

**“Photography is not about reality  
and you wouldn’t want it to be”**

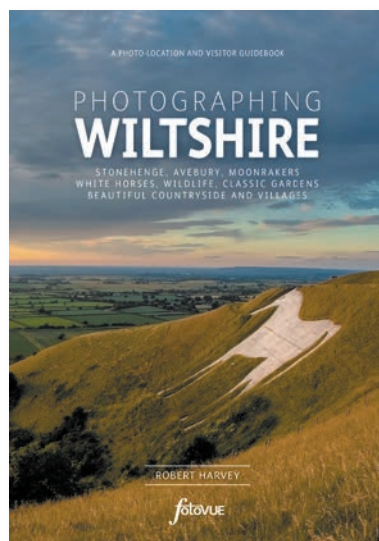
Nick Knight



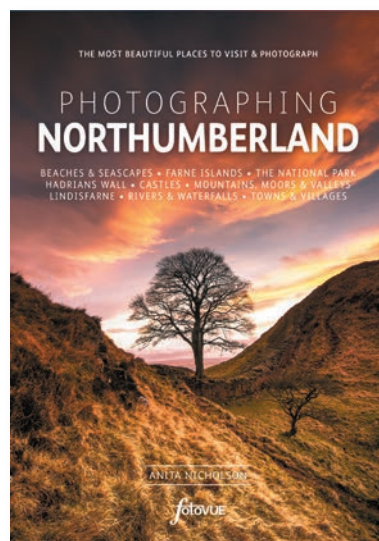
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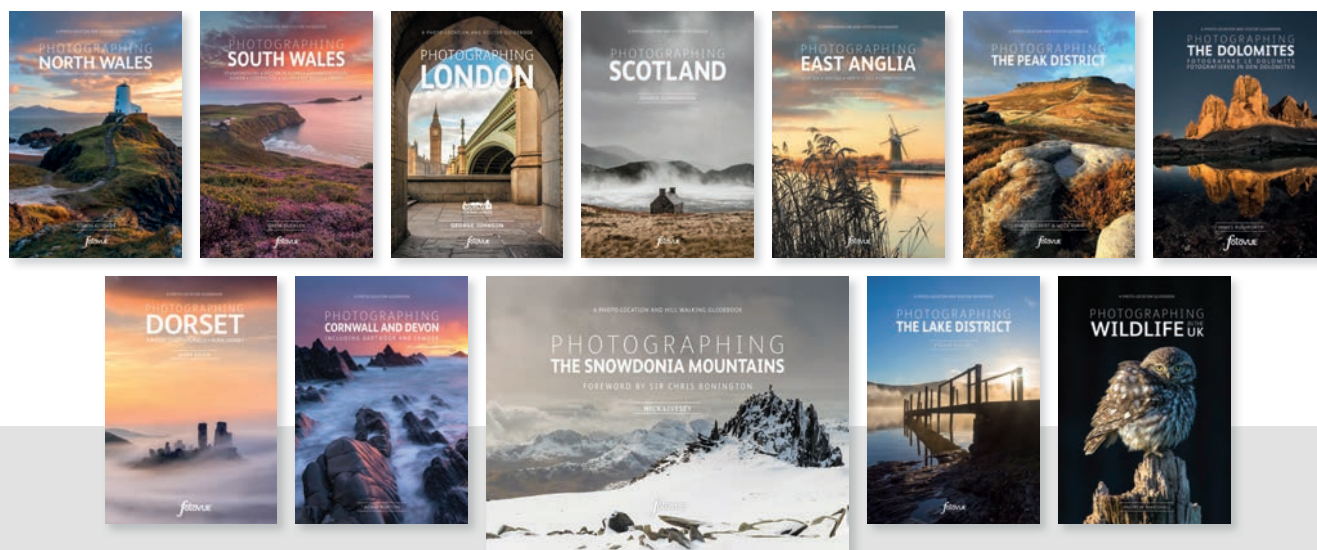


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# KEEP IN TOUCH WITH THE RPS Opening shot

Contact the editor with your views  
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## A TIME TO COLLECT OUR THOUGHTS



**We lived in another world when we first** talked about publishing an article on how to collect photography without breaking the bank. It was late 2019, when the phrase 'Covid-19' only sounded like something from the realms of science fiction. Now unfortunately it trips easily off the tongue, interchangeable with the words coronavirus and pandemic.

In the spring of this year, journalist Gemma Padley talked to a range of experts for the article, among them Brett Rogers HonFRPS, director of The Photographers' Gallery; the artist Juno Calypso, recipient of the 2018 Vic Odden Award; and the collector WM Hunt. One message resounded loud and clear, whoever Padley talked to, although Rogers perhaps put it most succinctly: "Buy with your heart."

The article was put on hold as the UK went in to lockdown, but gradually, as the restrictions have eased, the idea of collecting, whether from art fairs, auctions or directly from artists, seems as if it might be possible again, even at a social distance. So, whether you are a beginner, a seasoned collector, or want advice on making your own work collectable, turn to page 616 for the expert view.

On page 598, Joanna Choumali – the first African artist to win the Prix Pictet – reflects on how visual storytelling can heal us during difficult times. Choumali received the prize for her work on the March 2016 terrorist attacks at Grand-Bassam beach near her home. Elsewhere, landscape artist Charlie Waite also contemplates the ability of photography to lift the spirits as he takes a closer look at his surroundings during lockdown.

Finally, our preconceptions about what photography is are given a good shake-up by acclaimed fashion photographer Nick Knight and commentator Stephen Mayes, executive director of the Tim Hetherington Trust. So settle back and enjoy.

**KATHLEEN MORGAN**  
Editor

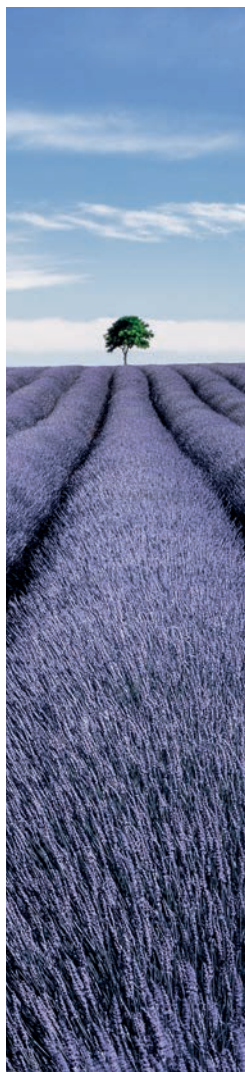


'If you can't live without me, why aren't you dead yet?', 2016, from the series *The Honeymoon* by Juno Calypso. The artist is among a panel of experts advising how to collect – and be collected. Turn to page 616



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Acclaimed photographer Charlie Waite reflects on how Covid-19 has changed the way he sees the landscapes around him

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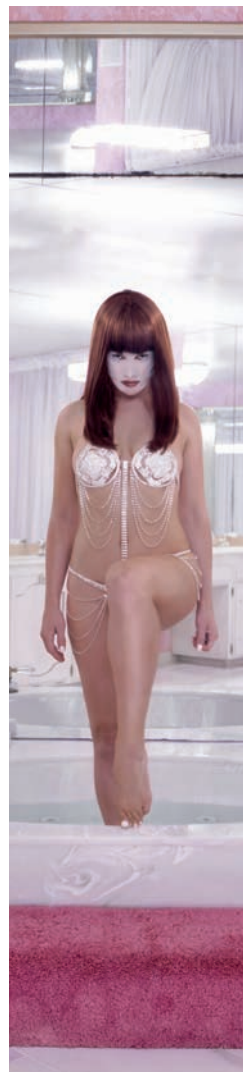
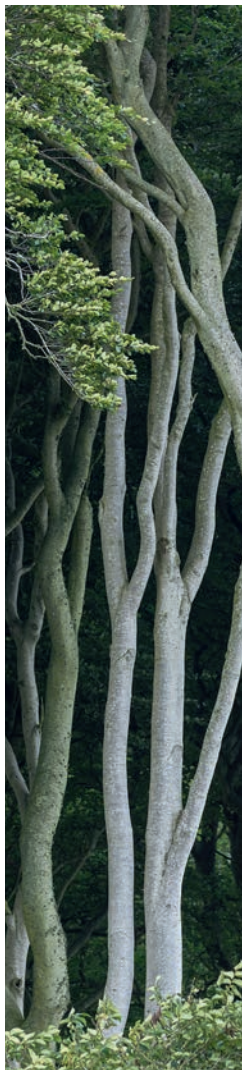
### FINE ART

Joana Choumali, recipient of the prestigious Prix Pictet award, uses mixed-media techniques to celebrate the strength and diversity of African women

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### NATURE

In his new book *Fragile*, landscape photographer Colin Prior pairs close-up images of bird eggs with awe-inspiring studies of the bird habitats



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### COLLECTABLES

We speak to artists, collectors and curators about the pleasures and pitfalls of buying collectable fine-art photography and antique prints

CHARLIE WAITE: PICTORIAL PRESS LTD / ALAMY STOCK PHOTO; JOANA CHOUMALI: COLIN PRIOR; JUNG KALYPSO / JUNG KALYPSO / TJ BOULTING



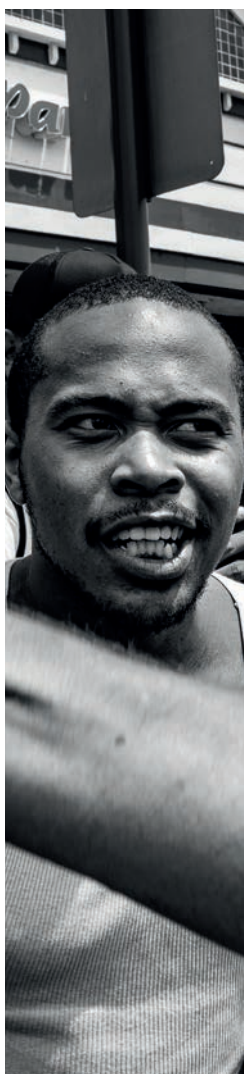
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## DOCUMENTARY

*Breadwinners*, the portrait series by RPS Documentary Photographer of the Year Lina Geoushy, is a revelatory study of housekeepers in Cairo



LINA GEUSHY; RONEN TIVONY FRPS, 2010 MIT / COURTESY MIT MUSEUM; NICK KNIGHT



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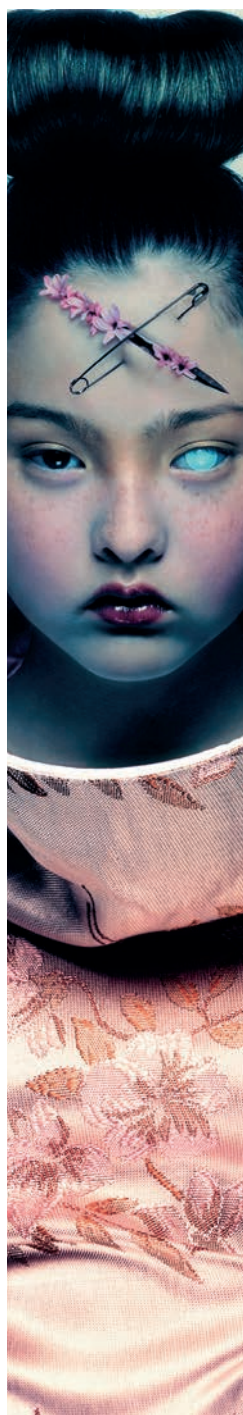
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An iconic image from Professor Harold Edgerton, whose development of the photographic flash changed forever depictions of time and motion



# Cover story

## BEST SHOTS

Fashion photographer Nick Knight OBE looks back at some of his most magical and provocative images, including this one from 1997 of model Devon Aoki dressed in Alexander McQueen

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RPS House, 337 Paintworks,  
Arnos Vale, Bristol BS4 3AR, UK

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G40 4LA

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### Editor

Kathleen Morgan

rpsjournal@thinkpublishing.co.uk

0141 375 0509

### Contributing Editor

Rachel Segal Hamilton

### Design

John Pender, Alistair McGown

### Sub-editors

Andrew Littlefield, Sam Bartlett

### Editorial Assistant

Jennifer Constable

### Advertising Sales

Elizabeth Courtney

elizabeth.courtney@thinkpublishing.co.uk

0203 771 7208

### Group Account Director

John Innes

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# THINK



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## CONTRIBUTORS



### Stephen Mayes (page 588)

New York-based Mayes is executive director at the Tim Hetherington Trust. He has worked at the top levels of photography for more than 25 years.



### Tom Seymour (page 598)

An arts journalist and curator based in London, Seymour has worked for titles including the *Guardian*, the *FT*, *Wallpaper*, the *Art Newspaper* and *Wired*.



### Gemma Padley (page 616)

Padley is an editor and journalist who specialises in photography. She has worked with clients including Getty Images, Magnum Photos, the BBC and Photoworks.

CHRISTOPHER MICHEL, TOM BRANNIGAN



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## Leopard

BY STEVE WINTER

As a photojournalist for *National Geographic* magazine, Steve Winter has documented wildlife in some of the world's remotest locations. His focus is on helping preserve big cats and their habitats by photographing the natural world and its intersection with humanity.

This image shows a leopard in Sanjay Gandhi National Park, a protected area within the metropolitan limit of Mumbai, India. The picture features in the book *Human Nature: Planet Earth in Our Time* along with the work of 11 other conservation photographers, including Ami Vitali and Frans Lanting HonFRPS.

---

*Human Nature: Planet Earth in Our Time* is published by Chronicle Books on 20 October at £35



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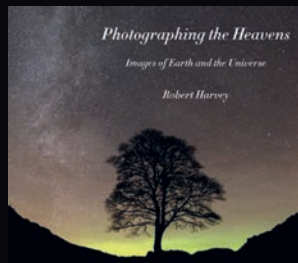
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# In focus

NEWS, VIEWS AND EXHIBITIONS

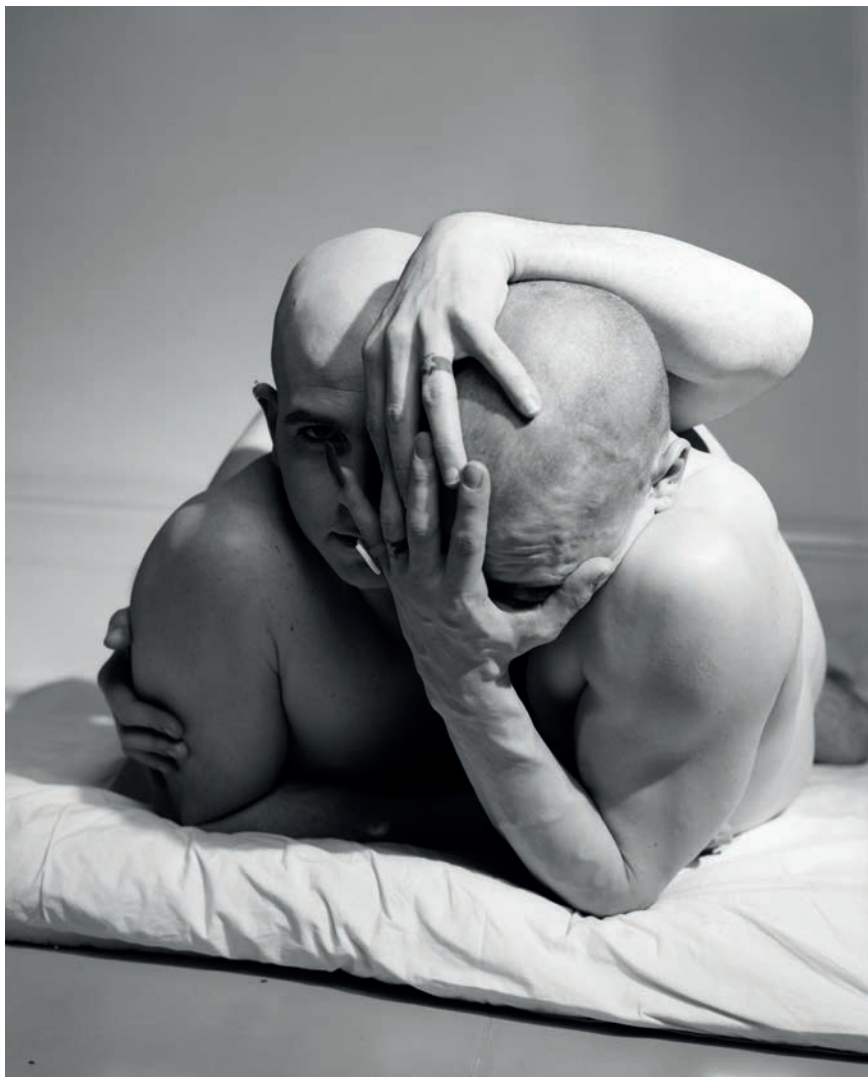
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## “THE PANDEMIC HAS TAUGHT US ABOUT AFFINITY”

Lockdown has allowed Jillian Edelstein HonFRPS time to reflect on her archive



‘Michael Clark and Stephen Petronio’, 1991, by Jillian Edelstein HonFRPS

**During the early months of** lockdown, photographers’ ability to practise their craft was limited. Some ventured out to document empty streets or to shoot socially distanced portraits. Others turned the camera on their own experiences, making still life studies or self-portraits around their homes.

Award-winning London-based photographer Jillian Edelstein HonFRPS saw this unique time as an opportunity to “reimagine, evaluate and recalibrate” her work so far.

Edelstein had been part-way through a project for Brent, London’s 2020 Borough of Culture, photographing locals along the Kilburn High Road when lockdown was announced.

“I visited the high street after lockdown but there was a strange atmosphere,” she says. “Everyone seemed anxious, wary, and I like to engage directly with the people I photograph so it just wasn’t working.”

After watching a film released on Instagram by the musician Mark Ronson, and following conversations with her children reminiscing about past shoots, Edelstein was inspired to make a short documentary series using the wealth of wonderful material she discovered when delving into her archive. Her son, Gabriel Speechly, edited each episode.

**“I like to engage directly with the people I photograph”**





**Left** 'Gilbert and George with cleaner Stainton Forest', 1994  
**Below left** 'Sir Ian McKellen and Sean Mathias', 2013  
**Below** Jillian Edelstein HonFRPS

**"It's made me really value what I have, what I've worked on"**



In *Behind the Colorama* Edelstein revisits shoots from *Affinities* – a long-term personal project in which her subjects suggest a creative collaborator with whom they'd like to be photographed. The series has developed organically over the past two decades alongside commissioned work. From Grayson Perry to Blur, Philippe Sands to Quentin Crisp, Edelstein's subjects span many cultural worlds. Video footage she has made since 2013, along with beautiful objects – photographic prints, letters, faxes – bring alive the stories and characters in multimedia.

She plans to make just a couple more episodes of the series, as she returns to focus on other ongoing projects – a feature documentary about the screenwriter Norman Wexler; *Here and There*, a book inspired by her family history which she is crowdfunding on Unbound; and publication of *Affinities*.

"I think this pandemic has taught us about friendship, about affinity, about our priorities," she says. "It's made me really value what I have, and what I've worked on."

[jillianedelstein.co.uk](http://jillianedelstein.co.uk)





**From my kitbag** Profoto B10 Duo Kit (including Core Backpack), Profoto Air Remote TTL-S, Sony A7RIV, Sony 85mm 1.4 Gmaster, Sony 24-70mm 2.8 Gmaster, Sony 70-200mm 2.8 Gmaster, Manfrotto Snap Tilthead, Manfrotto Super Clamp, Manfrotto Nanopole Lightstand x 2, Profoto OCF II Gel Kit, Profoto OCF White Beauty Dish, Profoto OCF 2x3 Softbox



## IN THE BAG

Hannah Couzens is a professional portrait photographer, and a speaker and educator on image-making

### Anything else in your bag?

I try to carry gaffer tape and clips. There's always something that needs to be clamped or stuck into place – whether it's backdrops, marking where clients should stand, or clothes that need pulling in a little for a better fit.

### Tell us about your most recent shoot

Lately I have been filming a series of tutorials (pictured right) to show how I can shoot a variety of different subjects just with the kit that fits in this bag. I may switch modifiers, but my aim is to show people how to really utilise the equipment you have. From outdoor family portraits to boardroom headshots, the kit can go a long way.

### You're giving a talk on lighting at The Photography Show. Can you share some of your advice?

Don't overcomplicate it. Often we think we need more than we actually do. This can



come down to gear, or having to do a huge complex set-up in order for your clients to be happy. When it comes to lighting it's best to really understand one light before adding more and overcomplicating things.

The Photography Show and The Video Show Virtual Festival are online from 20-21 September 2020. [thephotoshow.com](http://thephotoshow.com) [hcphotography.co.uk](http://hcphotography.co.uk)

## Plan ahead

### TRAVEL PHOTOGRAPHER OF THE YEAR

**1** Amateur and professional photographers from all countries and of all ages are asked to look through their archives of travel images and submit into the 18th edition of this high-profile competition. The deadline is 2 November 2020. [tpoty.com](http://tpoty.com)

### PINK LADY® 2021 FOOD PHOTOGRAPHER OF THE YEAR

**2** This ever-popular food photography contest offers an array of categories, including Portraiture, Politics, Wine and Weddings, and a special award for student food photographers supported by the RPS. Closes on 7 February 2021.

[pinkladyfoodphotographeroftheyear.com](http://pinkladyfoodphotographeroftheyear.com)



Rohingya refugee children queuing for food by 2020 Pink Lady® winner KM Asad

### SONY WORLD PHOTOGRAPHY AWARDS

**3** With four different competitions, the Sony awards are free to enter and come with a \$25,000 cash prize for the overall winner in the Professional category. Closing dates are in November and December 2020 and January 2021. [worldphoto.org/sony-world-photography-awards](http://worldphoto.org/sony-world-photography-awards)



Eternal Spring of the Mind by Elena Paraskeva



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# What to see

Catch these exhibitions online and in person

## PHOTOWORKS FESTIVAL

Throughout Brighton and Hove and online

24 September to 25 October

**1** 'Propositions for alternative narratives' is the theme for the first Photoworks Festival, previously the Brighton Photo Biennial, which this year will run in three formats: as a printed 'festival in a box', online in a digital festival hub, and through outdoor exhibitions on billboards.

photoworks.org.uk



'24th parallel south, Chile', 2018, by Roger Eberhard



## PHOTO LONDON

Gray's Inn Gardens, London

7 to 11 October

**2** Originally scheduled for May, London's photography art fair is tentatively going ahead at a new venue. The 2020 edition, sponsored by Nikon, is accompanied online by the Photo London Academy of talks, magazine and artists' projects.

photolondon.org



## PHOTO OXFORD

The Weston Library and other Oxford venues

16 October to 16 November

**3** This year's festival is about women behind and in front of the lens, considered through exhibitions, outdoor projections, displays and online discussions.

photooxford.org

## VISA POUR L'IMAGE

Online

Until 27 September

**4** In anticipation of lower visitor numbers to Perpignan in France due to the Covid-19 pandemic, this long -running photojournalism festival will also be presenting screenings and most exhibitions online. Major topics this year include Hong Kong protests, climate change and Black Lives Matter.

Visapourlimage.com



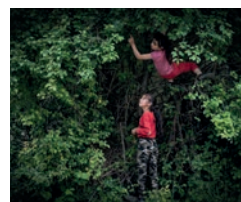
## GAMES WE PLAY

Outdoor arts space, London

Until 1 November

**5** The first exhibition in this new, permanent, free open-air public art gallery in Kings Cross is a collaboration with The Photographers' Gallery. It features works by Julie Cockburn, Luke Stephenson and Weronika Gęsicka that explore how we spend our leisure time.

kingscross.co.uk





# FIVE HEAD TURNERS TO WATCH



Image from Khalik Allah's series *125th Street and Lexington Avenue*, ongoing since 2011



**Khalik  
Allah**

## PHOTOGRAPHER

Named as one of five new Magnum Photos nominees, this visionary American photographer and filmmaker has documented one street corner in Harlem since November 2011. His fellow Magnum nominees are Hannah Price, Sabiha Çimen, Colby Deal and Yael Martinez. [khalikallah.com](http://khalikallah.com)



**Jamila  
Prowse**

## PHOTOGRAPHY CURATOR AND WRITER

Prowse, whose work focuses on representation, identity and care in the visual arts, is guest editor of the *Photoworks Annual* 25th-anniversary edition, and has been awarded a GRAIN writing bursary to create a text responding to life post-lockdown. [jamilaprowse.onfabrik.com](http://jamilaprowse.onfabrik.com)



**Andy Howe  
ARPS**

## PHOTOGRAPHER

'The crossing' – a dramatic action image of massed wildebeest taken during the Great Migration in Kenya's Masai Mara National Reserve – has won Bedfordshire-based wildlife photographer Howe the first prize in this year's Action Photography Competition. [howephoto.com](http://howephoto.com)



**Document  
Scotland**

## PHOTOGRAPHERS

The Document Scotland collective is made up of three photographers – Jeremy Sutton-Hibbert, Colin McPherson and Sophie Gerrard. They have launched a Patreon page to finance their ongoing work creating a photographic portrait of the Scottish nation. [patreon.com/documentscotland](https://www.patreon.com/documentscotland)



'The crossing' by Andy Howe



'Flying boys' by Dimpy Bhalotia; Photoworks Annual edited by Jamila Prowse



## Dimpy Bhalotia

### PHOTOGRAPHER

This fine-art street photographer won the Grand Prize and Photographer of the Year categories at the 13th iPhone Photography Awards for 'Flying boys', her striking black-and-white shot of three youngsters leaping into the Ganges. The 2021 award is now open for entries. [ippawards.com](http://ippawards.com)

SOPHIE GERRARD / DOCUMENT SCOTLAND



From the *Drawn to the Land* project by Sophie Gerrard of Document Scotland



# My place

By Matt Stuart



Slab City



From the *Slab City* series by Matt Stuart

The lawless world of Slab City in California taught this street photographer important lessons about community and belonging

**Matt Stuart is a street photographer** whose first book, *All That Life Can Afford*, featured surreal, split-moments captured around London between 2002 and 2015.

For his latest volume Stuart took a new approach. *Into the Fire* documents life in Slab City, an off-grid community on public land in the Sonoran Desert, California, inhabited by a mix of squatters, travelers and artists. Bypassed by municipal utilities and effectively lawless, it is a world of its own, adorned with art installations made out of salvage.

"Slab City was interesting because it was a small commune of people I could actually get to know," says Stuart.

"I liked the idea of fully integrating myself somewhere completely different and being able to use my skills in capturing moments."



From the *Slab City* series

Stuart's knowledge of Slab City was minimal before photographing the project over five months in 2018.

"It was a challenging environment, hot, dusty and sometimes dangerous," he remembers. Even so, he was welcomed by residents – known as Slabbers – who even gave him a Slab City name, London. In the end it was the Slabbers who made the strongest impression.

"Without photography I don't think I would have ever gone there, and learnt so much about other people and about myself," says Stuart.

[mattstuart.com](http://mattstuart.com)



'Stevie Wonder, Inglewood, California', 1980, by Bruce Talamon

# SOUND OF THE SHUTTER

Music photographer Gered Mankowitz FRPS sings the genre's praises

**A forthcoming documentary series will** explore the enduring power of music photography, following a decades-long project by Gered Mankowitz FRPS.

The six-episode series *Icon: Music Through The Lens*, to be broadcast on Sky Arts, covers different aspects of the genre: studio portraiture, live performance, album covers, editorial, the art world and the digital age.

Mankowitz, who is executive producer and curator, says: "For many years I have tried to encourage people to take music

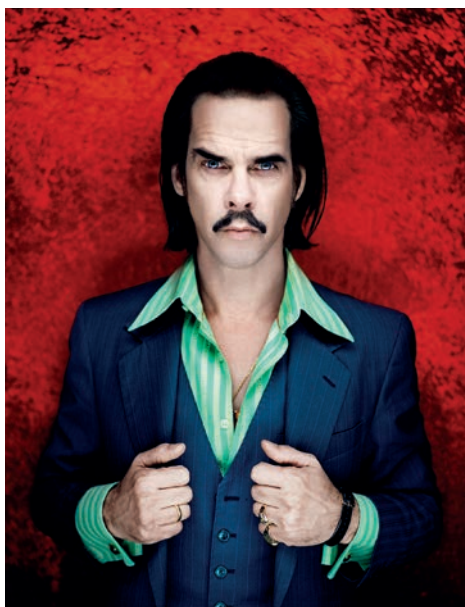
photography seriously, both my own work of course but also the genre, which for me and for so many others has been a crucial part of growing up, coupled with a love for popular music."

Mankowitz and his team filmed more than 150 interviews in the UK and in the USA, with photographers, including Honorary Fellows Terry O'Neill and Rankin, musicians, gallery owners, journalists and academics. Michael Pritchard, RPS director of education and public affairs, also contributed to the documentary.

"It was important to include a lot of the younger generation of music photographers who I wasn't well acquainted with," says Mankowitz. "A lot of time was spent researching and exploring portfolios so we were able to talk to the right people and paint a vivid picture of the genre over the many decades that we have covered."

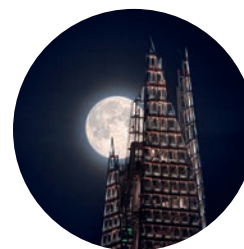
"Music is fundamental, and music photography is such an important part of that experience. There is so much music being made that stimulates, excites and inspires young photographers today, and fortunately there are still young and passionate photographers who record the bands' every moment with the same enthusiasm as many of us did 60 years ago."

*Icon: Music Through the Lens* is on SKY Arts during autumn 2020 in the UK, and on Amazon and AMC in the USA. [mankowitz.com](http://mankowitz.com)



'Nick Cave, Brighton', 2008, by Kevin Westenberg

## Short cuts



'The moon and the Shard' by Mathew Browne

### OUT OF THIS WORLD

A shortlist of images has been revealed for Astronomy Photographer of the Year. Winners will be announced on 10 September, with an exhibition opening at the National Maritime Museum, London, in October. [rmg.co.uk](http://rmg.co.uk)

### FACING BRITAIN

An exhibition at Museum Goch in Germany puts British documentary photography since the 1960s on the world stage, with works on show by RPS Honorary Fellows including Anna Fox, David Hurn and Martin Parr, among others. [museum-goch.de/](http://museum-goch.de/)

### COPYRIGHT GUIDANCE

RPS member Andy Finney has helped to develop a new section of the British Copyright Council's UK Copyright Highway Code series. [britishcopyright.org](http://britishcopyright.org) and [rps.org/resources/#CO](https://rps.org/resources/#CO)

### FESTIVAL FOR BRISTOL

The hometown of the RPS is to get a new, biannual photography festival from 2021. The first festival's theme will be 'A sense of place'. [bristolphotofestival.org](http://bristolphotofestival.org)



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# Five questions

Nicky Quamina-Woo, photographer



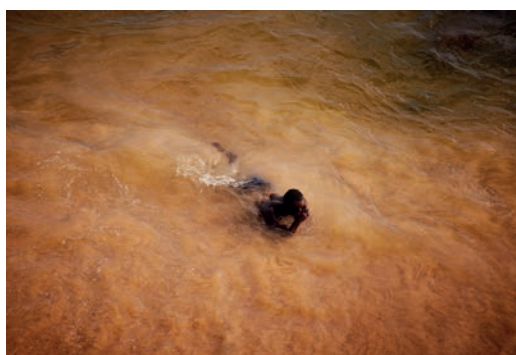
From the project *As the Water Comes* by Nicky Quamina-Woo

## 1 What makes you get up in the morning?

When I'm working it's my obsessive need to understand the motivations behind the anthropomorphic and cultural questions that attract me to each project and then translate that learned knowledge to a wider audience. When I'm between projects it's usually hunger.

## 2 What's been your toughest moment behind the lens?

During a project in East Africa I was present for the death of a small infant who was unable



From *As the Water Comes* by Nicky Quamina-Woo

to keep down breast milk. The hospital couldn't figure out the reason so they just discharged the seven-day-old to its mother. The mom, of course, tried to give the baby goat's milk and cereal,

but neither worked and over the course of that week the baby starved, which probably could have been prevented had powdered formula been available in that village. That left me bereft and angry.

## 3 Where would you like to be photographing right now?

Currently I'm in Vietnam, which has only 412 cases of Covid-19 and zero deaths, but as a documentary photographer I'd have preferred to be covering Covid-19 in the Philippines or Somaliland.

## 4 Which image makes you proudest?

I guess for an image to make me proud it would have to strike a balance between the emotional content,

the significance of the moment and the beauty of reality, no matter how harsh. I haven't yet taken that picture.

## 5 What now for documentary photography?

We trudge on as always in the hope our images help to create empathy in the world and allow for a shift.

Nicky Quamina-Woo is the winner of the Marilyn Stafford FotoReportage Award 2020. [fotodocument.org](http://fotodocument.org)





**Handmade collages** of sliced up negatives from landscapes she's photographed around the world, Dafna Talmor's beautiful and disorientating *Constructed Landscapes* images hover between the real and the imaginary.

## HOW I DID THIS

Dafna Talmor's experimental collages incorporate a number of tricky techniques

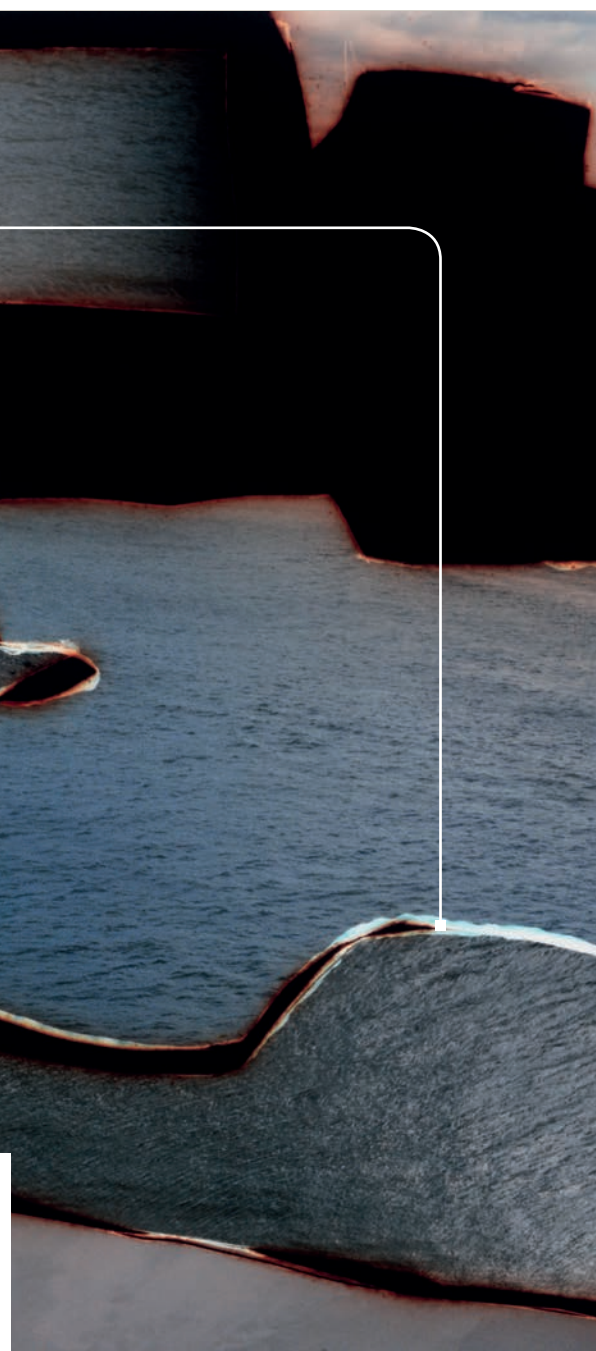
### 1 EXTRACTING THE HUMAN-MADE

"Human-made elements such as roads, bridges and paths – anything that interrupts the purity of the landscape – are removed from the negatives with a scalpel. As they're hand cut, I use a permanent black marker to create an outline, which serves as a helpful guide. As with the tape residue, the marks leave a trace of the manual process."



### 2 REMAKING THE LANDSCAPE

"Each image from the series is constructed using multiple fragments of medium-format colour negatives which are collaged, reconfigured, assembled with tape and hand printed in the darkroom. This particular image was made from eight negatives, and you can see residue of the tape all along the left-hand side of the frame, most notably the turquoise element of the image."



"The work engages with the limitations of photographing landscapes and the overwhelming number of possibilities that surveying a landscape through a viewfinder brings," says the London-based artist.

Talmor's work is part of a group show

by international female photographers being exhibited at Informality Gallery, Henley-on-Thames, 15 October to 24 November.

**Constructed Landscapes** is published by Fw:Books. [fw-books.nl](http://fw-books.nl) and [dafnaltalmor.co.uk](http://dafnaltalmor.co.uk)

'Untitled (LO-TH-18181818181818-1)' from the *Constructed Landscapes* series, 2018

## 5 NEGATIVE SPACE

"Incisions leave black viscous blots on the photographic paper. When we talk about voids, we tend to think about black space but there are white voids too: in this context where two negatives overlap and, due to exposure variations, the paper goes completely white. I'm interested in the oppositional qualities of these two process-led elements."

## 4 NEW PERSPECTIVES

"Abstracting the landscape by embedding multiple points of view within one frame references the complex way in which landscapes are experienced in physical space; there is never just one fixed direction or position for the viewer to look. My aim is to destabilise and disorientate in an attempt to stimulate a more active way of looking."

## 3 DISRUPTING THE IMAGE

"I'm trying to disrupt what tends to be – traditionally – a pristine photographic surface. Marks made as a result of the process, including slips of the hand, are embraced, pointing to the series of decisions and hesitations that take place throughout the making. The gaps between the fragments of negatives where the light starts to bounce within the enlarger and spills over also create flares, leaks and 'imperfections' – all an intrinsic part of the work."





# Bookshelf

## EXTRAORDINARY WOMEN: IMAGES OF COURAGE, ENDURANCE AND DEFIANCE

Tom Stoddart HonFRPS

ACC Art Books, £35

She strides across the frame as though on the set of an old Hollywood movie. With her pearls, her heels, her handbag, that slight tilt of her head, she's the epitome of glamour, incongruous in a war zone.

"That elegant proud woman, that image, made me understand dignity and defiance in a way that I had not understood it before," writes actor and activist Angelina Jolie in her foreword to *Extraordinary Women*. She's referring to the unforgettable image by Tom Stoddart HonFRPS of Meliha Varesanovic walking past snipers in a besieged street in Sarajevo in 1994.

A renowned photojournalist, Stoddart has spent 50 years freelancing for the *Sunday Times*, *TIME*

magazine, Médecins Sans Frontières and Oxfam. In that time he has documented some of the most momentous events of recent history, from the fall of the Berlin Wall to the aftermath of 9/11. And, as former *Sunday Times Magazine* editor-in-chief Robin Morgan notes in his introduction to the book, "during the tectonic convulsions that rip landscapes to shreds, be they earthquake, famine or war, it is always the women and their children who bear the burden of calamity".

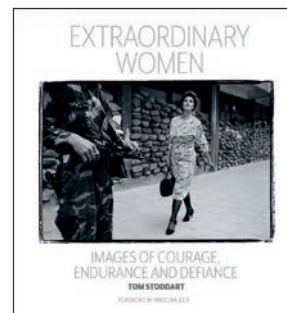
Yet through Stoddart's unflinching black-and-white images, we somehow don't see these women and girls as victims of the often desperate circumstances in which they find themselves. Instead we see them strive together as friends, mothers, daughters, sisters, teachers and teammates.

The picture of Meliha Varesanovic has an echo in a later image in the book, showing two sisters



'Meliha Varesanovic in Sarajevo', 1994, by Tom Stoddart HonFRPS

passing a checkpoint in Belfast during the Troubles, the little one almost comically tripping along in a pair of oversized high heels, clutching her big sister's hand. It's relationships that give human life meaning and the strength to fight on even in the grimmest times.



## A LOVE LETTER TO CROYDON

Ameena Rojee

Another Place Press, £8



Croydon in south London hasn't always had the best press. Ameena Rojee, who has previously photographed the Camino de Santiago (the way of St James), sets out to challenge this poor reputation through delicately observed images that tease out moments of beauty in her home borough. Another Place Press is an independent publisher of photography books and zines that examine our relationship with 'place'.

## TRADING PLACES

Nicholas Kitto LRPS

Blacksmith Books, £60



Originally from the Isle of Man and now living in Hong Kong, Nicholas Kitto LRPS retired from accountancy in 2007. Since then he has dedicated himself to the preservation of Hong Kong's photographic heritage and documenting his adopted country. In this book, Kitto documents the treaty ports along China's eastern seaboard through buildings, cityscapes and landscapes, his photographs forming an important record of these places.

## PHOTOGRAPHY AT LENGTH

Brian Polden ARPS

The Bardwell Press, £75



Brian Polden, now FRPS, has been a fan of panoramic photography for many years. Across 528 well-illustrated pages he takes the reader through different types of moving lens cameras, curved plate cameras and special lenses up to the present day, ending the story with panoramic photography in space. This is a specialist book, but the diagrams, illustrations and thoughtful text make it very readable and to be recommended.



'Soap bubble structures' from the Colour Clouds series by Kym Cox ARPS

# SCIENCE PHOTOGRAPHER OF THE YEAR with Climate Change category

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MANCHESTER  
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From the series *Cosmic Surgery* by Alma Haser

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# LEAP OF FAITH



He redefines haute couture and explodes prejudices surrounding beauty. Renowned photographer Nick Knight shares his bold vision for the future of image-making

WORDS: LUCY DAVIES IMAGES: NICK KNIGHT





**'Lily Donaldson wearing John Galiano', *British Vogue*, 2008**

"This is from a show where the models walked down the catwalk covered in Diwali paint – it's a light powder – and as the models walked, the paint would waft off them in clouds. We spent a long time with Lily to get her to move in the right way. By the end of it the studio was covered in pink paint. I think that's something photographers all hanker for: they miss getting their hands dirty in some way. They look at pictures of [sculptor] Brâncuși covered in marble dust, carving and chiselling, or [artist] Jackson Pollock covered in paint, and see a physical involvement with their medium that they no longer have. It's partly why photographers love the darkroom – that and the fact it's cosy and warm."

**The British fashion photographer Nick Knight** is explaining the science behind his latest image-making discovery – software enabling him to turn pictures taken on his smartphone into prints 3ft tall.

“Stand up close to any painting of tulips by a Dutch master and you’ll see the brushstrokes,” he says. “Do the same with a Mapplethorpe photograph of a lily, you see the grain of the film.”

Depicting pastel-coloured roses that Knight has snipped from his own garden and photographed at the kitchen table under natural light, the final images were considered sufficiently polished to be exhibited at Albion Barn, Oxford. Since the government lockdown eased sufficiently to allow galleries to open, they have been on show at Waddesdon Manor in Buckinghamshire.

The software – Google Topaz – has taken Knight to photographic terra incognita, he says. “Up close, the surface structure of the image is different to anything I’ve ever seen before. It’s a sort of digital patina and is incredibly modern looking. It’s really the tip of the iceberg in terms of how we are going to see in the future.”

Conversations like these are typical of Knight, who was awarded an OBE in 2010. Since graduating from Bournemouth and Poole College of Art and Design in 1982, he has made it his business to push image-making in ever more inventive directions. “It’s my desire to create imagery that makes

people excited about the future,” he says, without a trace of the rancour commonly flavouring discussions on where photography might be headed.

“Photography does itself such a disservice if it just looks at the past, saying ‘this is what a photograph ought to look like’, Knight adds. “No. This is what photography *looked* like – it doesn’t any more, and the more we look backwards the more the medium is moribund, and that is really dangerous.”

Knight, who is 61, is probably best known for the imaginative pictures he has made on behalf of the fashion world elite. The designers Alexander McQueen and John Galiano, for starters, along with couture houses such as Christian Dior and Yves Saint Laurent. Almost from the outset, he has used his privileged insider position to try to sabotage prejudices concerning beauty that linger in the field. Race, age and size have all come into his firing line.

Instagram has been a huge help in this respect: “Putting an image out in the world has never been easier. The point of power has changed. Look at Kim Kardashian – her 50 million followers is bigger than any magazine’s circulation, and she’s doing incredible things for diversity in terms of body shape. I spent years trying to get *Vogue* to publish photographs of women who were size 16 plus and they only did it once. The more versions of beauty we have, the more we feel included. I’m not saying Kim is the summation of our culture, but you can’t say she isn’t where our culture is currently focused.”

## “The more versions of beauty we have, the more we feel included”



Previous spread

### ‘Blade of Light’ for Alexander McQueen, 2004

“I made this with Lee [Alexander] McQueen, following a beautiful show he did in Paris with [choreographer] Michael Clark. He wanted me to make something that looked as if a group of people standing in a line were hit by a truck and thrown in the air. I said: ‘That’s not particularly glorifying – can we think of another, more poetic way of expressing that? People hit by a comet, or a blade of light?’ Lee’s vision was savage: often very dark and brutal. That’s why we worked well together: I put a bit of light into his darkness and opened it up. This picture reminds me of those 18th-century paintings where you have heaven and hell opening up, and people falling or rising into them.”

### ‘Devon Aoki’ for Alexander McQueen, 1997

“This was a commission from *Visionaire* magazine. They had asked Lee to art direct an issue and he wanted to work with [Comme des Garçons designer] Rei Kawakubo. This is meant to represent manga, in which you often have a young, frail girl who is in some way brutalised by her surroundings, but who remains strong. Lee wanted Devon’s skin to look as if it had been lit by the moon – a cold blue light. I worked with Brian Dowling, one of the best colour printers in the world, to develop a technique whereby we pre-exposed the paper by flashing it with a base colour, a pale ivory pink, then processed the negative through that colour. It allowed the highlights to maintain a very delicate pink but all the shadows a deep blue.”



## BEST SHOTS

### 'Saturday 22nd October, 2016'

"I only have one tattoo and it's of a rose – I've always loved them. This is from a series that began when I stuck a rose in a vase on my kitchen table and spent the next two or three hours taking about 500 pictures of it with my phone, and applying various Instagram filters. The final images seemed to have a real resonance for my followers, so I kept on doing it. It's a simple and solitary pastime, but the gratification to be had in moving the camera a fraction of an inch, or the rose a millimetre to the left, is immense. To me the petals look like brushstrokes, or a couture dress."



NICK KNIGHT / ALBION BARN



**'Kate', 2006**

"This was a commission for the cover of the *Independent* that Giorgio Armani was guest editing. He wanted to bring the world's attention to the plight of people in Africa who had been contaminated by the HIV virus. The premise was that if it was happening to the people we are fascinated with – our icons of the western world – and if they were black, would we not be more interested? I thought it was an admirable thing for Giorgio to do, and this is how I tried to express it. When the image came out there was some criticism that it was black face. It wasn't. It was what happens when you take light out of a picture. This is what I mean by the ability to shape the image using the craft you understand."





**'Comme des Garçons', Jazzelle Zanaughtti, 2016**

"Conventionally, agencies would send you two or three model cards, and you decided whether to work with those models. It was a pretty bad system. Instagram has allowed us to see many more people, and for those people to show us many more aspects of themselves. This is very pertinent to Jazzelle, whose agency in Chicago fired her for shaving off her eyebrows. They told her she'd never work again, so she shaved her head in an act of rebellion. I saw the pictures she had put on Instagram and I thought she looked incredibly beautiful, so I wrote to her, asked if I could take her picture and several messages later I flew her to Britain. It's how I find most of my models now."

**"Photography is not about reality and you wouldn't want it to be. We want attitude, authenticity, an artistic mind"**

Knight tends to work with the same people repeatedly. His alliance with Kanye West, for instance, has been seven years and counting – last year Knight directed the 35min-long video for the artist's album *Jesus is King* – and he worked with McQueen for nigh on 20.

"The joy of doing what I do is working with the minds of other people," says Knight. "Being able to see the world through Kanye's eyes, or trying to take McQueen's vision and show it in such a way that excites other people – in that lies the thrill."

Knight compares McQueen and Galliano to artists in the vein of Michelangelo and Wagner. "I firmly believe that fashion is an art form, and if you look at those two, you can see that. Lee [McQueen] absolutely used fashion as a way of expressing his soul."

Sometimes, expressing that soul requires serious work for Knight and his team in post-production, an aspect of his craft about which he has always been 100% open (he often streams shoots live on his website, SHOWstudio).

"There is something in the public discourse that presumes that photography is about taking a picture and that's it," he says, "but don't you think Man Ray would have loved to work with Photoshop? [Erwin] Blumenfeld would have been ecstatic. Lens, lighting, camera height – all of it is up for modification and all of it is evidence of an artistic mind at work. Isn't that what we want? Photography is not about reality and you wouldn't want it to be. We want an attitude, an authenticity, an artistic mind; otherwise what's the point?"



**'Naomi Campbell, Couture', V magazine, 2007**

"With an image like this you start to blur the lines of what could be called photography. I took a picture of Naomi and printed it out on paper that wouldn't accept ink, so that instead of the ink sinking into the paper as it would normally do, it sits on the surface. When you raise the image up, it begins to run, like paint. You'd normally describe that as a painting, wouldn't you? So which is it – a photograph or a painting? Really it's neither, and who cares in the end?"



**"We have lost that vision of the future, that desire to change the world"**



**PROFILE**

**Nick Knight**

Founder and director of fashion website SHOWstudio.com, Knight is renowned for creative collaborations with designers including Yohji Yamamoto, John Galiano and Alexander McQueen. He was awarded an OBE in 2010.

So has his day-to-day experience changed over the last four decades? "Essentially it's the same," he replies. "I wake up with the same desire to express myself through a medium I have some ability at. What was it [Richard] Avedon said? That any day not used in the pursuit of photography is a day wasted.

'Of course, physically my day has changed – my children changed it for one [Knight has three] and the medium has changed. But you know what? We should embrace those changes. Ansel Adams didn't cart that huge camera through Yosemite to be mired in dogma about what is or isn't a photograph. Look at the great FSA photographers – they used photography to propose a new vision for humanity. Somehow we have lost that vision of the future, that desire to change the world. When you look at those beautiful old photographs, don't mourn – marvel at the love that was poured into making them, and realise that we can pour the same amount of love into what we are doing now.'

*Roses from my Garden* is at The Coach House Gallery, Waddesdon Manor, until 25 October. For dates and opening times visit [waddesdon.org.uk/nick-knight-roses](http://waddesdon.org.uk/nick-knight-roses)

PORTRAIT OF NICK KNIGHT: BRITT LLOYD



**'Stella Lucia Deopito wearing Alexander McQueen', 2015**

"This image of Stella Lucia was created as a tribute to Alexander McQueen, who deliberately confronted people's preconceived notions of what is beauty and what is ugly, and by turning them on their head created visions of women so powerful they look like they might rip your head off."





'Valensole II, Provence, France', 2004

# THE PURSUIT OF BEAUTY

Living through the Covid-19 pandemic has changed the way  
acclaimed landscape photographer Charlie Waite sees the world

WORDS: DAVID CLARK IMAGES: CHARLIE WAITE



**The spring of 2020 was officially the sunniest on record** in the UK since records began in 1929. The irony of this occurring during the lockdown that followed the coronavirus outbreak wasn't lost on the renowned landscape photographer Charlie Waite, whose work is, primarily, a celebration of the beauty of the natural world.

"It was an unbelievable spring – I really do feel it was the greatest we've ever experienced," he says over the phone from his home in rural Dorset. "It was magical, extraordinarily beautiful. There seemed to be more butterflies, dragonflies and earwigs, insects of all kinds. It was mind-blowing.

For any visual person to have experienced it during lockdown was pretty tough."

Waite is perhaps Britain's best-known landscape photographer. During his 40-year career he has been a prolific creator of images and published more than 30 books, as well as devoting much time to encouraging others to develop their photographic skills. He co-founded the Light and Land photographic tour company in 1997 and the Landscape Photographer of the Year competition in 2007.

For Waite, the greatly reduced ability to travel and explore the wider landscape during lockdown led to an increased

'Chicklade, England', 2006







'West of Child Okeford, Cranborne Chase, Wiltshire, England', 2017

**"I'd advise anyone to pick up the camera and photograph as a means to explore and notice and relish more"**

connection with the natural world in his immediate environment. Aspects of life formerly on the periphery of his vision became the focus of his full attention.

"I dived headlong into nature during the spring," he says with characteristic enthusiasm. "I spent lots of time in my garden photographing birds, plants and particularly insects, such as dragonflies and earwigs. It's not that I haven't realised how amazing insects are before, but this year I've really immersed myself in their world."

"I would happily spend an hour photographing a dragonfly just with my iPhone. While doing this, I realised I was making sure I presented the dragonfly in the way I experienced it, the same as I would do with a landscape. I've always known that the camera is a conduit to having a more profound relationship with your subject and now I really understand the attractions of immersing yourself in the macro world."

While not all photographers have the access to nature that Waite enjoys, he believes many will have been exploring different subjects to the ones they usually focus on.

"I wouldn't mind betting that while travel was restricted, more people photographed things they've never





"Teasel 2", 2020

**"If I'm feeling melancholic about whatever it might be, I get out for a couple of hours with a camera. Even if I come back empty-handed I still feel a ton better"**



'Loch Indaal, Scotland', 1994

photographed before, and broadened their understanding of what photography can do for them, both spiritually and in terms of getting closer to nature," he says. "I think it's made us see and absorb more, and I'm sure that's a definite advantage that's come out of this wretched situation.

"I'd advise anyone to pick up the camera and photograph as a means to explore and notice and relish more. But we shouldn't necessarily do it in pursuit of a result. Rather like being a cook who doesn't always eat what they cook, the pleasure is in the process of creation."

More than just an outlet for creative self-expression, Waite believes photography actively improves one's sense of wellbeing, especially when it involves a connection with nature. It's a sensation he has often experienced.

"If I'm feeling a bit melancholic about whatever it might be, I get out for a couple of hours with a camera," he says. "Even if I come back completely empty-handed I still feel a ton better. I just feel marvellous. All the time I'm out, I'm looking and assessing and engaging with the world. I'm enjoying cooking my meal, as it were, even though I don't actually end up eating it.



**“There is increasing evidence that the display of visual art, especially images of nature, can have positive effects on health outcomes”**

“The pursuit of beauty and acknowledging beauty is what’s really important, and that’s equally true whether you’re photographing or being creative in other ways, such as painting, writing, playing an instrument or gardening.”

Waite’s gut feeling about landscape photographs being good for one’s psychological wellbeing are echoed in the biophilia hypothesis, introduced by psychoanalyst Eric Fromm in 1973. The *Encyclopaedia Britannica* defines biophilia as humanity’s “innate tendency to seek connections with nature and other forms of life”.

Connecting with nature has long been recognised as having beneficial psychological effects on people who are ill.

‘Caliano, Tuscany, Italy’, 2013







'Lucignano d'Asso, Tuscany, Italy', 2008

In an article on visual art in hospitals published in the *Journal of the Royal Society of Medicine* in 2010, the authors noted: "There is increasing evidence that the display of visual art, especially images of nature, can have positive effects on health outcomes, including shorter length of stay in hospital, increased pain tolerance and decreased anxiety."

That idea led to St George's Hospital in Tooting, London, buying some of Waite's landscape photographs for display last year. The images were personally chosen by Dr Henry Marsh CBE, a subject in the BBC documentary series *Your Life in their Hands* who has published two critically acclaimed volumes of memoirs. Dr Marsh made a special trip from London to Waite's Dorset home, with a colleague who specialises in hospital art, to select the images.

Dr Marsh wanted a number of photographs to display in the anteroom adjacent to his operating theatre, where family members of patients being operated on would be waiting for anything up to five or six hours, or possibly even longer.

"He wanted them to have something beautiful to look at," Waite explains. "He and his colleague had a very specific shopping list for the kind of photographs they wanted. They rejected an enormous number, not because they didn't like them, but because they weren't appropriate for the use he had in mind."

"For instance, Henry looked at one photograph of an avenue of trees and he said, 'That's a bit like imprisonment. It's too enclosed – we want openness.' They eventually chose 10 photographs for display. I'm hugely honoured that people look at them and hopefully feel good."

Waite has also been spending time looking at his earlier body of work, particularly during the long, enforced pause of the coronavirus pandemic. The process has made him re-evaluate the past and look forward to the future.

"This whole period has allowed me time to look back, get a greater handle on my sense of direction and reorient my compass. I've looked at some of my books I haven't opened for 25 years or more, celebrating different countries such as France, Spain and Italy, and I've thought, 'Gosh, how do I feel about that now?'"

"If I'm able to look back at those photographs and see how I've developed, that suggests in coming years I will continue to develop in ways I can't imagine. I'm intrigued and excited by where I might be taken."

---

The Landscape Photographer of the Year awards will be announced on 18 October and a book featuring the best images from the competition will be available on 19 October. [lpty.co.uk](http://lpty.co.uk) and [charliewaite.com](http://charliewaite.com)



# THE PHOTOGRAPH IS DEAD. LONG LIVE THE IMAGE

As visual storytelling evolves at breakneck speed we need to let go of the past and embrace the future, argues Stephen Mayes



'Christine', 2015, by Rankin HonFRPS from the series *Eyescape*





Ray Bolger as the Scarecrow, Judy Garland as Dorothy and Jack Haley as the Tin Man in the MGM film *The Wizard of Oz* (1939)



**“I’ve a feeling we’re not in Kansas** any more,” says Dorothy, aka Judy Garland, as a perfectly ordinary day mysteriously became an adventure in weirdness. From that moment onwards the 1939 film *The Wizard Of Oz* invites the audience to suspend all sense of reality and to engage with a Tin Man with a beating heart, a Cowardly Lion that speaks English and a chorus of implausible Munchkins as though they were all old friends.

So deeply do we invest in this fantasy that real people have bid upwards of half a million real dollars to own a pair of ruby slippers touched by the toes of Ms Garland and maybe still trailing a whiff of the land that never existed. “Crazy,” you think, “but why not enjoy a delightful fantasy ...” and we return our thoughts to the real world of today.

But how real is our world in which we make and consume digital imagery that we persist in describing as ‘photography’? I don’t mean to imply that digital images are necessarily

unreliable, but hidden in plain sight is a trap that renders us, the viewers, potentially unreliable as consumers of the modern digital image.

The world remains as real as it ever was and during 180 years we have become adept at interpreting its reality as represented in the magical medium of photography, to the extent that we can look at a black-and-white photograph and consider it to be a version of reality, even though no living person has ever seen a world that looks like it.

This is the reward of the experience and education that train us to understand the somewhat analogous two-dimensional world of photography as though it were the world we actually live in. We accept not only black-and-white but a thousand other visual protocols that shape our knowledge of how light works and how perspective works, the surface artefacts of photographic reproduction and the social conventions that distinguish the

## **“We’re walking along a brick road, paved with nostalgic yellow cobbles like the Kodak film boxes in which we once placed all our trust”**

participation of consensual and non-consensual subjects – in short, everything that we have learned about how the photograph functions. We use this knowledge to triangulate the visual information presented in images, testing our knowledge against what we see in order to recognise familiar cues and identify new information which then adds to our understanding of the world.

It’s yet another example of the human brain performing extraordinary feats of data sorting and comprehension that place us at the precarious tip of evolution, undertaking tasks so complex that our conscious brains can hardly comprehend them, even though they’re performed at speed and almost effortlessly.

But that same mental brilliance can also make us into fools when we place too much certainty on the credibility of our experience. We’re walking along a brick road, paved with nostalgic yellow cobbles like the Kodak

film boxes in which we once placed all our trust, and we really need to stop and check ourselves when we see a Tin Man with any kind of heart, let alone a beating one.

We are not in Kansas any more – that was the familiar world of wet-processed film that evolved from 1840 to 2000. It was an extraordinary evolution that included many significant technological advances, but nothing that radically changed the nature of the image as a mechanical reproduction of photons hitting film to leave a trace of the world they came from.

Grain became smaller and was even eliminated, colour was introduced, new glass technology dramatically eliminated lens distortion and we learned to bend the light with long exposures. We became ever more artful in our use of the tools, but the photograph remained faithful as an indexical record of light and therefore of the world.



We had moments of doubt when we realised the camera could indeed tell lies, but eventually we understood there were no fairies in Cottingley and that commissars could vanish from history with the cut of a knife. I have always been grateful to Photoshop for the profound lessons it taught about the need for belief to be tested by scepticism.

With the arrival of digital origination we stepped into a different realm but unfortunately, unlike Dorothy, we haven't fully recognised the weirdness of our surroundings. When we lift the lid to inspect the mechanics of the digital image we find ourselves in an unfamiliar world. It's a place with no name yet strange enough that we might as well call it Munchkinland – although superficially enough remains familiar to create the illusion of continuity.

Looking at printed pages or high-definition screens it can be hard to tell the difference between an image made using film or with a sensor, but if it's made using the same lens and similar camera body, often with similar intent, why should we worry about substituting

silicon for celluloid? We understand enough to see that there are differences that distinguish the digital output which can exaggerate traditional photographic processes, and it has a few extra bells and whistles. An argument could be made that the differences between analogue and digital are equivalent to the differences between watercolour and oil paint, which has such radical distinctions of plasticity and texture, but this analogy traps us in old thinking and limits our understanding to only the two dimensions of traditional image making.

Let's start by understanding that we're no longer looking at the faithful indexical record of light. With all the advancements in chip technology the digital sensor remains essentially a single surface that light cannot penetrate, and therefore the rendering of colour requires adjacent pixels to collaborate to mix green, red and blue. In effect, three cells are required to produce a single pixel of image, which means that only one third of the photons hitting the sensor are actually recorded and two thirds are discarded

## **“The apparent detail is not a record of light but the product of computational processes that mimic the appearance of the traditional analogue process”**

in the interpolation process. The apparent detail that is so extraordinary in the finished image is not a record of light but is the product of computational processes that mimic the appearance of the traditional analogue process.

In the early days of digital origination camera manufacturers were careful to make the outputs almost indistinguishable from conventional film images – or maybe they didn't yet know how to make them different. But they know now and it's an interesting exercise to put yourself into a darkened room with a smartphone or a DSLR and compare the outputs with what your eyes see to be actually visible. Without resorting to infrared or other see-in-the-dark technologies, such is the computational power of the modern camera that it will create images of extraordinary detail from almost no actual data.

Less easy to identify is the creeping introduction of algorithms that automatically widen the eyes and smooth the skin of every face to create more 'beautiful' renderings of ourselves and the people in our lives, and the many other enhancements that are slowly coming to shape our expectations of an image and of humanity.

I recently installed a camera app on my phone that invited me to display 'useful camera parameters' and at the push of a button revealed a list of nearly 1,000 computational processes (I stopped counting at 800). Coming from a world in which I thought I was pushing the limits of credibility, if I applied even 20 processes to the production of a print this is a shocking revelation.

But to apply the same standards of analysis that once we applied to the photograph is to wilfully ignore



THE RPS COLLECTION / V&A MUSEUM, LONDON

'Buckler fern', 1839, by William Henry Fox Talbot. This image is part of the RPS Collection at the V&A Photography Centre



the stark truth that this enormous computational power might mimic the appearance of photography, but is in fact a very different medium that works on a whole new set of principles. It's not a dishonest process, but we are dishonest if we continue the pretence that we can understand the resulting images using the same language and conceptual framework we once applied to photography.

This is just the surface of the new medium and we blind ourselves further by looking only at the two-dimensional array of pixels that we choose to call an 'image' while ignoring the enormous volume of other data that is part of the same file. Some of this data we

recognise when we accept geotags or facial recognition services but few of us even think about the accelerometer or any of the multiple sensors that are now standard issue, let alone the vast trove of dynamic functions that attach to the image via the internet that not only identify faces but link us individually to income groups and our consumer preferences.

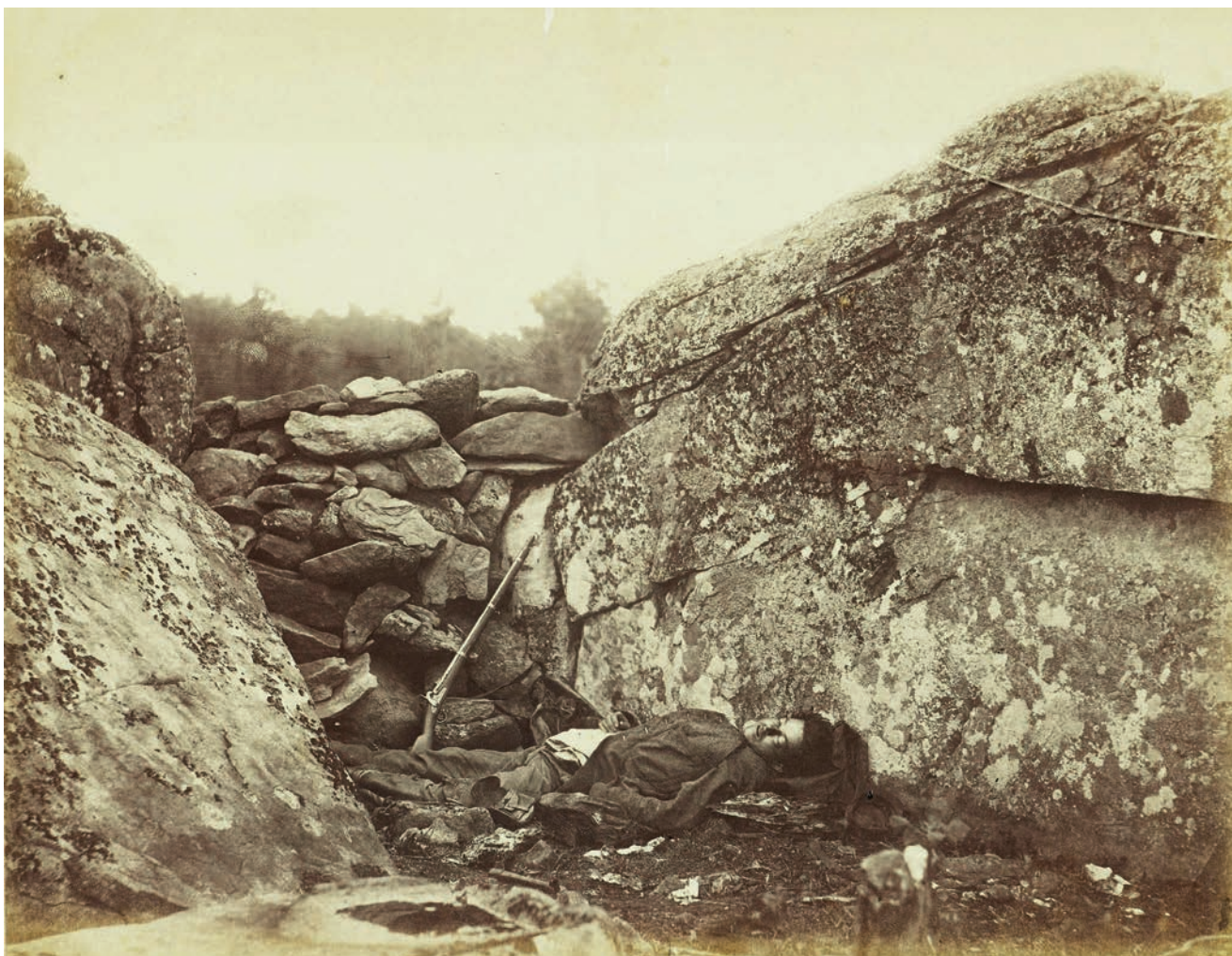
We might not be paying attention because our focus is on 'photography', but someone is looking, and such entities have little interest in the 180 years of history with which we imbue meaning in our images. Even with this knowledge we might still consider ourselves visual artists for whom such

**“Artists, journalists and audiences experienced a paradigm shift of equivalent magnitude when the medium now known as photography was introduced”**

RPS COLLECTION / V&A MUSEUM, LONDON



‘Valley of the shadow of death’, 1855, by Roger Fenton, a founder of the RPS. This image is part of the RPS Collection at the V&A Photography Centre



'Corpse of a sniper of the southern armies', 1863, by Alexander Gardner

ancillary processes are irrelevant and this is a valid perspective. Up to a point. But that point is reached when popular culture starts to look at our work with different expectations and by failing those expectations we fall into irrelevance. That point is reached when as communicators we fail to take advantage of all the tools that are available to make richer, more meaningful communications. And that point is reached and passed when disingenuous entities choose to abuse our credulity by using techniques that reach far beyond even the wildest Photoshop processes to create photo-like images that deliberately rely on our photographic sensibilities to deceive.

Even if we choose not to engage with the modern processes of the digital image we must at least inform ourselves about how they work in order to protect ourselves and our audiences. This starts by recognising that we're not discussing photography with some new and extraneous functionality attached, we are witnessing something entirely new.

Artists, journalists and their audiences experienced a paradigm shift of equivalent magnitude in the 19th century when the medium now known as photography was itself introduced. First developed in around 1838 by Daguerre and Fox Talbot, the word photography already existed but it wasn't popularly applied for another two decades. For its first 20 years of



existence photography was usually referred to as ‘photogenic drawing’, because self-evidently any representational image must necessarily be a form of drawing.

Fox Talbot himself, as one of the key figures in the introduction of the new medium, maintained strong attachment to the protocols and aesthetics of drawing, even calling his famous photobook (the world’s first) *The Pencil of Nature*. It’s easy to dismiss this as a semantic distraction but the reverberations of this misclassification exist to this day with the continuing attention given to Alexander Gardner’s photographs of the American Civil War (1861 to 1865) in which he appears to have posed dead bodies to make more effective compositions. It’s a practice that’s deeply disapproved of by anyone with a background in documentary photography. Equal scorn is still poured on the images Roger Fenton made in Crimea in 1855; ballistics experts have demonstrated they portray an

unrealistic number of cannonballs scattered through the “valley of death”.

Such manipulations of reality are offensive to anyone approaching these images with an expectation of documentary evidence. But to view these images as such betrays our own ignorance of the cultural ethos of the time when the technology that we now call photography had yet to be recognised as a new and distinctive medium, one subject to a new value system with distinctive rules separating it from the protocols of drawing that had informed artists and audiences up to that point.

As it was in 1860 so it is in 2020. We are in the midst of a similar tectonic shift in the evolution of visual media with the ironic twist that photography is now the pervasive technology against which we benchmark the new digital processes. It seems obvious to us that if an image is made using a lens it must be a form of photograph, just as it seemed obvious to Fox Talbot that a

## **“People are embracing digital imagery in ways that would have been inconceivable with conventional photographic processes”**

representational image must be a form of drawing even if it was made using a magical new technology.

The Victorians clung to the familiar protocols of drawing and ignored the emergent properties of the photograph because they didn’t fully understand their significance. And as we know now this failure to understand what they were looking at made fools of even the boldest and most innovative of them. Today we must take a step back to recognise that, while the digital image mimics many properties of the photograph, the huge array of additional, emergent properties combine to make it something else entirely. Failing to do so will make us the fools of tomorrow’s history.

Meanwhile, vernacular culture is swarming all over the digital process. Intuitively and without question, people are embracing digital imagery in ways that would have been inconceivable with conventional photographic processes. I amuse myself by imagining

how Snapchat would have looked if users had to put prints in envelopes and walk to the mailbox in order to post updates to their account. TikTok? Forget it! I have a mental image of my family gathered around the old rotary phone, holding up the curly-wired handset and waiting for the flash to make a selfie to send around to friends and relatives ...

But of course the quaint and anachronistic use of the word ‘phone’ to describe both the iPhone 11 and its rotary precursor creates a false sense of continuity that hides the vast chasm that separates the functionality and purpose of the two instruments. The old dial phone is related to the iPhone in exactly the same way that Kodacolor is related to iPhone: it’s not. (Although I do know some people who still use their phones to make voice calls, even this single, tenuous continuity appears to be fading out.)

Vernacular culture hasn’t even paused to consider the transition – it has simply accepted it and moved on. It is this



The Scarecrow, the Tin Man, Dorothy and the Cowardly Lion (Bert Lahr) follow the Yellow Brick Road to the Emerald City in *The Wizard of Oz* (1939)

PICTORIAL PRESS LTD / ALAMY STOCK PHOTO

popular tide that is now shaping the meaning and relevance of imagery in culture, and we the 'experts' in photography are merely onlookers. Just as we are onlookers watching the development of apps, security systems, marketing machines and in some parts of the world social controls – all of which rely on digital imagery made and applied in utterly non-photographic ways.

But for as long as we cling to our familiar interpretation of all lens-based imagery as a form of two-dimensional photography we run the risk of missing what is actually happening in front of our eyes. Using the framework of

photography, the world appears to still make sense but it really shouldn't because it's much weirder than it seems. I fear that with our informed embrace of the proud history of photography, photographers will in fact be the last people on the planet to recognise what's actually happening with imagery in the 21st century.

We're really not in Kansas any more.

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**Stephen Mayes is executive director of the Tim Hetherington Trust. The RPS Collection is at the V&A Photography Centre, London. [timhetheringtontrust.org](http://timhetheringtontrust.org) [vam.ac.uk](http://vam.ac.uk)**



# “EACH STITCH WAS A WAY TO RECOVER”

The first African to win the Prix Pictet award, Joana Choumali describes how her mixed-media artworks helped with the healing process following a terrorist attack

INTERVIEW: TOM SEYMOUR  
IMAGES: JOANA CHOUMALI

**In November 2019, at the Victoria and Albert Museum** in London, Joana Choumali became the first African to win the Prix Pictet award. The theme of the award was ‘Hope’. Choumali, 46, won for her series *Ça va Aller*, named after the French phrase meaning ‘It’s going to be fine’.

Choumali began the series in April 2016, a few weeks after what is now known as the Grand-Bassam terrorist attack. Three terrorists had opened fire at a beach resort less than an hour from her home in Abidjan, leading to the death of 18 bystanders.

The attack had followed a period of tentative peace in Ivory Coast. It “reopened the wounds,” Choumali says of the country’s 2011 civil war, during which fierce fighting erupted after the contested general elections of 2010.

Choumali remembers the phrase ‘ça va aller’ being used again and again by people across Abidjan in the weeks after the attack; a communal way to reassure one another, remain positive and look to the future. She wanted to express the complex, layered and collective emotions behind the words.

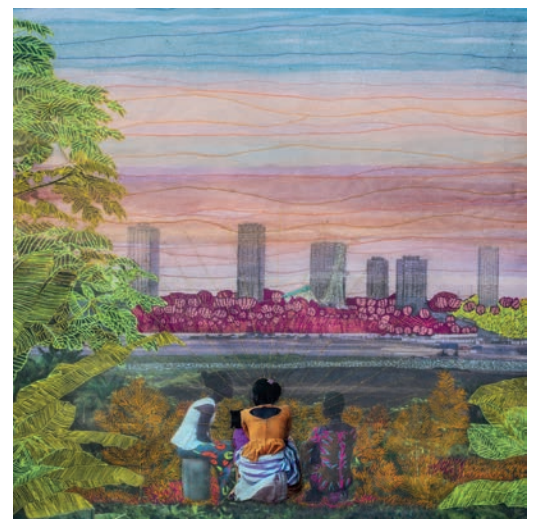
To do so, Choumali took photographs while walking through Grand-Bassam. These pictures were made remarkable by a mixed-media technique the photographer

had developed the previous year – a way of embroidering, by hand, on to each image.

“In 2015 I decided to use embroidery with my photographs,” says Choumali, who had worked as an art director for an advertising agency before launching a career in photography. “I felt the need to spend more time with each piece, to have a physical connection with my work. It was never a calculated choice. It came naturally, almost instinctively. I felt I needed to stand still and formulate things that I could not otherwise express simply with words or photography.”

The painstaking work that goes into each image has become a form of therapy and meditation, Choumali says. “Creating the work, spending so much time on each piece, gave me the strength and courage to confront the pain in a direct way. Each stitch was a way to recover, to lay down what I felt.”

The Prix Pictet award has established Choumali, in less than a decade of practice, as one of the leading photographers of her generation – and one of the principal contemporary artists of the African continent. Here, she reflects on five artworks that have been instrumental in developing her monumental and unique craft.





## 'As the wind whispers', 2019

From the series *Alba'hian*

"Alba'hian stems from a quality inherent to humanity: to walk and be fascinated by the first light of day. While the sunset represents an idea of finitude, it is somehow sad. The morning light is associated with renewal, serenity, elevation, the regeneration of what has been.

"This landscape is a view of Abidjan at daybreak. The buildings that form the Abidjan skyline are often called Little Paris or Little Manhattan. The lush vegetation typical of the region is superimposed on the modernity of the skyline of skyscrapers. This contemporary view

of Africa coexists with the presence of these three women as they converse whilst dressed in traditional outfits. They are united in a soothing sorority. When I took this photo, I remember experiencing this moment of communion and sharing.

"I think an artist speaks about themselves through the work. This is how I explore my identity and my environment. My works are all about the acceptance of who we are, and exploring our subconscious. I want to be able to start a conversation best summarised by: 'Who are we? Where are we going? Where do we come from?'

"This series originated from a spiritual quest. I started walking every morning between 4.30am and 7.30am. I found [myself] alone, at peace, as if I had a date with hope, with the dawn. My inner self finally had the space and time to say what she wants.

"The idea was to explore the past, to be fully in the present, and to project myself into the future. What do we do with the past? What do we become? Sometimes I get memories from the past that respond to current challenges, like childhood concerns that complement my adult concerns."











## ‘Mrs Martine’, 2013

From the series *Hââbré, The Last Generation*

“I often used to see people of different social origins in Ivory Coast proudly sporting their facial scarification. Today, the practice is dying out.

“I started thinking about the driver who used to take me to school. He had scarification running all the way down his face. I used to find these geometric forms fascinating, but wouldn’t dare ask about them. Then I thought about the tailor I’ve known since my teens whose face was also scarified. I decided to ask him what he felt. I wanted to understand why his face was marked,

and what the scarification ritual entailed. What did he feel during and after the act? What did he feel years later?

“That was how the desire to photograph these men and women was born, this last generation of scarified Africans. Most of the people I photographed emigrated here from Burkina Faso. They’ve been living long enough in Abidjan to consider themselves Abidjanese, yet this scarification continues to remind them they are originally from another country, another era. Several people told me

they had been the target of bullying because of their scarification. These people have had to integrate into Abidjan, one of the biggest metropolises in West Africa, the best they could.

“Mrs Martine K, 39, a housewife from Burkina Faso, said that when she was 10 years old, she asked for scarifications because she wanted to be like her older brothers and sisters and show she was courageous. Of the 24 people who posed for the project, she was the only one wearing her marks with pride. Her attitude and quiet strength inspired me.”

## 'Sometimes I wonder if they can hear it as well', 2019

From the series *Alba'hian*

"This landscape was shot in Abidjan, Côte d'Ivoire. We can see the skyline of Abidjan in the horizon. This place is a village of fishermen called Mbakre, facing the Abidjan Industrial Port and Plateau, the business city centre. Water is a recurring element in almost all my images. It is a clue in my quest to understand myself, like a pilgrimage.

"The piece represents a family. The father is holding a heavy bag on his back. The mother stands next to him, with a little girl hiding behind her. The other girls are all wearing similar dresses; they are sisters. All of them are standing by the shore. One of the girls is pointing her

finger towards a little girl standing on a boat, holding a giant dandelion.

"Dandelion leaves have been used to cure many illnesses and pains. They are the symbol of emotional healing. Since they can endure almost any living condition, they represent the overcoming of hardship by standing strong and proud. When I was little I was obsessed with dandelions.

"Photographing my city in the morning so early means seeing it still asleep, like when you observe a loved one sleeping. It's a very tender process. There is, at that moment, something magical, and my senses are alert. I observe the day breaking

which is accompanied by the song of birds, almost deafening. These sounds are superimposed on the light, the mist, and the colours of the sky.

"The colours given to each of the pieces in the *Alba'hian* series are inspired by my perception of these lights and sounds, but also by my state of mind at that time. My technique is to represent these nuances as if I were working with Photoshop, even though I work by hand. I use textiles to veil these landscapes because it is my way of presenting the morning mist. It is a dialogue between the exterior landscape and my inner landscape."











## ‘Untitled’, 2016

From the series *Ça va Aller*

“Ça va Aller translates to ‘It’s going to be fine’, a common phrase used by people in Côte d’Ivoire to casually reassure each other, even after a deeply traumatic event. I started the project less than a month after the March 2016 Grand-Bassam terrorist attack.

“The images in the series are all shot with my iPhone. I began embroidering the images on printed canvas as a way to cope with my own state of mind. The meditative process has become ingrained in my daily practice as a way to relax and concentrate. The brightly coloured threads serve as the sentiments I cannot express verbally, and as a way to witness and acknowledge the trauma of the Grand-Bassam people.

“This image, printed on cotton canvas, shows the

horizon and a large part of the sky. A municipal employee, dressed in her yellow blouse, sweeps the sides of the highway leading to the entrance to the town of Grand-Bassam. In the distance you can see the beach where the attack took place.

“The small white dots represent all the thoughts that are hard to express. The act of sweeping also evokes work on oneself, an act of hope to be able to overcome the trauma.

“When I started this piece I never imagined the impact this project would have on me and my professional life. The fact that the series won the Prix Pictet award in 2019 was an unforgettable moment, especially in relation to the theme of the award – hope.”



## 'Akan beauty', 2012

From the series *Resilience*

"'Akan beauty' was shot in my first studio in Cocody Riviera, Abidjan. There was a very quiet and intimate atmosphere. Three women together: the model, the make-up artist and me.

"We talked about how challenging it can be to exist in this world – as a woman in general, and as an African woman in particular.

"I started telling my model what a beautiful, royal, smart, strong and unique woman she is. As I was talking, she started acting. Her gestures, her body language and her stare changed. She was filled with pride and grace. As she was posing I too felt the strength and beauty of the moment.

"This picture celebrates the pride of being a black

African woman; a woman should stay strong, keep her head high, no matter what circumstances she goes through. In this moment I understood the power of one image to convey a message without the need to add any caption or commentary.

"This picture was the starting point of my series *Resilience*."







# DOUBLE

A fear of losing precious bird species inspired Colin Prior FRPS to pair images of eggs and habitats in *Fragile*

Countless hours spent in the farmland and woods near the housing estate where he was brought up engendered in Colin Prior FRPS a lifelong passion for nature. For him, the loss of bird and animal species from UK habitats feels personal.

The acclaimed photographer, whose name is synonymous with panoramic landscapes of his native Scotland and across the world, is publishing a series that's been a decade in the making. The resulting book, *Fragile*, pairs bird eggs and their habitats in diptychs designed to inspire awe – and raise uncomfortable questions about how much we value these precious things.

“During the course of my lifetime I have witnessed at first hand the demise of myriad bird species both in the countryside where I grew up and throughout the rest of Scotland,” writes Prior in the introduction to *Fragile*. “I have always felt a deep spiritual connection to the natural world, one that was nurtured during my childhood.”

Prior collaborated with Bob McGowan, senior curator in the department of natural sciences at National Museums Scotland,



# VISION

to select the eggs from the museums' many collections. "This process might sound straightforward enough," writes Prior, "but in the case of smaller birds there are typically 36 clutches in a drawer, each with perhaps between four and six eggs, making approximately 180 individual eggs, from which I had to select the egg or eggs that represented the finest characteristics of the species. It was a bit like being a child in a sweet shop."

The landscapes were all Prior's own work – and involved finding a link between a dominant colour from each egg and the seasonal hues displayed in the corresponding habitat.

Discover more about the story behind *Fragile* in the September edition of the email newsletter *RPS Journal Extra*.

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***Fragile: Birds, Eggs and Habitats*** by Colin Prior FRPS is published on 17 September by Merrell Publishers at £40. [merrellpublishers.com](http://merrellpublishers.com) and [colinprior.co.uk](http://colinprior.co.uk)

Please note wild birds' nests and eggs are protected by law in the UK. [rspb.org.uk/birds-and-wildlife/advice](http://rspb.org.uk/birds-and-wildlife/advice)



'Stroan Loch, New Galloway'





'European nightjar, *caprimulgus europaeus*,  
5 June 1953, mean size 31.9 × 22.5mm'



'Muirburn, Glen Gairn, Invercauld estate'





'Red grouse, *lagopus lagopus*,  
23 May 1930, mean size 45.8 × 32.1mm'





'Rook, *corvus frugilegus*,  
27 March 1963, mean size 40 × 28.3mm'

'Belhelvie, Aberdeenshire'





'A clone of your own', 2017, by Juno Calypso from the series *What to Do With a Million Years*





# “AS AN ARTIST YOU MUST BE TRUE TO YOUR VISION”

You work hard to create your photographs but how collectable is photography? Six industry professionals advise on how to start a collection – and make your own images covetable

WORDS: GEMMA PADLEY

In 2014 **TIME** magazine reported that ‘Phantom’ by Peter Lik FRPS had become the most expensive photograph ever sold, at \$6.5m. German photographer Andreas Gursky had previously held the record for his photograph ‘Rhine II’, which sold for \$4.3m in 2011.

These are staggering sums but photographs regularly sell on the art market at more reasonable prices. So if you’re looking to sell your work or start a collection of your own, you may find it is not quite as out of reach as you thought. Collectors too are rapidly cottoning on to the collectability of photography, as six industry experts explain.



# Juno Calypso

**British artist Juno Calypso works with photography, film and installation, wryly questioning received constructions of femininity, desire and disappointment.**

"I was in a show at Flowers Gallery in 2015 – that's when I first confirmed my edition sizes and prices. I decided then to have two sizes per work, each in an edition of five with two artist proofs.

"Since 2016 I have been represented by TJ Boulting and have continued with the same sizes and edition number. It works for me. As my gallery they control all sales and keep a record of all my editions and collectors. We discuss new works for exhibitions and which ones

to show at fairs such as Unseen Amsterdam and Photo London. I don't know every one of my collectors but I try to meet as many of them as possible.

"I am conscious that some images have the potential to be more iconic or collectable than others. It's always interesting to see which works people respond to more. I release new work in line with new exhibitions and art fairs so there is something exclusive and new each time that people can anticipate.

"My prints are relatively large. It would probably be easier to sell smaller sizes but for me it is important that the work is the size that makes sense for it.

"In practical terms what I would say [to people embarking on this journey] is keep control of the number of works in the edition and always make proper paperwork, signed certificates and labels that authenticate the work."

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[junocalypso.com](http://junocalypso.com)

# Brett Rogers HonFRPS

**Honorary Fellow Brett Rogers is director of The Photographers' Gallery, a public gallery championing photography for the widest possible audiences.**

"I think [the market for photography] has improved over the last five to 10 years because of institutions like ours doing collecting courses, and being transparent about how we work and how the market works. Our aim is to demystify editioning, pricing and how to buy photographs. Buy what you love. Go with your gut and your heart.

"There are certain occasions, especially with vintage work, where you can go for investment, but you really must love the work and be prepared to live with it forever. Do your homework – research, go to exhibitions,

read magazines and blogs. You can learn a lot by going to view an auction – from seeing different prints and the pricing.

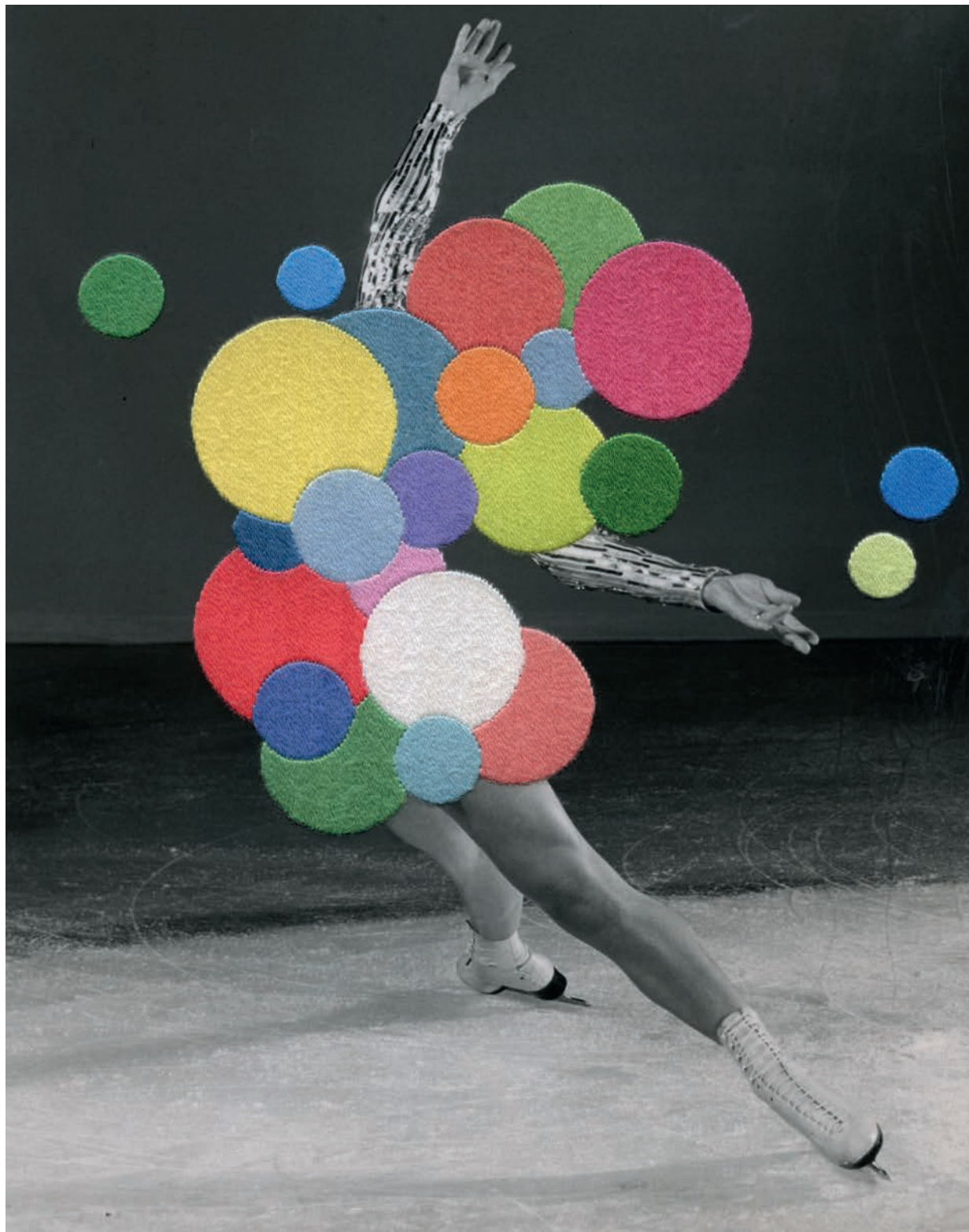
"At the moment women photographers are a big thing, especially emerging female photographers such as Juno Calypso and Maisie Cousins. There is a lot of interest in process-driven work. Meghann Riepenhoff does beautiful cyanotypes made in the saltwater off the island where she lives in Washington, and Julie Cockburn [exhibiting at The Photographers' Gallery from 9 September] embroiders

found photographs. There are collectors who don't just want a digital print of a great image. They want something that shows the time and imagination [put in by the artist].

"As an artist be true to your vision. You mustn't be too market-led. Get advice about your work, concepts and ideas, and take your time to deliver series. When it comes to pricing and editioning listen to the experts, because they know what the market can bear."

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[thephotographersgallery.org.uk](http://thephotographersgallery.org.uk)



'Ta da 4', 2020, by Julie Cockburn, from *Julie Cockburn: Balancing Act* at The Photographers' Gallery, London, 9 September to 25 October



# WM Hunt

**WM Hunt is a collector, curator, writer and teacher living in New York. He is the author of *The Unseen Eye*, an anthology of haunting images on the theme of sight and seeing.**

“The market for photography is different now to five or 10 years ago. The people who were the movers and shakers have stopped being movers and shakers and I don’t know that they’ve been replaced. When I talk to photographers I think it’s a different age in terms of empowerment.

“As an artist you must take real responsibility for your career, because you can in a way that was not the case 10 years ago. There is a creative thing that did not exist, a whole series of platforms that can be huge fun and are a way of putting yourself in front of the public. With students there is this mantra, ‘I need a gallery,

I need a gallery’, but it now seems old-fashioned as an idea – you want to do a show, go do a show. You have to be proactive.

“You really need people writing about you – you need to be in the public eye. It’s not a question of hiring a publicist. If you are your own publicist there’s the potential to find an audience. If you had to ask for a tool as an artist, single-mindedness would be my suggestion.

“I saw a piece by Tom Lovelace at Photo London a few years ago and it just floored me. The world is full of good photography, but that’s not interesting at all. What’s interesting is the great photography. And

the number of times you encounter that is pretty rare, so when it does happen you just want to dance around the room with that work. I would also say don’t try to like everything because it’s not possible.

“What’s bolder [than chasing ‘iconic work’] is collecting something that’s meaningful in a completely personal way. As time goes by, I’ve become bolder, riskier [in what I’ve collected]. You can have a passionate reaction to something that you don’t expect. That’s why you’ve got to go look. That’s how you find things.”

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[wmhunt.com](http://wmhunt.com)



'Interval', 2018, by Tom Lovelace





'Toledo Targa', 2020, from the series *Midnight Modern* by Tom Blachford. The artist will be represented by ARTITLEDcontemporary at Photo London

## Roderick van der Lee

**Formerly director of Photo London art fair, Roderick van der Lee provides artistic and strategic direction for arts organisations.**

"Previously photography might have been considered to be art's poor cousin but it is starting to develop into a collectable class of its own. Interestingly, there have been people coming into photography through contemporary art who get hooked. Appreciation for the photograph as an object has grown and the market has been steadily rising too.

"There can be several editions or prints from the same image and having an original print that is decades old is much more valuable than a contemporary posthumous print. The period

in which a photograph is printed, the material and edition, are all important to its value.

"Starting a collection doesn't necessarily mean spending a lot of money. A great way to start is to buy something that has an impact on you. For people who like a specific photographer, I always advise buying a book he or she has made. Are there certain images you keep coming back to? Are there some you find interesting but then lose interest? Use it as an exercise in figuring out the kind of images and

photographers you like. If you've figured that out, make a commitment and buy a photograph. Art fairs are a great way to see work because there is a lot to enjoy and discover.

"Photographers should focus on the quality of their work. If that is prints, they should be high quality. Think too about the kind of visual stories you want to tell. There is no golden formula for [success], only a consideration for what you put out there."

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[instagram.com/roderickvanderlee](https://www.instagram.com/roderickvanderlee)

## Brandei Estes

Brandei Estes is head of photographs at Sotheby's London, the first international auction house to offer regular sales of photographs from 1971.

"A lot of data shows that photography is one of the fastest-growing sectors in the art market. The biggest trend I've seen since working at Sotheby's – and even before when I worked in galleries – is fashion photography, which has become an accepted collectable. It is still very much the big names [although] there are mid-career photographers coming through. Collectors tend to come to us because they've seen a work somewhere else or know it already. You have to know what people are looking for.

"There was a big push around 10 years ago for large-scale works – Andreas Gursky and so forth – and

now people are going back to smaller handmade works, whether they're contemporary or vintage. People are looking for a craft – [works] that are rare and unique, if there is handiwork involved.

"Who are the tastemakers? Museums and institutions still play a big role, and of course the galleries – the primary market – and that filters into the secondary market. For us, it's not just about being proactive but also reactive.

"People have to understand process is key, and provenance, condition, understanding if something's a vintage or modern print if that's applicable, the differences between

processes, platinum being more expensive than silver. You have to put in the legwork. Go to galleries, talk to people. Ask, 'Is this a silver print? What does giclée mean? Why did the photographer print it like that?' And so forth.

"People need to understand the craftsmanship. If you see a C-print that's made by hand, that's very impressive. It's fun to educate yourself, isn't it? Whether you do that or not, you should find an adviser – a specialist at an auction house or a gallerist. Overall, we're very approachable in the photography world."

[sothebys.com/en](https://sothebys.com/en)



'Untitled' by Perry Ogden  
from 7 Reece Mews/  
Francis Bacon's Studio, 2001





'Cloister of Saint-Trophime, Arles', 1851, by Édouard Baldus

## Roland Belgrave

**Curator and collector Roland Belgrave specialises in vintage photographs produced between the 1840s and early 1900s.**

“The [photography] market has always been a small one, particularly so with vintage material. Having said that, major art fairs around the globe always have a small selection of vintage photography and many contemporary dealers also have a love of this period and deal in it. Prices can be very high, especially within the subject of travel and exploration.

“Photography is and has always been collectable; it is selling that has become a challenge. Institutional collections are becoming saturated and finding material they do not have can be difficult. The health of the market for 19th-century material has declined over the last 10 years [and] the quantity of good material coming on to the market has

diminished considerably. Building a collection is still possible but it would take longer today than in the past. The prices are also higher, with stiff competition for early photography in very good condition.

“It is nonsense that one needs deep pockets to start a collection but before embarking on a spending spree I would strongly recommend doing some homework. This could be reading around the subject, going to small local photographic fairs and the larger more upmarket events, locally and further afield. This is a global marketplace. Figure out which aspect it is that you like about early photography. Could it be a particular country? A particular format such as daguerreotypes or early

calotypes? Or rare early photobooks? Try to find something as an entrance into this beautiful world. Do not worry about making mistakes. All collectors I have known over the past 20 years have made purchases they later regretted.

Build up a rapport with dealers and get comfortable with one or two who understand what it is that you like and who show an interest in helping you develop this passion. Keep an eye on auctions and learn the prices. Build your collection based on what you love. The greatest collections derive from a passion in the subject. The monetary investment is secondary.”

---

**rolandbelgravevintage  
photography.com**





Lina Geoushy

# **“HAVING AN OPINION IS TABOO FOR A WOMAN”**

RPS Documentary Photographer of the Year Lina Geoushy  
illuminates the lives of marginalised housekeepers in Cairo

**WORDS: RACHEL SEGAL HAMILTON**

**IMAGES: LINA GEOUSHY**



'Azziza', 2019





'Amal', 2019

**For half her life – 25 years – Azziza has worked as a** housekeeper for the same family in Cairo. An unregulated, badly paid occupation, housekeeping provides her with no medical insurance, pension or labour rights. Her working hours, added to a gruelling daily commute, take her away from her own home, and her own three children, for 15 hours every day.

Azziza's story is typical of the 10 women in Egyptian photographer Lina Geoushy's portrait series *Breadwinners*, for which she was named 2019 RPS Documentary Photographer of the Year. Shot during several trips to Cairo between December 2018 and May 2019, *Breadwinners* focuses on housekeepers in the city who are often the main earners for their families but nonetheless lack financial independence.

"In most cases their husbands and fathers weren't working and were controlling their incomes," Geoushy explains. "I've experienced this patriarchy growing up – feeling like having an opinion is taboo for a woman, being expected to dress a certain way, behave a certain way. On lots of levels I connected with them even though the socio-economic background is different."

Alfonso Cuarón's Oscar-winning film *Roma*, which tells the story of Cleo, a housekeeper in Mexico City, inspired her.

"The film was a catalyst that triggered lots of emotions and ideas," says Geoushy. "I felt like I'd come across this character in my life in the homes of family and friends. It felt so familiar.

Whatever I'm working on has to resonate like that for me, or I don't feel the connection or drive to delve into it." Now 30, Geoushy has been a image maker since she was a child but took a while to gravitate towards photography as a career. "All of my family are pharmacists. I'm the odd one out," she says.

Geoushy worked as an account manager for an advertising firm after graduating with a degree in marketing and psychology from the American University in Cairo in the wake of the Arab Spring. "It was like something from *Mad Men*," she recalls. "I didn't really like it. I wanted to produce something creative rather than just doing admin work in an environment filled with toxic masculinity."

It took time to make that shift. In 2014 she enrolled in a photography evening course with the Contemporary Image Collective in Cairo. Three years later she quit her job and moved to London, where she did a short course, followed by a postgraduate degree in photography at the London College of Communication, graduating in 2019.

"Sometimes I wish I'd started earlier," she says, "but I think having the communication skill set that you learn working in advertising – how to promote your work, the briefing process, dealing with clients – helps with photography."

*Breadwinners* is Geoushy's final degree project. It began with online research before she got in touch with housekeepers through her contacts back home.

**"The film *Roma* was a catalyst that triggered lots of emotions and ideas"**



'Saadeya', 2019



'Wafaa', 2019





'Badrega', 2019



'Noha', 2019

## **“It’s a humanistic approach. I wanted to highlight their strength”**

“I was looking for housekeepers who had been working with the same family for at least five years,” she says. “I wanted this connection, not just the cleaner who comes one hour, two hours, per day. Some are stay-in but the majority work from nine to five but they’re paid by the day and they’re underpaid. I left the narrative loose – it was about them, investigating what they go through because they are so overlooked.”

“I had to get access and consent first from the collaborators, but also from their employers, because most of these collaborators felt safest to be photographed in the homes where they worked. Many had only ever been photographed for a national ID so I took my time explaining the project and made sure I was open and honest about what I was doing.”

Strikingly, Geoushy describes the women in the series as collaborators, not as subjects or sitters. “It’s a humanistic approach, very much about talking with people and listening,” she says. “I wanted to highlight their strength.”

She sees her RPS award not just as a professional validation for herself but a source of pride and recognition for Azziza and the other women in the project. “Women in the Middle East, especially if they’re veiled, are often portrayed as oppressed, so it was great having people see them in a positive light.”

As part of her prize, Geoushy spent the day with British photographer Simon Roberts HonFRPS, whose work tackles issues of identity and belonging. “It was a mix of mentoring and talking about how his practice evolved, how he went about developing his first major project, *Homeland*, which led to so many opportunities,” Geoushy says. “It’s always really useful to get these insights face to face because you don’t learn them in college. We also did a portfolio review and I went with him to get some of his print proofs for the V&A’s collection. It was great to see how meticulous he is about the colours.”

When we speak by phone the UK is newly in lockdown, putting Geoushy’s plans on hold. Her hope is to continue working on *Breadwinners* but homing in on two women in particular – Aida and Azziza – in a more narrative documentary style. She would also like her images to be used in the campaign for labour rights, and plans to continue with a parallel project about women’s football teams in her home city.

“I see myself as a visual advocate for gender equality for women and girls,” she says. “Cairo still has a long way to go – and I want to be part of that change.”

[linageoushy.com](http://linageoushy.com)



'Enaiat', 2019





THE **RPS**  
ROYAL  
PHOTOGRAPHIC  
SOCIETY

From the series *South of the River* by Nico Froehlich

## ENTER THE **EXPOSURE** COMPETITION

Exposure is the new bimonthly photography competition for RPS members, with winning images chosen by guest selectors.

Submit your photographs for the chance to win a Nikon Z6 and lens. The successful entries will also be published in the *RPS Journal*.

The current competition, open for entries until 14 September, is themed 'Socially distanced summer'.

The winners will be chosen by Mandy Barker FRPS, an award-winning photographer who has gained global recognition over the last 10 years for her work exposing marine plastic debris.

Supported by



For further details go to [exposure.rps.org](https://exposure.rps.org)

# Society

**634** CREATING A VISION  
OF THE FUTURE**636** DISTINCTIONS IN  
PHOTOJOURNALISM**650** INTRODUCING THE NEW  
EXPOSURE COMPETITION

## 6 OF THE BEST SOCIETY EVENTS



From the series *Keep Her Unnoticed* by Maria Falconer FRPS

## TRICK OF THE EYE

Decode the illusion of photography with  
Maria Falconer FRPS

### 1 **IT'S JUST AN ILLUSION** Wed 16 Sep, 10am-5pm

All images are ultimately illusions, whether constructed from film, pixels or ink. In this online workshop, Maria Falconer FRPS will introduce the world of photographic illusion and offer insight into creating visual magic with images.

Attendees are invited to find new ways to express themselves through photography, with presentations and exercises designed to stimulate creativity.

Falconer is a professional photographer who produces promotional fictions for dance and physical theatre companies. She draws inspiration from experimenting with the body, stillness and motion to create her visual illusions.

**It's Just an Illusion with Maria Falconer FRPS is on 16 September, 10am-5pm, £75/£56 members.**  
[rps.org/illusion-16sept](https://rps.org/illusion-16sept)

### GO TO

[rps.org/whats-on](https://rps.org/whats-on)  
for the latest  
updates

### 2 **LOOKING TO THE PRESENT, LOOKING TO THE PAST – 1**

Wed 9 Sep, 6-8pm

In the first instalment of a virtual lecture series led by Colin Pantall, learn about the origins of key photographic genres such as landscape, portrait and conflict. Find out where these genres came from, how they influence the images we see today, and their links to global theory and practice.  
£100/£90 RPS members  
[rps.org/looking1](https://rps.org/looking1)

### 3 **NIGHT LANDSCAPES AND ASTROPHOTOGRAPHY**

Sat 12 – Sun 13 Sep,  
times to be confirmed

Portland Bill Car Park,  
Portland Bill Road,  
Weymouth DT5 2JT  
Join the Landscape Group for a two-part workshop led by Ollie Taylor, creator of the first landscape astrophotography workshops in Europe.  
[rps.org/nightlandscapesdorset](https://rps.org/nightlandscapesdorset)

### 4 **DON'T PRESS PRINT – THE COLLODION PROCESS**

Thu 1 – Fri 2 Oct, 10.15am-4.30pm

This online symposium, organised by the RPS and the Centre for Fine Print Research at the University of the West of England, explores the history of the wet-collodion process.  
[rps.org/collodion](https://rps.org/collodion)

### 5 **CHAIRMAN'S DAY 2020** Sat 31 Oct, 10.30am-4.30pm

The Nature Group will be holding a day of lectures and images, with speakers including Dr Daniel Hayhow, Dr Mark Avery, Professor Thomas Hanahoe and Dr Mike Daniels.  
[rps.org/nature/chairmansday](https://rps.org/nature/chairmansday)

### 6 **PROPORTIONS** Sat 8 – Sat 29 Nov, Tue – Fri 5-7pm and Sun 11am-1pm

Gallery of the Hagenring, Hagen  
The Germany Chapter present their 10th exhibition on the subject of 'proportions' and their photographic implementation.  
Admission free  
[rps.org/germany/proportion](https://rps.org/germany/proportion)





## THE ART OF LEADERSHIP

A love of the arts convinced Evan Dawson to leave the law behind. Now he is combining his passion for photography with his new role as CEO of the RPS

**Main image** Concert pianist Joanna MacGregor CBE, St George's Bristol, 2019  
**Right** Catrin Finch and Cimarrón, St George's Bristol, 2020

**It was through music that** Evan Dawson first encountered photography. While growing up in south Wales his mother ran the Brecon Jazz Festival.

"I met some extraordinary musicians including Sonny Rollins, Gerry Mulligan and Pat Metheny, but I was fascinated by the festival photographers too, especially the wonderful David Redfern," he recalls. "His discreet and patient approach meant that he captured images and moments that eluded the regular

press photographers. It was like magic, and I was hooked."

Evan, who joined the RPS as CEO in July 2020, was previously executive director of Live Music Now, a UK-wide charity that supports professional musicians working in challenging settings, and head of development at Making Music, a membership organisation for music groups. A composer himself, he has worked on TV series such as the BBC's *Only Connect* and ITV's *Secret Dealers*, and large-scale

performance pieces including a choral theme for the London Olympics 2012 closing festival. He started his career, though, as a lawyer.

"When I qualified as a solicitor I was volunteering at an arts project on a housing estate in south London," he says. "I found that this was the thing I really cared about and made the difficult decision to leave law and do an MA in arts management."

For several years now he has combined his twin passions for

**"It's a great way to combine my experience of running an arts organisation with my growing interest in photography"**

EVAN DAWSON

music and image making as photographer-in-residence at St George's concert venue in Bristol. "It's an exhilarating experience and has given me a new way of hearing and seeing music," he says. His photographic work has now expanded into shooting portraits of John Bercow and Nadiya Hussain for the Bristol Festival of Ideas, and wildlife shots for Bristol Zoo. When the role came up at the RPS it felt like the perfect fit – "a great way to combine my experience of running a national arts organisation with my growing interest in photography," he says.

"Since the new RPS building opened last year I've visited many events, but one experience in particular made a big impression. While watching a [Distinctions] assessment day, during the break I chatted with a photographer who had [submitted] his portfolio. He'd been working towards it for several years, and it meant so much to him. This inspirational and aspirational aspect of the RPS is a really important part of our photographic ecology."

There is a unique challenge in starting a major new role in the middle of a global pandemic but, he says, the current situation has offered "insights into the importance of the arts and artists."

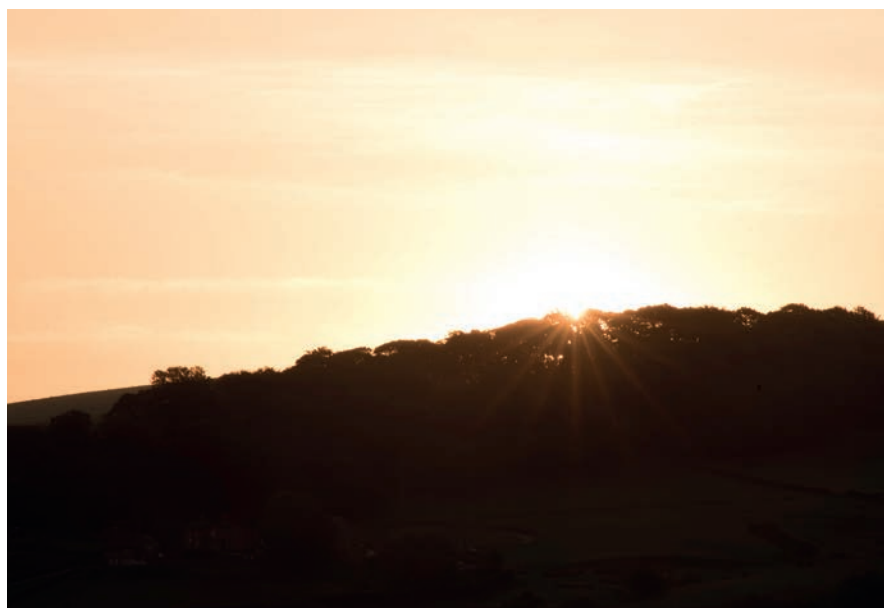
"In this new landscape the RPS may need to consider new ways to support its current members, attract more members from a wide range of backgrounds, define its public role and find its place within the wider arts community. These are all exciting opportunities, and the RPS clearly has a tremendous team of staff, volunteers and trustees to develop this new strategy, together with members."



ALAN HODGSON ASIS HonFRPS  
President, The Royal Photographic Society

## VOICEBOX

New horizons beckon as we regain some stability



'Starburst at midsummer sunrise' by Alan Hodgson ASIS HonFRPS

**This issue of the *RPS Journal* marks** the middle of my term as president. It is a good time to set out how we will communicate our progress and our plans for the future. For me, this is all part of delivering on my 'trust and truth' agenda.

A good place to start is with our people and to record some significant changes. You will have seen an introduction to Evan Dawson in the last edition of the *RPS Journal* – there is a little more detail on these pages – so, welcome Evan.

We also welcome Heather Field as a co-opted trustee. Council had two vacancies in our ranks due to the resignation of elected members and, guided by our byelaws, we were obliged to fill one of these to ensure a quorum. Heather has the skills and attributes that fit her well to this role.

Since the last edition we have said goodbye to Mike Taylor as chief operating officer. Mike is launching his own consultancy business and was successful in bidding against

competitors for a package of work on governance with the RPS. By now you should have received a more detailed email from me covering this, and there will be more information at the AGM.

The next significant step is our 2020 AGM. As with our recent EGM, this will be held online to encourage a wider attendance from the membership. More details can be found on page 649 and at [rps.org/agm-2020](https://rps.org/agm-2020). Members can be reassured there are no proposals for changes to rules, byelaws or any of the governing documents at the AGM. I plan, however, to revert to the tradition of making the president's address at this event a 'half-term report', including an update on the delivery of the election investigation actions.

The image 'Starburst at midsummer sunrise', shown above, is one of a sequence in my *Aperture* project. Search 'Learning by doing' at [rps.org](https://rps.org) for more details. You will also find more of my regular observations under 'President's news'.

**"This is part of my 'trust and truth' agenda"**



# DISTINCTIONS

Two photojournalists' contrasting responses to a world in turmoil

**Right** A Los Angeles protester makes the Black Power fist after Donald Trump's election as US president



## FRPS Applied

Ronen Tivony

**From an early age I was** fascinated by photography's ability to freeze time forever. I got my first camera at age 16 and fell in love with documenting people and places.

My professional experience in photojournalism started at age 18 during my military service in the Israel Defense Forces, where I served for two and a half years as a military photographer.

I have lived in Los Angeles for 20 years. Seven years ago I returned to my photographic roots and started to work as an independent photojournalist for media companies and wire services. My work is focused on politics, social unrest, wildfires and breaking news. Working as a photojournalist is, by far, the most important job I have done. It is a privilege and a tremendous responsibility to be able to witness and photograph many historical events.

When covering a news story I'm looking for emotions,



### WHAT ARE RPS DISTINCTIONS?

Working for a Distinction takes you on a personal journey which will improve your technical skills, develop your creativity and broaden your understanding of photography

### LICENTIATE (LRPS)

Applicants must show photographic competence in approach and techniques

### ASSOCIATE (ARPS)

Requires a body of work of a high standard and a written statement of intent

### FELLOWSHIP (FRPS)

Requires a body of work of distinguished ability and excellence, and a written statement of intent







gestures, expressive body language, decisive moments, a visually appealing composition and, if I'm lucky, some interesting light. Of these elements, emotions and decisive moments are the most important to me. My goal is to give clients and editors a variety of images that look distinctively different from one another and tell a more complete story.

Given that photojournalism is a time-sensitive profession, while covering events such as presidential campaign rallies with limited access to the candidates I mentally and practically divide my assignments into two phases.

The first is to get the safe shots, the ones I know from experience will be of interest to media companies and news editors. The second phase involves more creative and visually interesting images. I take a fresh look at the event

or the scene. I ask myself: "What are other ways to photograph this event that I haven't explored?"

Since photojournalists are documenting history and our images have the power to shape public opinion as well as policy, to be a good photojournalist you need verbal and written reporting skills. You have to get the facts right about the events, issues and people you cover.

You should think visually and creatively during time-sensitive, dangerous and potentially life-threatening situations, such as the destructive and deadly wildfires in southern California where I live. You also need to maintain your situational awareness. Unfortunately,

there is a troubling and growing increase in physical attacks on members of the press. Even if no one intentionally hurts you, you can get injured and even killed while on assignment.

Whether you photograph a protest, a wildfire, or any other situation with the potential for conflict or danger, you need to be aware of your surroundings and take appropriate actions. Often the situation can change rapidly – for example, in 2017 I was covering the Thomas Fire in Santa Barbara, California. Earlier that day the fire was relatively under control, however within minutes the situation rapidly escalated and became life threatening due to wind gusts of up to 40 miles an hour

**"Photojournalists are documenting history and our images have the power to shape public opinion as well as policy"**

**Above** A high school student detained by police during an anti-Trump protest



**Above** Protest at Los Angeles International Airport against the Muslim travel ban

**Left** Donald Trump speaks at a rally in Costa Mesa, California





that fuelled the fire and caused it to spread out of control. I, along with the firefighters and a sheriff's deputy, were running for our lives.

My portfolio images were selected for their emotional and visual impact as well as their historical value. The images are from my body of work titled *American Politics and Unrest, 2016-2020*.

I am now working on my first book and getting into long-term documentary work. For the past seven years I have been covering, almost non-stop, protests, political events, social unrest and deadly wildfires. So these days I feel a strong internal pull to photograph the beautiful things in life to balance out some of the negative things I've witnessed. For me, experiencing and photographing nature and wildlife are very restorative and healing.

**Above** Donald Trump supporters clash with anti-Trump protesters outside the Anaheim Convention Center

**Right** A child and her mother participate in a protest against migrant detention centers



## Statement of intent

This series of photojournalistic images, taken while on assignments for wire services and media companies, covers political moments from the presidential campaigns of Donald Trump, Bernie Sanders and Joe Biden, as well as the protests and social unrest

following the 2016 presidential elections in the US.

The protest images cover the Muslim ban, the Dakota Access Pipeline protests, family separation and detention, March for Our Lives and Black Lives Matter. All the images were captured for publication.





## ARPS Applied

Annabelle Chih

**I began taking photos when I** had my first cellphone with a camera and gradually developed a love for film. I was enthralled by the beauty of a moment being paused and captured on a 3 x 5 inch piece of paper, and the techniques behind it. After I got my first Lomography camera in 2010 my passion for photography developed and has been rooted in me ever since.

In the journalism industry teamwork plays a big part in presenting righteous news – it doesn't matter if you're a reporter, videojournalist, anchorperson, editor or photojournalist. A still image has the ability to sum up the essence of an event before you look deeper by watching a video



or seeking more details. It's immediate, something our society relies on these days. Images play a huge part in portraying what's happening

around the world, and [make] news accessible to a wider audience who can't just rely on text and audio. From my viewpoint, photojournalism injects the art into journalism; it combines the aesthetic elements with the reality.

When the Covid-19 pandemic began to spread globally I learnt how bad the situation was for my friends abroad after I reached out to them. I started thinking about the situation here in Taiwan, which was actually a relatively safer environment. There have never been lockdowns here, and the pandemic has been pretty under control throughout the whole time.

As a photojournalist I have been covering the news of Covid-19 since the outbreak kicked off.

**Above** Daily Taiwanese traditional market

**Right** Press conference reveals that 30 Navy sailors have been infected by a Covid-19 cluster



**Right** Hotel staff  
disinfect a room

**Below** People in  
Kaohsiung City vote to  
depose their mayor  
during the pandemic





**Above** The Dajia Mazu Pilgrimage, Taiwan's largest religious festival

**Left** Japanese tourists in flight before the border closes



## “When the world is driven into chaos I feel blessed to see the ordinary”

As I documented the pandemic here I realised there were no dramatic scenes similar to what I was seeing from the news outside of Taiwan. I started thinking about how I would document this epic event in my situation.

The notion came across my mind that Covid-19 actually highlighted the precious moments of being ordinary. Since we never had the restriction of not leaving the house, people could still live their daily life as usual as long as we complied with the rules of wearing a mask in public or having our temperature checked. When the world is driven into chaos I feel blessed to see the ordinary.

I did a research assignment on the slavery history of America for my graduate diploma essay at the University of the Arts, London. It was the first time I recognised the importance of having the accessibility of archives for people to look back. It's not just for the sake of doing research but for the impact it can have on people who weren't at the

event. We're pretty much overwhelmed with news and information. The essence of documenting world events is to provide factual moments to the public from every perspective, so we can educate ourselves with the wider views and learn from the patterns of our past.

The most difficult part was narrowing down all the photographs I'd taken to just 15 images. Talking out problems is the best way to overcome them – I reached out to friends I trust, asked them for advice. Sometimes there's some conflict between the photos I like [and] my friends' points of view. But it's good to know what other people think so I can adjust myself if the opinion makes sense to me.

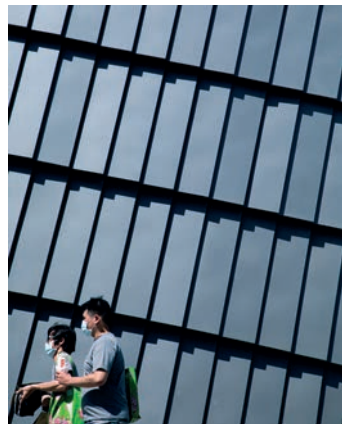
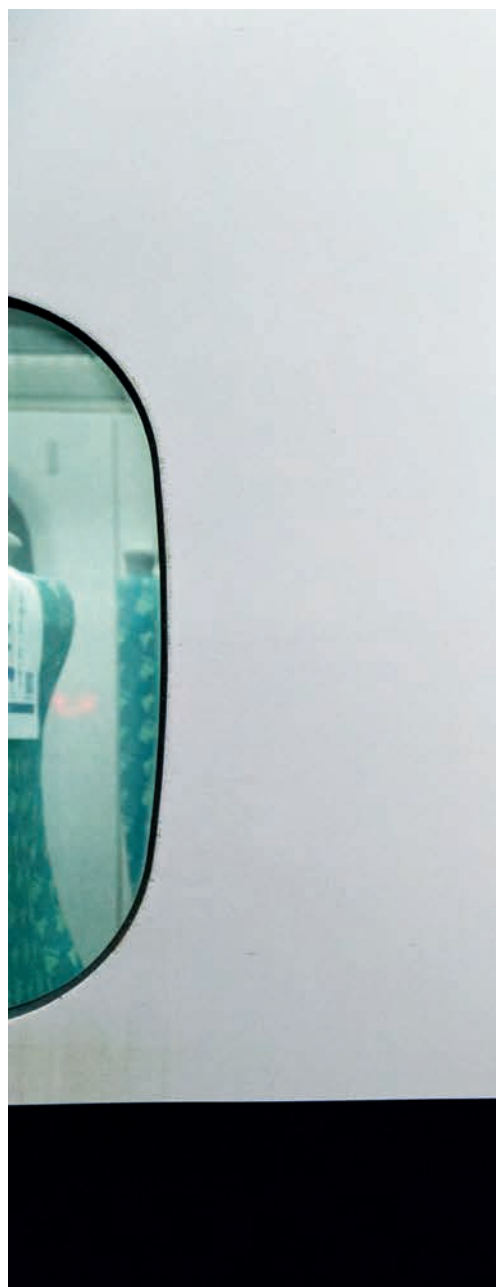
I'm planning to develop another project for my FRPS, and also looking for more opportunities to work for foreign media. I want to cover more international events because I think it's the best way for me to constantly challenge my own perspective – for personal development and professional growth.

## Statement of intent

When the Covid-19 virus outbreak first started in Wuhan, some experts predicted Taiwan would have the highest number of cases outside China. Because of the hard lessons Taiwan learned during the SARS epidemic, the Covid-19 infection has largely spared my home country despite its proximity to China.

Fortunately the situation is quite well under control so far,

and I am able to move around and capture the images of ordinary life during these very dark times. I am a photographer for a news magazine in Taiwan and my intent with this portfolio of images is to prepare for a future story with an emphasis on public events and transportation hubs, showing how daily life in these places falls under the shadow of the Covid-19 virus.



**Right** Every four hours, sanitation workers cleanse railway carriages, platforms and public areas at all stations across Taiwan

**Below right** Wearing masks at noon



## Distinctions successes

Congratulations to these RPS members

### LRPS EXEMPTIONS

#### FEBRUARY 2020

Eleanor Alyce Crook, Kent  
Omar Saleem,  
West Midlands  
Rachel Wilson, Lancashire

### LRPS EXEMPTIONS

#### JULY 2020

Louise Elder, Aberdeenshire

### LRPS EXEMPTIONS

#### AUGUST 2020

Robert Campbell,  
East Ayrshire

### ARPS EXEMPTIONS

#### JULY 2020

Gerry Kerr, Kildare

### ARPS EXEMPTIONS

#### AUGUST 2020

Clive Edwards,  
Warwickshire  
Bryan Lewis, Merseyside  
Andrew Magan, Co Kilkenny

Alan Millin, Tyne and Wear  
Michael Turner,  
Buckinghamshire  
Colin Walls, Worcestershire

### LRPS JULY 2020

Dean Borgazzi, Staffordshire  
Alan Castle, Lydney  
Jiajun Chai, China  
Glyn Evans, Mid Glamorgan  
John Griggs, Hampshire  
Richard Hall, Lincolnshire  
John Kay, Suffolk

Mike Kitchingman,  
Bedfordshire  
Susi Petherick, London  
Paul S'Jacob, Kent  
Sharon Sims,  
Nottinghamshire  
Eugene Thomas, Bath  
David Travis, Staffordshire  
Nur Tucker, London

### ARPS DOCUMENTARY

#### JUNE 2020

Neil Milne, Angus

Magda Wolna, Faringdon

### ARPS APPLIED JULY 2020

Annabelle Chih, Taiwan  
Jiayuan Liang, Australia  
Hong Ma, China  
John Scully, Middlesex

### FRPS APPLIED JULY 2020

Ronen Tivony, USA

### GICI & ARPS JULY 2020

Mark Gillan, Wemyss Bay





'Penguin' by Will Cheung FRPS



## LIVE AND KICKING

A response to lockdown, the RPS Distinctions Talks Live have proved a runaway success writes Peter Hayes FRPS



'Blackfriars window' by Trevor Yerbury FRPS

### Back in March the country was

teetering on the edge of the inevitable Covid-19 lockdown. We had to decide quickly how to keep the momentum going for RPS Distinctions.

We had recently introduced a Distinctions Facebook group, giving us a platform on which to make announcements. Group membership went from zero to 2,000 members in weeks and it quickly became a way of engaging with photographers who wanted to discuss Distinctions.

This two-way engagement with members was a vital way to show that the RPS was offering plenty for the membership fee. We also wanted to attract new members, and this was a great chance to show the outside world what the Society was all about. And so, a series of RPS Distinctions Talks Live were launched.

The first four speakers were Joe Cornish HonFRPS, Will Cheung FRPS, Iñaki Hernández-Lasa FRPS and David Noton FRPS. All agreed to take part without payment. We soon attracted up to 500 participants per session and upgraded our Zoom account to allow for an audience of 1,000.

Joe Cornish spoke eloquently about his style of landscape photography and used the occasion to promote the first session of the Distinctions Landscape assessment panel, which meets on October 21-22 for prints and digital submissions. Will Cheung discussed his lifelong love of photography – he still describes himself as an amateur despite being employed in the business. Iñaki Hernández-Lasa won over an audience from around the globe with his passion for architectural and fine-art photography.

## “So far we have attracted 5,510 registrations and around 60 new members”

And David Noton showed some marvellous images from his many travel trips.

The initial quartet set the format for these talks – serious but with a sense of fun, an interview rather than a talk that gave a sense of each photographer’s personality.

There followed cinematographer Annemarie Lean-Vercor FRPS, interviewed by Max Robinson FRPS, highlighting the Film panel established earlier this year. Rob Friel ARPS talked to Janet Haines FRPS about his Fine Art Associate portfolio, where the images shot and edited on a mobile phone. Sarah Dow ARPS explained how her journey to a successful Contemporary Associate submission helped her seek refuge from four cancers, a double mastectomy, the death of her parents and mental illness.

Ria Mishaal FRPS, speaking to Sue Brown FRPS, chair of the Fine Art panel, illustrated her entire Distinctions journey – including her Fine Art Fellowship portfolio. Trevor Yerbury FRPS, a fourth-generation nude portraitist heavily influenced by the work of his grandfather, showed examples of both their work, as well as images from his more recent series *Scottish People*.

Finally, polymath Paul Colley FRPS told Stewart Wall ARPS about his career in jet

planes and his groundbreaking research into photographing bats. He is also an expert underwater photographer and is now focusing on outer space.

The Society has a mandate to reach out beyond its membership, so we were delighted to discover 30% of the attendees were non-members. So far we have attracted 5,510 registrations and around 60 new members have joined the RPS directly as a result of the talks. The average participant level per week has been 400 people – four times the capacity of the auditorium at RPS House in Bristol.

The Distinctions Talks Live show that the Society is still relevant and operating despite all the difficulties brought on by the coronavirus pandemic. Thank you to everyone who has helped – Andy Moore LRPS, Jonathan Vaines LRPS, Max Robinson FRPS, Janet Haines ARPS, and especially Stewart Wall ARPS, who provides technical support and ensures the talks run smoothly.

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**Peter Hayes FRPS is chair of the RPS Distinctions committee. Catch up with Distinctions Talks Live at [rps.org/distinctions-talks](https://rps.org/distinctions-talks)**



‘Shepherd’s Crag, autumn, Lake District’ by Joe Cornish HonFRPS

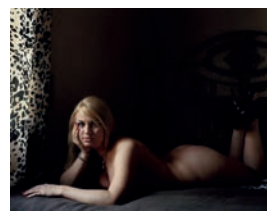
## Next up

**The new season of live talks begins on 24 September**

**JANE HILTON FRPS**

**24 September**

Documentary photographer and filmmaker Jane Hilton FRPS spent a year observing life in two brothels in Nevada, America, where prostitution is legal.



**SUE FLOOD FRPS**

**8 October**

Wildlife photographer Sue Flood FRPS will discuss the Arctic, the Antarctic, great white sharks, emperor penguins and working with David Attenborough on *Blue Planet* and *Planet Earth*.



**SIMON ROBERTS HonFRPS**

**22 October**

Honorary Fellow Simon Roberts discusses documenting Britain’s ancient woodland, his monograph *Merrie Albion*, and his role as official artist for the 2010 general election.



JANE HILTON FRPS; SUE FLOOD FRPS; SIMON ROBERTS HonFRPS





*Sold for £28,000*

This early Leica M3 and black M2 both sold for £14,000 in our fine auction on 16 June, alongside The Godfrey Batting Collection, which realised nearly £20,000.

Our next fine auction on 20 October includes other superb items - from a large collection of fine mahogany and brass, tropical, stereo, folding and panoramic cameras and the highly-renowned Bill Barnes Collection, including a Kinora, cinema toys, a family group of twelve Claudet Daguerreotypes, stereo images and cartes de visite.

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# OBITUARIES

## Gordon Bramham ARPS (1944-2020)

**Gordon Bramham ARPS**, who has died after a short illness, was born in London Colney and grew up in Bow, east London.

On leaving school Gordon completed an electrical contracting course with Hackney Tech and at age 22 joined the Merchant Navy.

On leaving the Navy, he set up business with his brother. After several years working 14 to 16-hour days seven days a week, he decided he needed a hobby and became interested in photography.

His first camera was a Kodak Baby Hawkeye, given to him as a gift in 1949. His first proper camera was a Canon AE1 Program and he continued to use Canon equipment for the rest of his photographic journey.

Gordon built a dark room in his back garden, experimenting with printing and developing with varied success. He had two fridges – one for paper, the other for gin and tonic. At around this time he joined Upminster Camera Club, later becoming chairman and then president. Gordon was also a member and chairman of the Lea Valley Nature Photographers.

Although well known for his natural history pictures, Gordon produced memorable images in other genres.

While justifiably proud of his gold medals and RPS



'Snow leopard, captive, Montana', by Gordon Bramham ARPS

Distinctions, Gordon was also modest about them. He encouraged others to achieve their own Distinctions and would support them through the process.

Kind, funny, helpful and considerate, Gordon will be missed by his photographic friends, his colleagues and his family. He leaves behind wife Kathy and two daughters, Claire and Susan.

**Andy Laing**

## Norman Gainsford Wright ARPS (1927-2020)

**Norman Gainsford Wright** ARPS has died aged 92 years from Covid-19. He attended Sedbergh School and practised as a chartered accountant in Newcastle before moving to Whitby.

He joined the RPS in 1957 and in 1958 gained his Associate for pictorial photography in

colour. Besides photography, birdwatching was one of his interests.

Norman has left the Society a significant legacy, for which the RPS is grateful. Our thoughts go to his siblings Rosemary and William. A memorial service will be held at a future date.

**Michael Pritchard FRPS**

## Notice of an Annual General Meeting

The Council of The Royal Photographic Society hereby gives notice of the 2020 AGM to be held on **Saturday 26 September 2020 at 10am GMT**.

In light of the continued uncertainty brought about by the Covid-19 pandemic, and in consideration of guidance issued by our regulating body the Charity

Commission, the meeting will be held online by video conference.

For further details please visit [rps.org/agm-2020](https://rps.org/agm-2020)



REBECCA FAITH PHOTOGRAPHY



# Exposure

Enjoy the results of the first bimonthly online members' competition, themed around 'Neighbourhood'

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## NEXT COMPETITION

Submit your photographs on the theme of 'Socially distanced summer' at [exposure.rps.org](https://exposure.rps.org) for the chance to win a Nikon Z6 mirrorless camera

## WINNER

### South of the river

by Nico Froehlich

"I spent a late afternoon in early July cycling around Bermondsey and Peckham (in south east London) when I came across a small group of young teenagers playing football. It was a warm and bright day, but the light was gradually getting softer.

"The conditions were ideal for a portrait, so I engaged with the youngsters and one of them agreed to have his portrait taken. I used a Pentax 645 and a roll of Lomography Colour 800 film.

"I have been documenting south east London for around two years now, but the project became a lot more focused this year, especially during lockdown. I discovered that sometimes our most interesting and personal work is right on our doorsteps. South east London has always been my home, so I have a lot to say and convey photographically."



## COMMEDED

## Wash day by Mark Corpe

**THE SELECTOR Jack Latham**

An award-winning photographer based in the UK, Latham is the author of several photobooks including *A Pink Flamingo* (2015) and *Parliament of Owls* (2019). His solo show *Sugar Paper Theories* has been exhibited at venues including RPS House, Bristol and Reykjavík Museum of Photography.

It seemed fitting to set the theme of this competition as 'Neighbourhood' in the light of the Covid-19 pandemic. Very quickly we were expected to stay within the confines of our homes and as a nation challenged to find beauty within our domesticated landscapes. Communal areas such as parks and beauty spots were no longer places where you could congregate

with friends, but were instead areas harbouring the threat of transmission.

The act of being social carried with it the inevitable feeling of danger and consequence, which is why it became important to stay connected with our neighbourhoods. The public clapped for the NHS, neighbours offered to buy groceries for those who could

not, and people raised funds for others in need. Something that was by definition socially isolating created instead the opposite – the true definition of neighbourhood support.

This is why 'South of the river' by Nico Froehlich spoke volumes to me when I first saw it. Within the context of Covid-19, the image of a young boy with a frustrated look on his face captures not

only his particular situation, but also our shared feeling of impatience with lockdown.

The image 'Wash day', by Mark Corpe, was chosen because it acted as the other side of the coin to Froehlich's image. The 'everyday-ness' of isolating is something that is a difficult thing to articulate using photography, and something I feel was captured beautifully here.



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RF 70-200mm F2.8 L IS USM..... **£2659**

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| BG-E11 grip.....               | £149 |
| BG-E7 grip box.....            | £89  |
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| 17-40 F4 L USM.....            | £479 |
| 17-85 F4.5/5.6 IS USM.....     | £149 |
| 18-55 F3.5/5.6 IS EFS.....     | £79  |

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| 20 F2.8 USM M- box.....          | £349  |
| 24 F1.4 L USM MKII M- box.....   | £1299 |
| 24 F3.5 L TSE II M- box.....     | £1299 |
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| 24-70 F4 IS USM L.....           | £599  |
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| 24-105 F4 IS USM L.....          | £499  |
| 28-105 F3.5/4.5 USM II.....      | £129  |
| 45 F2.8 TSE.....                 | £749  |
| 50 F1.2 L USM box.....           | £997  |
| 55-200 F4.5/5.6 USM II.....      | £99   |
| 60 F2.8 macro EFS.....           | £299  |

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| 12-24 F4.5/5.6 EX DG HSMII..... | £449  |
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| TAM 17-50 F2.8 XR Di VC.....    | £279  |

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| TAM 28-300 F3.5/6.3 Di VC PZD box..... | £449 |
| TAM 28-300 F3.5/6.3 Di VC.....         | £499 |
| TAM 180 F3.5 ST macro.....             | £499 |
| <b>FLASH/ACCESSORIES USED</b>          |      |
| 430EX MKIII RT M- box.....             | £199 |
| 430EX MKII.....                        | £139 |
| 430EX MKII- box.....                   | £99  |
| 550EX.....                             | £99  |
| 580EX MKII.....                        | £199 |
| 580EX.....                             | £149 |
| 600EX RTII.....                        | £379 |
| 600EX RT.....                          | £179 |
| Angle finder C box.....                | £149 |

## NIKON AUTOFOCUS CAMERAS, LENSES, FLASH, ACCESSORIES ETC USED

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| D500 body box.....           | £1197 |
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| D200 body.....               | £149  |
| D3 body.....                 | £699  |
| D5100 body.....              | £219  |
| D5000 body.....              | £179  |
| D3200 body.....              | £179  |
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| D80 body.....                 | £149  |
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| 24-70 F2.8 AFS box.....          | £897  |
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| 500 F4 AFS VR.....              | £4297 |
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| 150-600 F5.6/3 VC USD.....     | £649 |
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| 16-55 F2.8 WR XR.....            | £799  |
| 18-55 F2.8/4 XF Mint.....        | £399  |
| 50-230 F4.5/6.7 II XC.....       | £249  |
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| 2x XF TCWR conv.....             | £299  |
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| 28-85 F3.5/4.5.....                   | £79   |
| 35-70 F3.5/4.5.....                   | £39   |
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| 3600HSD flash.....               | £49  |
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| Teleplus 1.4x conv.....          | £69  |
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|-------------------------------|-------|
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| 35 F3.5.....                  | £99   |
| 40-150 F4-5.6.....            | £69   |
| EX 25 extension tube.....     | £99   |
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| 14-45 F3.5/5.6.....            | £149  |
| 14-140 F4/5.8.....             | £349  |
| 20 F1.7.....                   | £179  |
| 25 F1.4 box.....               | £379  |
| 42.5 F1.2 Leica DG M- box..... | £899  |
| 45-200 F4/5.6.....             | £199  |
| 100-300 F4.5/5.6 box.....      | £299  |
| 100-400 F4.6/3 Leica DG.....   | £997  |
| 200 F2.8 Leica DG.....         | £997  |
| + 1.4 converter M- box.....    | £1799 |
| <b>PENTAX DIGITAL USED</b>     |       |
| K5 body.....                   | £299  |
| K200D body.....                | £199  |

## BRONICA, FUJI, HASSELBLAD, MAMIYA, PENTAX ETC. MEDIUM FORMAT USED

|                         |      |
|-------------------------|------|
| <b>BRONICA 645 USED</b> |      |
| ETRSi body.....         | £249 |
| ETRSi complete.....     | £449 |
| ETRS body.....          | £149 |
| 40 F4 MC.....           | £199 |
| 50 F2.8 PE.....         | £399 |
| 75 F2.8 PE.....         | £199 |
| 150 F3.5 E.....         | £149 |
| E14 ext tube.....       | £49  |
| ETRSi 120 back RWC..... | £119 |
| ETRSi 120 back.....     | £99  |
| Polaroid back box.....  | £49  |
| AEL prism.....          | £169 |
| Plain prism.....        | £119 |

|                         |        |
|-------------------------|--------|
| WLF.....                | £149   |
| Speed grip E.....       | £99    |
| Tripod adapter E.....   | £39    |
| El winder.....          | £99    |
| <b>BRONICA 6x6 USED</b> |        |
| SQA complete.....       | £599   |
| SQAI 120 back.....      | £149   |
| SQA 120 back.....       | £99    |
| SQA prism box.....      | £149   |
| 40 F4 PS.....           | £499   |
| 150 F4 PS.....          | £299   |
| 120 SQAI back late..... | £169   |
| Polaroid back.....      | £59    |
| 2x converter PS.....    | £179   |
| Lenshoods various.....  | £20/50 |

|                            |        |
|----------------------------|--------|
| <b>HASSELBLAD 6x6 USED</b> |        |
| 500C body.....             | £399   |
| NPC Polaroid back.....     | £49    |
| Lenshood various.....      | £20/50 |
| <b>MAMIYA 645 MF USED</b>  |        |
| Plain prism (645 Pro)..... | £149   |
| 210 F4 box.....            | £199   |
| Teleplus 2x converter..... | £39    |
| 120 back.....              | £99    |
| Ext tube each.....         | £29    |
| <b>MAMIYA RZ USED</b>      |        |
| Pro 120 RZ.....            | £129   |
| WLF.....                   | £129   |
| 100-200 F5.2.....          | £399   |

|                           |      |
|---------------------------|------|
| 180 F4.5.....             | £299 |
| <b>PENTAX 645 AF USED</b> |      |
| FA 33-55 F4.5.....        | £699 |
| FA 45 F2.8.....           | £399 |
| FA 45-85 F4.5.....        | £499 |
| FA 55-110 F5.6.....       | £499 |
| FA 80-160 F4.5.....       | £499 |
| FA 120 F4 macro.....      | £499 |
| FA 150 F2.8.....          | £799 |
| FA 150-300 F5.6.....      | £499 |
| FA 200 F4.....            | £499 |
| FA 300 F5.6.....          | £699 |
| <b>PENTAX 645 MF USED</b> |      |
| 33 F3.5.....              | £499 |

|                                 |      |
|---------------------------------|------|
| 45 F4.....                      | £349 |
| 45-85 F4.5.....                 | £399 |
| 55 F2.8.....                    | £349 |
| 80-160 F4.5.....                | £399 |
| 120 F4 macro.....               | £299 |
| 150 F3.5.....                   | £299 |
| 200 F4.....                     | £199 |
| 300 F4 ED Green*.....           | £499 |
| 2x converter.....               | £169 |
| REF converter angle finder..... | £129 |
| <b>PENTAX 6x7 USED</b>          |      |
| 35 F4.5 fisheye early.....      | £499 |
| 45 F4 latest.....               | £399 |
| 55 F4 latest.....               | £399 |

## 35mm AUTO/MANUAL FOCUS CAMERAS & ACCESSORIES, CANON, MINOLTA, NIKON, OLYMPUS, PENTAX, ETC. USED

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| <b>CANON AF FILM BODIES USED</b> |      |
| EOS 1 HS body.....               | £199 |
| EOS 5 body.....                  | £89  |
| EOS 3000/300 body each.....      | £49  |
| EOS 500E/500N body each.....     | £39  |
| EOS 1000/1000f body ea.....      | £39  |
| PB-E2 drive fits EOS1/3.....     | £79  |
| <b>CANON FD USED</b>             |      |
| A1 body.....                     | £169 |
| AE1P body black.....             | £169 |
| T90 body.....                    | £199 |
| T70 body.....                    | £99  |
| A1 World Cup 1982 body box.....  | £299 |
| 35-70 F4.....                    | £69  |
| 50 F1.8.....                     | £69  |
| 50 F1.7.....                     | £69  |

|                             |      |
|-----------------------------|------|
| 70-200 F4.....              | £79  |
| 2x extender B.....          | £49  |
| <b>LIGHTMETERS USED</b>     |      |
| Minolta Autometer IVF.....  | £249 |
| <b>MINOLTA AF USED</b>      |      |
| 800Si body.....             | £69  |
| 7Xi body.....               | £69  |
| Dynax 3 body.....           | £29  |
| 7000i body.....             | £29  |
| 500Si body.....             | £29  |
| 300Si body.....             | £29  |
| 505Si Super body.....       | £29  |
| <b>MINOLTA MD USED</b>      |      |
| X700 body black.....        | £149 |
| X300 body chrome/black..... | £99  |
| 35-70 F3.5.....             | £69  |
| 50 F1.7.....                | £79  |

|                                  |       |
|----------------------------------|-------|
| 70-210 F4.....                   | £99   |
| Bellows IV box.....              | £149  |
| Auto ext tube set.....           | £89   |
| <b>NIKON AF FILM BODIES USED</b> |       |
| F5 50th anniv body box.....      | £1499 |
| F5 body box.....                 | £699  |
| F5 body.....                     | £599  |
| F4s body box.....                | £599  |
| F4 body.....                     | £299  |
| F801 body.....                   | £49   |
| F601 body.....                   | £49   |
| F601M body.....                  | £39   |
| F55 body.....                    | £39   |
| F50 body.....                    | £39   |
| <b>NIKON MF USED</b>             |       |
| F3HP body Mint box.....          | £1497 |
| F3HP body M- box.....            | £1197 |

|                                |      |
|--------------------------------|------|
| F3HP body.....                 | £699 |
| F3 body.....                   | £599 |
| CF22 case F3.....              | £49  |
| CF20 F3 case.....              | £49  |
| FM2n chrome body.....          | £599 |
| D-2 + MB-1 + MD-2 black.....   | £399 |
| F2 Photomic body chrome.....   | £399 |
| F2 Photomic body blk/silv..... | £299 |
| FM2n body chrome.....          | £399 |
| F301 body.....                 | £99  |
| 28 F2.8 E.....                 | £99  |
| 35-70 F3.5 AIS.....            | £99  |
| 50 F1.4 F Pre AI.....          | £149 |
| 50 F1.8 AIS.....               | £149 |
| 50 F1.8 E AIS.....             | £69  |
| 50 F2 AI.....                  | £99  |
| 55 F2.8 AIS micro.....         | £199 |

|                              |      |
|------------------------------|------|
| 80-200 F4 AIS.....           | £299 |
| 80-200 F4.5 AI.....          | £149 |
| 200 F4 AIS.....              | £199 |
| DG-2 Eyepiece magnifier..... | £59  |
| DW-1 finder for F2.....      | £119 |
| DW-4 finder for F3.....      | £119 |
| <b>OLYMPUS OM USED</b>       |      |
| OM-2N body chrome.....       | £299 |
| OM-1N body chrome.....       | £299 |
| OM-1N body black.....        | £299 |
| OM-10N chrome body.....      | £79  |
| OM-20 body chrome.....       | £59  |
| 24 F2.8.....                 | £179 |
| 28 F2.8.....                 | £79  |
| 35-70 F4.....                | £99  |
| 50 F1.8.....                 | £69  |
| 200 F4.....                  | £129 |



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# TARTAN TRAILBLAZER

The story of a pioneering colour image is untangled by Hana Kaluznick

## This photograph's story begins in 1861 when scientist

James Clerk Maxwell (1831-1879), in collaboration with photographer Thomas Sutton (1819-1875), inadvertently took the first step down the long-awaited path to colour photography.

Together Maxwell and Sutton sought to prove any colour could be created by mixing the colours blue, red and green. Maxwell commissioned Sutton to produce three black-and-white glass negatives, each to be photographed through red, green and blue filters. They were then turned into positives and projected in superimposition using a magic lantern through their respective coloured filter. The resulting projection was the full-colour image shown here.

In 1861, however, colour photography was a pipe dream for photographers and scientists, and a problem that would take another 50 years to solve. So how does this photograph,

one of the most frequently referenced in the history of colour photography, exist?

In 1937, Dr DA Spencer FRPS, who went on to be RPS president and an Honorary Fellow the following year, unearthed the original positive transparencies and negatives created by Maxwell and Sutton at Cambridge University. Using a tri-colour carbonyl process he had invented in 1928 called Vivex, and Maxwell's original materials, Spencer created the first physical print of the tartan ribbon projection.

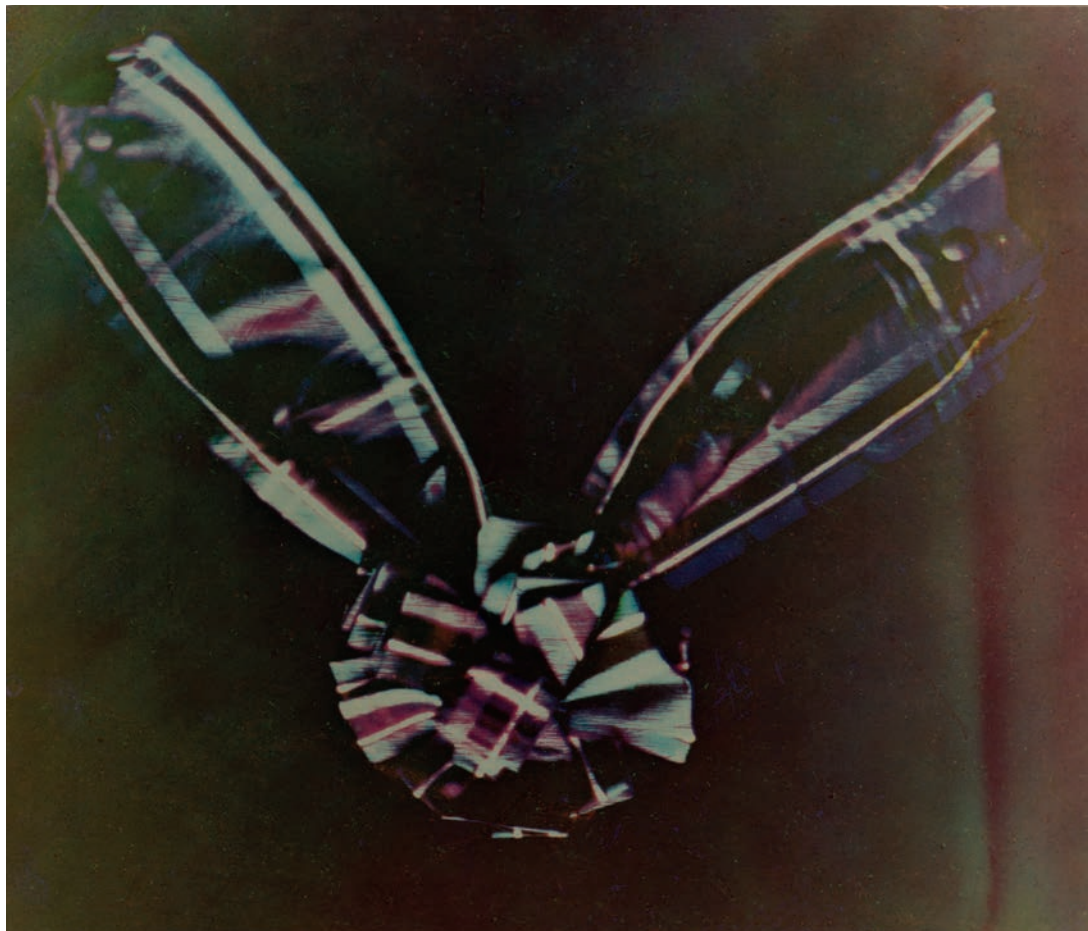
Maxwell's experiment had provided the basis for a breadth of colour processes that were to come including, in 1907, the first commercially viable colour process, the Lumière brothers' autochrome.

## VISIT

The RPS Collection is at  
the V&A Photography  
Centre, London  
[vam.ac.uk](http://vam.ac.uk)

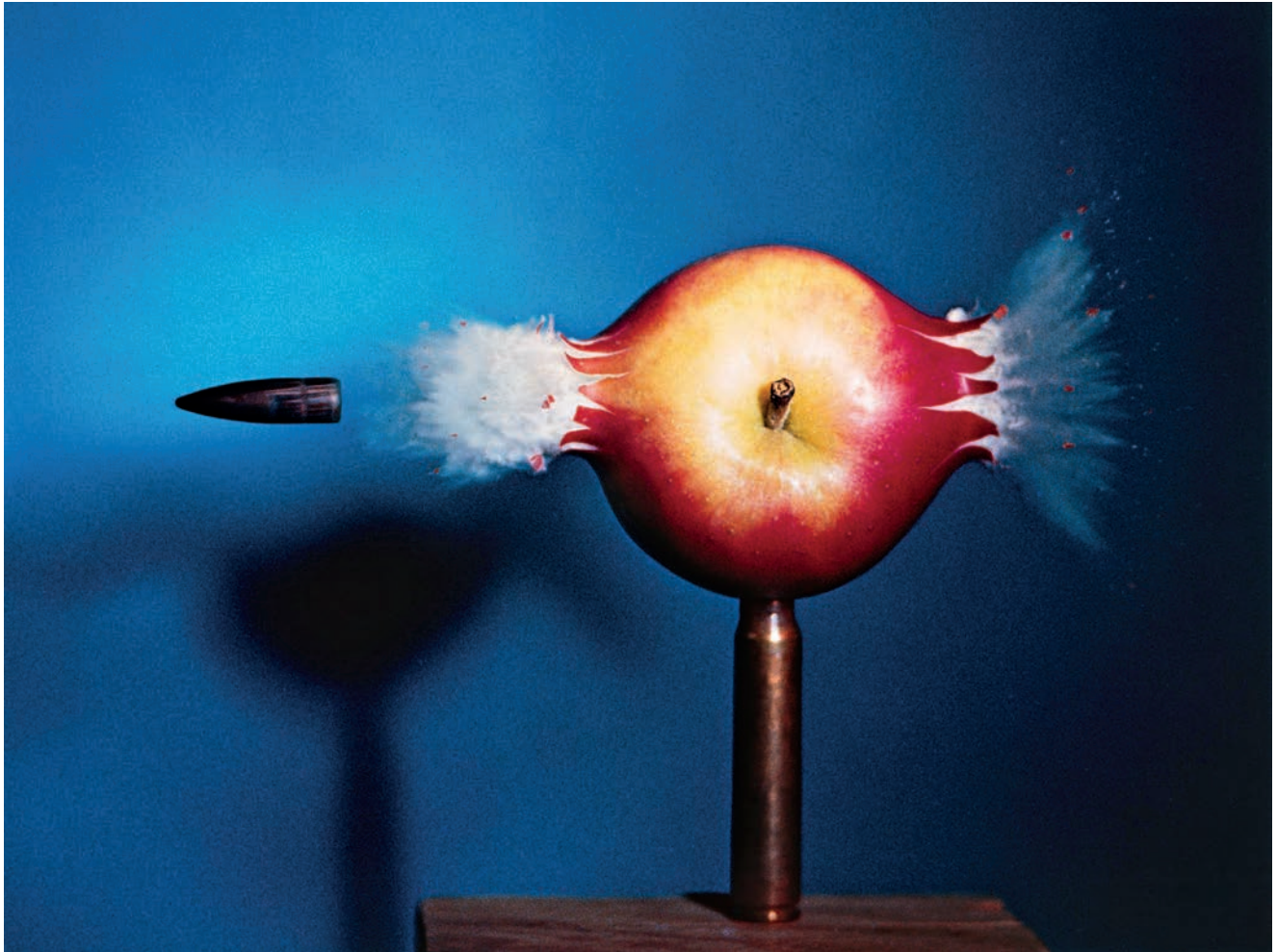
Hana Kaluznick is assistant curator, photographs,  
at the V&A Museum, London

**“Colour photography was a pipe dream for photographers and scientists”**



A photographic print made in 1937 by Dr DA Spencer of the image by Maxwell and Sutton which had paved the way for colour photography





'Bullet through apple', 1964, by Harold Edgerton

# HAROLD EDGERTON

A moment frozen in time thanks to an engineering professor known as 'Doc'



**The split second a bullet bursts through the** flesh of an apple is revealed in this image from 1964. It captures a fleeting moment that would have been impossible to see with the human eye, and almost impossible to capture in a still image, before Harold Edgerton came up with the electronic flash we now take for granted.

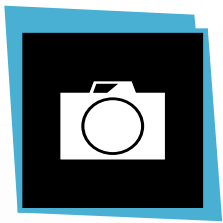
Known to his students as 'Doc', Edgerton was an electrical engineering professor at the Massachusetts Institute of Technology who in the 1930s invented the strobe light and in 1949 patented the first electronic flash – which he called the stroboscope.

Edgerton's stroboscope allowed photographers far more control over the process than the flash

powder which had until then been used to produce the illumination required for high-speed image-making. Besides his bullet-ridden apple he is known for beautiful high-speed images showing droplets of milk, golfer Denny Shute taking a swing, the flight of hummingbirds. He famously insisted, "Don't make me out to be an artist. I am an engineer. I am after the facts. Only the facts."

A book of Harold Edgerton's work, *Seeing the Unseen*, published last year by Steidl in collaboration with the MIT Museum, has been long listed for the Kraszna-Krausz Book Awards. The winners will be announced in September.

[kraszna-krausz.org.uk](http://kraszna-krausz.org.uk) and [steidle.de](http://steidle.de)



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