimage.co.uk
7 April - 5 May	<i>An Elizabethan Progress</i> , exhibition to accompany the photobook. The Heritage Gallery, Greenwich University. Queen Anne's Court, Old Royal Naval College, London SE10 9LS. Curated by Brian Steptoe
10-28 April	Contemporary North West Exhibition <i>Revealing The Landscape</i> at Lytham Heritage Centre, 2 Henry Street, Lytham St. Anne's, Lancs. FY8 5ES Contact Alan Cameron LRPS alan.cameron@me.com tel 01904 783850
18 April	Conceptual & Contemporary Photography Distinction Assessments. 10:30 - 16:30, Fenton House, 122 Wells Road, Bath, BA2 3AH. Applicants and observers may attend the Associateship assessments.
12 May	Contemporary Group one-day conference. London. Details to be announced.
4-28 July	<i>MEUS</i> , exhibition at the Frame Workshop and Gallery, St Nicholas Street, Ipswich, IP1 1TJ by members of the East Anglian Contemporary Group: Keith Locke, Callum Beany, Peter Ellis LRPS, Kevin Marrable and Tom Owens ARPS.
Dates not fixed	Contemporary East Anglia meetings. These will be in the Ipswich and Cambridge areas when arranged. The project underway is the The Ipswich Waterfront Development. Contact Peter Ellis wordsnpicsltd@gmail.com.

Chair - Avril Harris ARPS
avirlrharris@blueyonder.co.uk
Deputy chair - Peter Ellis LRPS
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