

THE RPS
ROYAL
PHOTOGRAPHIC
SOCIETY

Susan Meiselas 'I'm trying
to make sense of the past'

Meet the big shots
of international
garden photography

JOURNAL

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MAPPLETHORPE

Behind the mask of the art provocateur



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THIS ISSUE

We were delighted to secure a last-minute interview with Susan Meiselas HonFRPS when she was confirmed as a headline speaker at The Photography Show. Turn to Best shots on page 190

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'He sent shockwaves through US society'

HE WAS A REBEL, AN ARTIST, a provocateur and a genius whose work transcends time. Robert Mapplethorpe took the genre of 'art photography' by the throat and redefined it with breathtaking style.

His classically-informed work, from portraiture to gay erotica, sent shockwaves through 1970s American society that resonated

from the gallery to the courtroom. Now, as an updated retrospective of his work is published and his influence reassessed, he is still likely to divide opinion, delighting and offending in equal measure. Turn to page 184 for a selection of work featured in the book *Mapplethorpe* – and an extract from an essay by the late critic Arthur C Danto.

Standing shoulder to shoulder with the mighty Mapplethorpe this issue are two artists whose fearless work has also earned them acclaim.

Sophie Calle HonFRPS – photographed at the RPS Awards by Harry Borden, another Honorary Fellow – gives Tom Seymour a glimpse of her creative process and a piece of her mind.

Meanwhile, Magnum luminary Susan Meiselas HonFRPS selects the images of which she is most proud ahead of her headlining event at The Photography Show on 14 March. From the series *Carnival Strippers* that alerted the world to her vision in the late 1970s, to the 9/11 attack that unfolded on Meiselas's own doorstep, she captures moments in history that inform the way we think of them decades afterwards.

For the formidable talents of Meiselas, Calle, Mapplethorpe – and other artists who dare to push boundaries – we are grateful.

KATHLEEN MORGAN
Editor



'James Ford', 1979, Robert Mapplethorpe Foundation. Used by permission.

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Or contact the editor with your views
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'Self-Portrait', 1980,
Robert Mapplethorpe Foundation.
Used by permission.



174 IGPTY success for Adele Spencer



190 Honorary Fellow Susan Meiselas selects her favourite images

IRAKI HERNÁNDEZ-LASA FRPS; SUSAN MEISELAS Hon FRPS /
MAGNUM PHOTOS; ADELE SPENCER

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**Rachel Segal
Hamilton**

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A photography and visual arts writer, Segal Hamilton is a contributing editor to the *Journal*, compiling the In focus and Books sections. She has worked for titles including *The British Journal of Photography*



Tom Seymour

(PAGE 168)

Writing about contemporary photography, film and visual arts, Tom Seymour has contributed to titles including *The FT*, *Wired*, *The Guardian* and *The British Journal of Photography*



Gavin Bell

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A former foreign correspondent for Reuters and *The Times*, Gavin Bell is now an award-winning travel writer for *The Daily Telegraph* and *Wanderlust* magazine

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HARRY BORDEN HonFRPS, ZANELE MUHOLI HonFRPS

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Cast Out of Heaven

By Hashem Shakeri

➤ Soaring house prices and population growth in Iran have led to the rapid construction of new towns on the periphery of its major cities.

With the burden of US economic sanctions and unemployment escalating, tenants of these state-funded satellite towns can feel alienated from Iran's metropolitan centres.

This image by Hashem Shakeri captures the feeling of isolation and frustration enveloping the sprawling high-rise developments outside his native Tehran. Part of the series *Cast Out of Heaven*, the picture has earned him a place as a finalist in the Professional category of the Sony World Photography Awards 2020.

You can see it, along with all the winning and shortlisted entries in the competition, at Somerset House, London, 17 April to 4 May.

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IN.FOCUS

News, views, exhibitions and competitions

Lest we forget

HRH The Duchess of Cambridge and Honorary Fellow mark 75 years since the Holocaust ended



AGAINST A SIMPLE
white backdrop,
John Hadju MBE

holds his four-year-old grandson close as he looks into the lens. Born in Budapest, Hadju was a child himself when his father, followed by his mother, were taken to forced labour camps.

The image of Hadju, by Jillian Edelstein HonFRPS, is one of four portraits released to mark 75 years since the end of the genocide. Two others were made by the RPS Patron, Her Royal Highness the Duchess of Cambridge, and another by Frederic Aranda, a member of the Society.

Commissioned as part of a collaborative project between the RPS, *Jewish News* and the Holocaust Memorial Day Trust, the images all show survivors of the Holocaust with their children and grandchildren. ◉



John Hadju with his grandson Zac, by Jillian Edelstein HonFRPS

SIGN UP **COSPLAY**

On 4 April, join Jon Gray in Kent from 10am-5pm for this intensive one-day workshop on the best ways to photograph cosplayers. It costs £131 for RPS members. See page 214 for details of all our workshops

IN FOCUS

• 'Having the opportunity to photograph these survivors feels so important,' says Edelstein. 'It is vital to the act of remembering – we should never forget these acts of genuine evil, so that they may never be repeated.'

The Duchess of Cambridge describes meeting Yvonne Bernstein and Steven Frank to make their portraits – and the importance of remembering Holocaust survivors' stories.

'Despite unbelievable trauma at the start of their lives, Yvonne and Steven are two of the most life-affirming people that I have had the privilege to meet,' she says.

'Whilst I have been lucky enough to meet two of the now very few survivors, I recognise not

everyone in the future will be able to hear these stories first-hand. It is vital that their memories are preserved and passed on to future generations, so that what they went through will never be forgotten.'

Michael Pritchard, the RPS director of education and public affairs, adds: 'The involvement of the next generations in the portraits ensures that the survivors' stories get passed down, so that those younger generations will be able to talk from first-hand knowledge of their relatives' stories.'

A special exhibition of the 75 portraits, all made by RPS members, will be staged later this year.

Visit hmd.org.uk



Joan Salter MBE with her husband Martin and her daughter Shelley, by Frederic Aranda



Steven Frank and his granddaughters, by The Duchess of Cambridge



Yvonne
Bernstein
with her
granddaughter
Chloe Wright, by
The Duchess of
Cambridge

PLAN AHEAD



CLOSE-UP PHOTOGRAPHER OF THE YEAR

1 This competition is open to all photographers working with close-up, macro and micro photography. Last year's overall winner, a close-up of a Peringuey's adder by Emanuele Biggi, is shown above. The top prize is £2,500 and the closing date is 17 May. cupoty.com

LANDSCAPE PHOTOGRAPHER OF THE YEAR

2 Landscapes at Night and Historic Britain are two of the new special awards categories for this year's edition, which offers prize money totalling £20,000 and a show in London. Closes 15 April. lpoty.co.uk

FEMALE IN FOCUS

3 Dedicated to women photographers, the second edition of this award from 1854 Media offers the best 22 entrants an exhibition in New York and international press coverage. Closes 10 March. femaleinfocus.com

AESTHETICA ART PRIZE

4 Open to photographers and other visual artists, the Aesthetica Art Prize is worth up to £5,000 for 'pieces that redefine the parameters of contemporary art and compel audiences to connect with one another.' The deadline is 31 August 2020. aestheticamagazine.com/artprize

NEW TALENT



TAKE NOTE

Name: Maija Tammi

Age: 34

Base: Finland

High point: John Kobal
New Work Award 2017

USP: Fuses science
and photography

The space between

A passion for science and exposing the truth drives this photographer

➤ Maija Tammi has never been one to stay within the boundaries laid out for her. In 2017, she hit the headlines when she took third prize and the John Kobal Award in the Taylor Wessing Photographic Portrait Prize for an image of Erica, a humanoid robot.

Tammi, 34, started her career as a photojournalist working for newspapers and NGOs in her native Finland, before starting a practice-based PhD in arts in 2013.

'My works land in the liminal area between fascination and disgust, and somewhere in between science and art,' she says. 'I'm drawn to images

that are difficult to digest or ask uncomfortable questions.'

One of her projects, *White Rabbit Fever*, on show at Circulation(s): The European Young Photography Festival in Paris, ponders the border between life and death through two timelines – one of a decaying rabbit and the other showing human



cancer cell lines endlessly reproducing in laboratories.

'Even when it comes to the human body, there are multiple definitions of death: clinical death, biological death,' she says. 'And then we have these immortal human cancer cells, carrying on the DNA of these patients eternally, probing the very definitions of death but also life.'

Circulation(s) is showing from 14 March to 10 May at the Centquatre-Paris.

Visit festival-circulations.com and maijatammi.com



Clockwise, from left: 'Unlimited number of cell divisions', sculpture from the *Removals* series (2011-13); 'Day 2583, us-ki', 2016; 'Day 23379', 2015



NEWS IN BRIEF



'Gerson and his friends'
by Silvana Trevale

JOAN WAKELIN BURSARY OPEN

Entries are invited for this bursary from the RPS, administered in partnership with *The Guardian*. On offer is £2,000 for the production of a photographic essay on an overseas social documentary issue, as well as portfolio printing by Metro Imaging. The 2018 bursary recipient Silvana Trevale focused on her native Venezuela. Visit rps.org/opportunities

HONORARY FELLOWS HEADLINE FUTURE NOW

Martin Parr HonFRPS and Nadav Kander HonFRPS are among the keynote speakers at *Aesthetica Magazine's* annual symposium, taking place in York from 12 to 13 March. Visit aestheticamagazine.com

SUSAN MEISELAS HonFRPS LEADS LINE-UP

This year's Photography Show, which runs from 14-17 March at Birmingham's NEC, will present an impressive roster of speakers on its Super Stage, including Vic Odden Award winner Juno Calypso and music photographer Ross Halfin. Visit thephotographyshow.com

PHLOCK TOGETHER

A conference for women photographers will run from 20 to 22 March at The Midland Hotel in Manchester. Co-founded by RPS member Laura Wood, Phlock Live 20 will feature workshops, talks and networking. Visit phlocklive.co.uk

Portraits of hope


Rape survivors in Congo are allowing their images to be used to raise awareness

➤ Vivian was 17 years old when she was raped in the Democratic Republic of the Congo. Now 18, she lives with her family and her baby, Joseph, in Bukavu.

Sexual violence is common in Congo, where rape is often used as a weapon of war. In some areas of South Kivu province, up to 70% of women have been raped at least once.

In 2019, UK photojournalist Angela Catlin photographed rape survivors in Congo as part of a commission to document work by the Scottish Catholic International Aid Fund.

The charity is working with doctors and lawyers in Congo to help women affected by sexual violence heal physically and psychologically, and to win justice for themselves and legal recognition for their children.



Lisa, 22, and Vivian, 18, survivors of sexual violence, photographed by Angela Catlin



'We met brave women who were prepared to be photographed and tell their stories,' says Catlin, a contributor to *The Guardian*, *The New York Times* and the BBC. 'There is a real stigma attached to the woman but also their husband, who is looked on as weak for not being able to protect his wife.'

'The children of rape remind people of what has happened, and they can also be accused of witchcraft and sorcery. Many don't go to school: they are rejected by their mothers, but there are also those who've been loved and nurtured and whose future is bright, given the right support.'

Some names have been changed. Visit sciaf.org.uk and angelacatlin.com



Self-Portrait 16, by Coleman

RPS backs drive for social change

Society forges partnership with pioneering charity



The moment 24-year-old Coleman

discovered photography, it set him on a life-changing new path.

A youth worker had given him a flyer for a 10-week empowerment course run by Positive View Foundation, a pioneering

charity that supports disadvantaged young people on London estates.

'They were doing a photo session with a musician – an area that I wanted to get into – so I put my anxieties aside and took part,' he says.

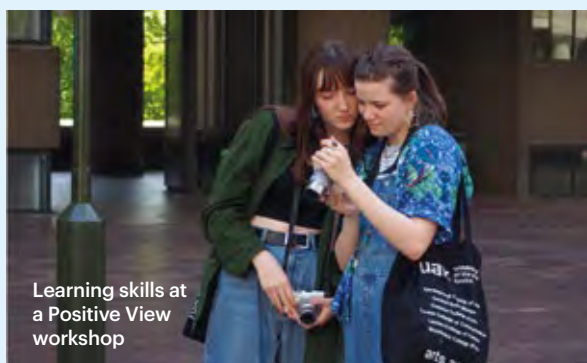
Now, the RPS has agreed a partnership

with the charity, whose ambassadors have included Honorary Fellows Susan Derges, Martin Parr and Simon Roberts.

Six months after Coleman got involved, photography agent Sarah Dawes spotted his distinctive images at the Positive View annual exhibition. She and fashion photographer David Sims have since supported Coleman's first steps in a commercial photography career.

'Thanks to Positive View, I've met new people, explored other types of photography and raised my confidence,' Coleman says.

Visit positiveview.org.uk



Learning skills at a Positive View workshop

COLEMAN: ANDREW MCGOVERN / POSITIVE VIEW FOUNDATION



365 monthly competition winners

[Enjoy the most popular entries on the theme of winter](#)

BIG SNOW

By Ken Skehan ARPS

A snap snowstorm walking home at midnight in a French

alpine town caught us out. The snowflakes were like none I'd seen – aided by uplighting on the trees. I used a Canon EOS 5D and a Canon Speedlite 480.



SILENT SNOWING NIGHT

Draco Wong

My image shows a silent, freezing night in Hokkaido with snow falling soundlessly in the middle of the night. The light, the trees and the shadow

SNOWY GUARD

Hin-Mun Lee FRPS

It's a tough, cold job out there for this 'imperial' guard of the Forbidden City in Beijing, China, standing in falling snow on a winter's day. Kudos to their diligence and resilience, although surely their patriotism comes first.

I came across this scene as a member of a conducted mobile tour, so had to snap it quickly with my Canon 5D Mark II, equipped with 24-105mm f/4L lens set for 105mm. Fortunately the result was more than satisfactory – especially the sharpness.

ENTER NOW

Inspired by these images? Then vote for your favourites and submit your photographs for the next monthly Society competition at rps-365.org



made this a beautiful moment. I used an Olympus EM1 and M.ZUIKO DIGITAL ED 12-40mm/2.8, with a 12mm, F/9, 5 sec long exposure.

ALAN HODGSON ASIS FRPS

President, The Royal Photographic Society



VoiceBox
Building for the future

It is time for the RPS to recognise talent and strengthen relationships



THERE ARE A COUPLE OF highlights to the past month that we should celebrate.

I was privileged to attend a presentation session at RPS House by a group of students from the boomsatsuma digital media course. Fabulous creative ideas were presented and I look forward to watching this new talent evolve.

At the other end of the age spectrum, we bear witness to Holocaust survivors with a photographic project involving the RPS Patron, Her Royal Highness the Duchess of Cambridge. More of this on page 151.

Last month I promised to be out and about with RPS members. By the time you read this I should have been at events in the London, South East and South Wales regions. There will also be the IGPotY and IPE exhibitions and the Benelux AGM (electronically). At these and more I am keen to hear your views and

concerns as we navigate the road ahead.

I write this column in flight from the Electronic Imaging symposium. Smartphone photography and stereoscopic imaging were my chosen topics this year and I plan to bring a selection of these to you in the President's News column on rps.org. During this visit I was pleased to meet up not only with Society members, but also



Scientist Katie Bouman, left, is congratulated by Radka Tezaur, right

with Radka Tezaur, pictured above right, who I have known for years from her time at Nikon.

This year Radka was general chair of the symposium and it was her pleasure to recognise emerging talent at the event. Katie Bouman was named their Scientist of the Year for her work on the Event Horizon Telescope and an iconic first image of a black hole in a distant galaxy – as seen in last December's issue of the *Journal*, page 833.

Recognition also extends to the fact that a number of members made complaints and comments about the Trustee election process and the behaviour of some individuals. As promised last month, the report from the independent investigation, plus a

Trustee commentary on this, has been made available at rps.org/agm.

We should recognise from this the key observation that the elected Trustees have a clear mandate to continue – no Trustee needs to stand down as a result of this affair.

I am keen to hear your views as we navigate the road ahead

There are recommendations for Council to consider and we will do this.

One further thought from the election review that is important to me, and was affirmed by comments from members. We need to do better at being civil to each other, and consider more how comments and allegations are perceived by others. Let us recognise that we have a duty of care to each other – and to the RPS.

DIETMAR WÜLLER



TOP SHOT

Beyond fashion

A posthumous book on Peter Lindbergh shows a master at work



The renowned photographer Peter Lindbergh hadn't attended a fashion show in 25 years before his untimely death last September.

'Fashion photography's purpose is not primarily to show fashion,' he says in an interview prefacing the book *Peter Lindbergh: Untold Stories*, published to coincide with his first self-curated exhibition. 'Instead, fashion photography is its own cultural contribution, in the same way that fashion is.'

Twinning heavy machinery and eye make-up, this cinematic picture of Lynne Koester, shot for Comme des Garçons in Paris, 1984, typifies Lindbergh's unique style.

The exhibition *Peter Lindbergh: Untold Stories* is at the Kunstapalast, Düsseldorf, until 1 June, before touring internationally. The accompanying book is published by Taschen



MY PLACE

By Sohei Nishino

Mount Everest



Sohei Nishino at work (above left) and in the Himalayas, 2019

What was it like travelling to Everest to shoot your most recent photo-collage?

The environment is barely adequate to support human life and sometimes when shooting the camera wouldn't function. I had

about 3,000 rolls of film and climbed close to 6,000 metres.

How did this project differ from previous work made in urban environments such as Osaka?

When I'm in cities I can always

return to places I've shot but in the mountains you can't on account of the burden on your body. So I envision the final image I want to create in my head while walking.

You combine thousands of images in a kind of cartography. Why do maps interest you?

My maps reflect places as I've experienced them, subjectively.

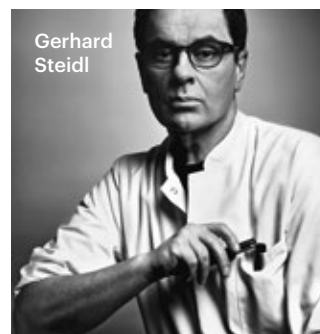
Sohei Nishino: Everest and Journey of Drifting Ice is showing from 11 March to 25 April at Michael Hoppengallery, London. Visit michaelhoppengallery.com and soheinishino.net

KENTARO KUMON



NEWS IN BRIEF

Gerhard Steidl



Publisher to be honoured in awards first

Gerhard Steidl has become the first non-photographer to be recognised by Sony and the World Photography Organisation for his outstanding contribution to photography.

Since 1996, Steidl has earned a formidable reputation for his meticulously crafted photography books. His catalogue includes masters of the medium and pioneering contemporary image-makers working across fashion, fine art and street photography, including Nan Goldin HonFRPS, Robert Frank, Henri Cartier-Bresson and Juergen Teller.

A selection of 80 of Steidl's most renowned books will go on show at Somerset House, London, as part of the Sony World Photography Awards 2020 exhibition from 17 April to 4 May.

Visit worldphoto.org and steidl.de

ESSENTIALS

iPhone

BY BENEDICT BRAIN

'I'm loath to admit it, but my iPhone 11 Pro is probably my most "essential" bit of kit.

It pretty much goes everywhere with me.

'It's actually a brilliant camera in its own right, with three

lenses. It also syncs with my Fujifilm cameras so I can view and edit on the go, and use it as a remote trigger. I can navigate, geotag and download



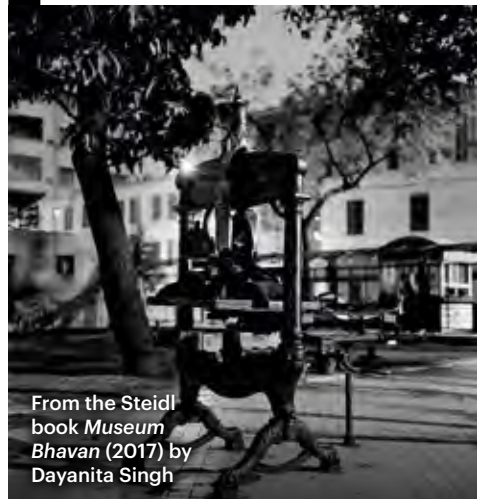
OS maps. I have apps that calculate long exposures, that tell me where and when the sun will rise and set, and myriad cool photo apps with fun

and funky effects.

'Oh, and I can phone people too.'



Benedict Brain is running an RPS workshop about slow shutter photography on 15 June. Visit rps.org/whats-on and benedictbrain.com



From the Steidl book *Museum Bhavan* (2017) by Dayanita Singh

MARKUS JANS; PETER LINDBERGH / PETER LINDBERGH, PARIS

Eternal Spring of the Mind by Elena Paraskeva



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Walter Benzie HonFRPS, 'a great enthusiast and advocate for the RPS and photography in general'

RPS mourns former president

Walter Benzie HonFRPS is remembered as a gifted communicator



Walter Benzie HonFRPS, who has died aged 75 years, was president of the RPS between 2015 to 2017. A former treasurer and trustee of the Society, he also supported the Licentiate Distinctions as a panel member.

Walter qualified as a chartered accountant with KPMG in its London office before joining Ernst and Young in London and overseas, returning to the UK as a business consultant. He was a founder member of an independent firm of chartered accountants in 1990. He was well-placed to serve for five years as the Society's treasurer and his experience was instrumental in the negotiations with HMRC which secured a six-figure refund of VAT to the Society.

Photography was Walter's principal interest. He was a past chairman of Guildford Photographic Society and photographed Her Majesty The Queen at the Royal Maundy Service at Guildford Cathedral, besides undertaking other

photography within its precincts. He was an experienced and popular judge at camera clubs, especially across the south of England, and an active advocate for the Society.

Selsey Camera Club noted, 'Walter [was] such a gifted communicator and a great enthusiast and advocate for the RPS and photography in general.'

Worthing Camera Club commented that he was 'knowledgeable and inspiring'. Chichester Camera Club said 'he was a very perceptive and popular judge and a bright light has been dimmed'.

Walter gained his Licentiate in 2008 and Associate in 2010. He was co-opted to the Advisory Board in April 2009 and joined Council as a trustee the next month, becoming treasurer at the following AGM. As president from 2015, Walter was keen to ensure the Society remained relevant

and well-placed to face the future. During his presidency he initiated a review of its governance and the Distinctions process. He was a member of both the Digital Imaging and Historical groups. After his term was completed in 2017, he continued to give talks to camera clubs and judge into 2019, although his illness cruelly cut short

his 'retirement'.

On a personal level Walter was proud of his Scottish origins, and was popular with members, staff and the public. He was naturally positive and always upbeat, with a wicked sense of humour.

Beyond photography Walter's interests included dinghy sailing, opera and baroque music. The Society offers its sympathies to his wife, Susy, their daughters and grandchild, and close friend and RPS member Sue Swallow.

By Michael Pritchard FRPS

'He was a very perceptive judge, and a bright light has been dimmed'

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'Eleventh' by Lina Iris Viktor, as seen in *Africa State of Mind*

Paradox and promise

Author Ekow Eshun celebrates the influence of Africa

AFRICA STATE OF MIND

Contemporary Photography
Reimagines a Continent
Ekow Eshun (Ed)
THAMES & HUDSON (£39.95)

‘It would be inaccurate to describe the photographers here as part of any sort of movement,’ writes Ekow Eshun in the introduction to *Africa State of Mind*. ‘But perhaps we might say they are indicative of a moment.’

Africa State of Mind expands on a 2018 exhibition that Eshun curated, first shown at New Art Exchange, Nottingham. A fascinating introductory essay charts the development of photography by African-born practitioners, from pioneering Victorian-era photographers Gerrard Lutterodt and Francis W Joaque, through the



studio photography of Samuel Fosso and Seydou Keita, and photojournalistic representations of anti-apartheid struggles by the Afrapix collective.

The book is then divided into four sections. “Hybrid Cities” focuses on the rapid transformations of Africa’s metropolitan spaces. “Zones of Freedom” presents photographers whose work explores gender, sexuality and identity, including Zanele Muholi HonFRPS. “Myth and Memory” reflects on history, colonial legacies and Western stereotypes. “Inner Landscapes” features subjective takes on Africa.

As Eshun says, there is an array of approaches among the photographers grouped here, but they all share ‘an insistence that Africa be seen in all its paradox and promise and everyday wonder’.



BIG HEART, STRONG HANDS

Anne Helene Gjelstad
DEWI LEWIS (£35)

On the remote Estonian islands of Kihnu and Manija lives a tight-knit community thought to be the last matriarchal society in Europe. With their husbands away at sea, older women manage almost everything here. Norwegian photographer Anne Helene Gjelstad has captured their homes, their daily lives, their traditional customs, and the force of their individual personalities.



DAY SLEEPER

Dorothea Lange
and Sam Contis
MACK (£27)

Dorothea Lange’s photographs of the Great Depression are instantly recognisable. But Sam Contis’s artist’s book, published alongside a major exhibition at MoMA, invites us to look anew at the documentary photographer’s vision. Themed around the figure of the day sleeper, the book features lesser-known images from Lange’s archive, arranged in thought-provoking new ways.



TO HANS

Vivian Keulards
SCHILT PUBLISHING (£35)

Vivian Keulards’ brother Hans was 38 when he died of a drug-related cardiac arrest. For years her family avoided talking about Hans, or the addiction that killed him. This moving, profoundly personal book chronicles Vivian’s search for answers, revisiting family photos, travelling to Berlin and speaking with experts. At the heart of the book lies a question: could he have been saved?

IN FOCUS

WHAT TO SEE THIS MONTH

BREAKING AWAY: MODERNISM IN PHOTOGRAPHY SINCE WORLD WAR I

Presented by Michael Shapiro Photographs and Richard Nagy Ltd
Richard Nagy Gallery, London

UNTIL 27 MARCH

1 This exhibition of 50 vintage prints highlights shifts in image-making between the 1920s and 1960s, and includes work by Man Ray, Dorothea Lange and Robert Frank. richardnagy.com

Gunsmith and Police Department, 6 Centre Market Place, Manhattan, 1937, by Berenice Abbott



CECIL BEATON'S BRIGHT YOUNG THINGS

National Portrait Gallery, London

UNTIL 7 JUNE

2 This blockbuster show invites us into the glamorous world frequented by the renowned fashion photographer in the 1920s and 1930s. Paintings of Beaton are displayed alongside his portraits of elaborately attired socialites, actors and avant-garde artists. npg.org

JAN SVOBODA: AGAINST THE LIGHT

The Photographers' Gallery, London

UNTIL 7 JUNE

3 Czech photographer Jan Svoboda's first exhibition at The Photographers' Gallery was in 1982. Today, his conceptual still lives and portraiture continue to foreground our interest in the processes behind images, and the idea of prints as objects. thephotographersgallery.org.uk



PHOTOGRAPHY IN PRINT

Edinburgh Printmakers

UNTIL 22 MARCH

4 A group show of Scotland-based visual artists working with a technique called 'actinism', an intrinsic property in radiation that incorporates such processes as photochromism, pinhole photography, salt albumen and instant film. edinburghprintmakers.co.uk



TESSA BUNNEY: OTHERWISE UNSEEN

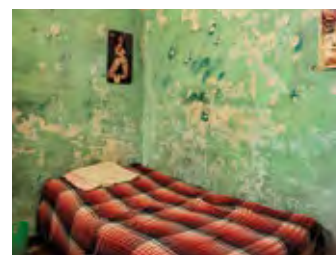
Side Gallery, Newcastle

UNTIL 5 APRIL

5 Nomadic shepherds in Romania, women craft workers in Vietnam and small-scale flower growers in the UK appear in this exhibition of four series by Tessa Bunney. For more than two decades the photographer has observed how humans shape the landscape in different rural communities. amber-online.com

SHOWING

Pieter Hugo: La Cucaracha Huxley Parlour, London, until 14 March // **Antonia Attwood and Daniel Regan: Mother** Ort Gallery, Birmingham, until 14 March // **Amy Romer: The Dark Figure** Open Eye Gallery, Liverpool, until 22 March // **Mandy Williams: A Strange And Familiar Sea** Worthing Museum and Art Gallery, until 23 May



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Cathy D - Primates & Komodo Dragons (Sep 2019)



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ARTIST. FEMINIST. DETECTIVE.

Will the real **Sophie Calle** please stand up?

WORDS: TOM SEYMOUR

PORTRAIT: HARRY BORDEN HonFRPS

SOPHIE CALLE'S SUNGLASSES ARE balanced on the end of her nose. 'I remember nothing,' says the French artist. 'It is too far away, and I'm not interested. I live now.'

She stares at me, waiting for me to blink, and then offers, with a tiny lift of the shoulders, a very Gallic shrug.

We're sitting in the Royal Society, London, trying to speak of Calle's break into photographic art more than 40 years ago. Next door, the chairs are being unpacked and organised in lines; in a few hours, an international gathering of photography influencers will applaud as Calle accepts the RPS Centenary Medal, established in 1993 in recognition of a sustained, significant contribution to the art of photography.

Harry Borden HonFRPS, the photographer tasked with photographing Calle, has prepared a gift for her – the contact sheet from an afternoon spent 20 years ago at Calle's home in Paris. Back then, Borden was commissioned to take her portrait. Today, he shows her the results – in the pictures, she's raven-haired, half-smiling, fag in hand. The Calle of today is delighted with the present and becomes immersed in the images of her younger self. But the prospect of then speaking about her life at that time is, evidently, less welcome.

Calle, it is fair to say, is uncomfortable with interviews and admits to not being very reliable in them. She has been

interviewed thousands of times. In the course of those many meetings with journalists, she has admitted to choosing what to withhold, what to reveal.

She also admits to carefully reading anything that is written about her, before then collating and filing away any mistakes printed about her life. An as yet unmade future project will apparently see her act out each error.

There is an irony, most likely a self-conscious one, to Calle's reticence around journalists, and her willingness to withhold, extrapolate, play and dance with the truth. For this is an artist who, through her ability to combine conceptual, voyeuristic forms of both photographic portraiture and self-portraiture, invites us into the most private, interior recesses of her life. It is worth quoting another journalist, Angelique Chrisafis, who described Calle as 'The Marcel Duchamp of emotional dirty laundry'.

Calle was born in Paris in 1953, the daughter of oncologist and part-time art collector Robert Calle, and book critic and press attaché Monique Findler. She left school at age 17. Rather than follow her contemporaries into further education, she left Paris to spend seven years travelling variously through China, the United States and Mexico. She settled for a while in California, and it is here she came to possess her first camera, and where she began to study and pursue photography. ●

'I started to follow people to see where they were going. I didn't have any energy, so it was a way of using their energy'

• At age 24, Calle returned to Paris. Her parents had long since separated and she had never lived with her father. So, in 1977, she moved in with him and began to reacquaint herself with Paris. It was, at first, a difficult time, she says today. 'I was coming back from Paris after a very long absence and I was lost,' she says. 'I did not know what I was doing. I had no desire, no friends. I didn't know what to do with my life.'

Calle was bored and lonely, so 'started to follow people to see where they were going. I didn't have any energy, so it was a way of going round after people and using their energy.'

Calle's first series came after a girlfriend, too tired to go home, requested she spend the night in her bed. Building from there, she asked 29 people – friends and strangers – to sleep in the bed, each for a duration of eight hours, over the course of nine days.

'It was just an idea,' she says. 'I was not conscious of where it would take me. But afterwards I understood I could make art with photographs and text; describe an idea with both. It became my language.'

She photographed the sleeping forms before asking each person a set of questions, including the last time they had wet the bed. The result was *The Sleepers*, a series of portraits and textual descriptions published in 1979.

The work was directly inspired by the text-captioned work of American photographer Duane Michals – a favourite of her father's, who collected and displayed Michals' work in his flat.

Calle is reluctant to talk about this period. 'It all happened in 1979,' she says. 'I cannot talk about it; to do so would be to lie. I don't have a clue what I was thinking back then. I would have to invent. It's too far away, and I don't live in the past.' Nevertheless, she soon credits the reconnection with her father, the need to be seen, recognised and



'Ours' (The bear), 2017

praised by him, as sparking her early career as a photographic artist. 'I wanted to seduce my father,' Calle says.

Her work is often compared to that of a private detective. Throughout her career she has dispassionately spied on strangers, documenting the numerous physical trespasses she is willing to risk in order to execute the work, and then unsparingly excavating the hidden emotional minutiae of her targets' lives, often presenting this information in a slightly remote pseudo-journalese.

'I realised I had to oblige people who were standing,' she says of her text excerpts, displayed on a gallery wall. 'They had to be short, economic, to the point.'

This is perhaps best illustrated by *Suite Vénitienne*, published in 1980. Calle identified a Parisian stranger she had followed during the day and then had met at a party. He was about to go to Venice, so she decided to follow him. Once there, she phoned each hotel in the city until she found out where he was staying. Then she persuaded a woman living opposite to let her use a room in the flat, so she could photograph his comings and goings from her window.

Calle remained in Venice in the early 1980s, where she worked as a chambermaid in a local hotel. While ostensibly cleaning rooms, she photographed the belongings of unsuspecting guests. A collection of these illicit, unwitting portraits of their owners became *The Hotel*, published in 1981. 'I wanted a picture – any picture – that showed I was in the room, describing what I was doing,' she says.

The work sent Paris' art circles into a frenzy. Who was this unknown young woman, and why was she making such impertinent art?

The surrounding fuss did not stop Calle – quite the opposite. In 1983, she produced her most controversial work of art. After happening across a private address book in the street, Calle took it home and photocopied each page, before innocently returning it to the owner. Systematically, she called each number in the book, marking down every piece of information she received on her new subject, who turned out to be a local documentary filmmaker called Pierre Baudry.

The resulting portrait of the man was published in 1983 in *Libération*, the Parisian broadsheet newspaper, as part of the series *Address Book*. After seeing his life unwittingly spread across



'The pig', as featured in Calle's book *Did You See Me?* (2003)

'I understood I could make art with photographs and text: describe an idea with both. It became my language'

Paris, Baudry threatened to sue Calle for invasion of privacy.

Calle's father and mother both died during the last decade, and their absence haunts our conversation. Calle does not have children. Nor has she married. She has always lived alone in a glass-fronted studio behind a graffitied garage door, with a hidden garden. She has a boyfriend whom she sees infrequently. In her home, she keeps inanimate animals named after her parents; her father is a tiger. ●



'The hotel, room 24 (March 2)', from the book *The Hotel* (1981)

• Calle's fellow French artist Louise Bourgeois often spoke in old age of the shock at discovering, as a child, her father in the garden shed with the governess. The experience, Bourgeois admitted, informed her work throughout her long lifetime.

Robert Calle appears to have had a comparable emotional significance for his daughter. While he supported her financially and gave into her desire for him to engage with her work, Calle then rebelled, actively provoking his disapproval with *Le Striptease*, published in 1989.

The series, as implied in the title, documents Calle's time as a stripper at a club in the northern Parisian district of Pigalle, not far from the Moulin Rouge. Photographs of Calle in the nude on the podium were published alongside

congratulatory cards her parents had received from friends when Sophie was born – cards that often expressed affirmations that baby Sophie would do her parents proud. Feminist critics have spoken of this work as fitting within the canon of body-action performance art of the time; although Calle was part of this movement, she personally never endorsed such an interpretation, suggesting instead that she was simply searching for an easy way to earn some money.

Calle's willingness to provocatively and enigmatically explore her relationships with the men in her life continued with *Exquisite Pain* (2003), a series inspired by her lover's failure to meet her as planned in New Delhi. Then there was *Take Care of Yourself* (2007), inspired by a message Calle received

from a lover as he terminated their relationship. The email ended: 'Take care of yourself.' Calle invited 107 women to analyse the email, publishing each perspective. 'The only way I could do that, to take distance from the relationship, was to look at it from the side,' she says.

But, perhaps most famously, Calle filmed her mother on her deathbed, showing her final breaths at the Venice Biennale in 2006. The year after her mother's death, Calle joined an expedition to the Arctic, a place her mother had always longed to go. Encased now in a glacier somewhere in the Arctic is a photograph of Calle's mother, alongside some of her Chanel jewellery.

'I speak a lot about absence and death,' Calle says. 'If it's my mother



Sophie Calle pictured in her Paris home 20 years ago, by Harry Borden HonFRPS

dying or my boyfriend leaving, a blind man that cannot see any more, the painting that is not there any more – that is the thread that runs through my work.’

Finally, Calle is willing to let us peek behind the curtain of her own creations. But don’t get too comfortable. ‘My work is not a blog,’ she says almost immediately. ‘I am not about revealing my life, and I don’t think I reveal much. I think I could tell ten different stories from the same event and they would all tell the truth and they would all tell the opposite. It’s not about telling the truth.’ She stops, offering another shrug.

Calle is currently working on a project with the Museum of Hunting and Nature in Paris. The project, she says, is about the ‘hunting of women’.

‘I could tell ten different stories from the same event and they would all tell the truth and they would all tell the opposite’

She’s been trawling the personal adverts in an old and long-archived Parisian paper called *Le Chasseur Français*, in which men posted small textual requests for a suitable partner. ‘They wanted virginity, sweetness and money,’ Calle says.

How has her relationship with her work changed, I venture. Another shrug. ‘I don’t know. It is private. I’m not a critic, so I don’t have to think about it. I just do the work. It’s not a problem; this is your problem, not mine.’ She shrugs again, and then, with a hint of mischief, flashes a momentary half smile.

Sophie Calle: Because, an exhibition of the artist’s latest work, is at the Fraenkel Gallery, New York, until 21 March



A FORCE

The results of this year's International Garden
Photographer of the Year awards are awe-inspiring

OF NATURE

The Vaia storm

By Albert Ceolan

OVERALL WINNER AND 1ST PLACE,
PLANTS AND PLANET

This photograph documents the natural destruction of pine forest in Italy by storm Vaia in late October 2018. Wind speeds peaked at over 120mph, which led to the felling of more

than 14 million trees and claimed 17 human lives. In the background stands the magnificent Mount Catinaccio.

Tech specs: Nikon D4S, Nikon 24-70mm lens, 1/125sec at f/11, ISO 1600.

Post-capture: Lightly adjusted contrast.



GARDENS AND PLANTS



Life after fire

By Javier Herranz Casellas
FINALIST, PLANTS AND PLANET

Each year in Florida, thousands of acres of wild land (and many homes) are destroyed by fires that can start from a variety of causes.

Adding to the fire hazard is the growing number of people living in new communities in areas that were once wild. I photographed the emergence of the new growing with the old.

Tech specs: Nikon D800, Nikon 24-70mm lens, 1/80sec at f/13, ISO 100. Tripod.

Post-capture: Use of crop tool, basic image management.



Hokkaido wild birch

By Christine Adams
2ND PLACE, TREES, WOODS AND FORESTS

I captured this group of *Betula ermanii* (Erman's birch) growing wild along the steeply sloping hillsides

around Lake Mashu, a caldera lake, in Japan's Akan Mashu National Park.

This lake is famous for being one of the clearest in the world, and its intensely blue water provided the

most stunning backdrop to show the grace and slender form of the white birch trees.

Tech specs: Canon EOS 5D Mark III, Canon 70-200mm lens, 1/320sec at f/9, ISO 100.

Acacia shadows

By Ron Tear ARPS
HIGHLY COMMENDED, ABSTRACT VIEWS

Captured at the bottom of a Namibian sand dune, I witnessed the starkness of the tree shape and shadow against the unforgiving desert.

Tech specs: Canon EOS 5D Mark III, Canon 100-400mm lens, 1/3200sec at f/5, ISO 1600.

Post-capture: Converted to monochrome in Nik Color Efex.





Nevis peak volcano

By Stephen Dunn

3RD PLACE, BEAUTIFUL GARDENS

Sunrise hits the Nevis Peak volcano overlooking the 40 acre garden of the Golden Rock Inn, designed by landscape architect Raymond Jungles and built on the ruins of a 100-year-old sugar plantation in the West Indies.

Tech specs: Nikon D800E, Nikon 24-70mm lens, 1/15sec at f/10, ISO 200. Tripod.

Post-capture: Basic image management in Adobe Lightroom and Photoshop.

GARDENS AND PLANTS

Swamp elder

By Thorsten Scheurmann

1ST PLACE, TREES, WOODS
AND FORESTS

A stately *Taxodium distichum* (swamp cypress) tree stood at home on a calm, autumn

afternoon in the wetlands of Louisiana, surrounded by a ring of its characteristic roots.

Tech specs: Nikon D810, Nikon 70-200mm lens, 1.5sec at f/13, ISO 100. Tripod.

Post-capture: Use of exposure, saturation, colour balance and dodge/burn tools, removed unwanted elements.



Chinese garden wave

By Mary Anne Chilton ARPS

HIGHLY COMMENDED,
BEAUTIFUL GARDENS

This photograph is a long exposure (infrared) shot of a garden wall and foliage

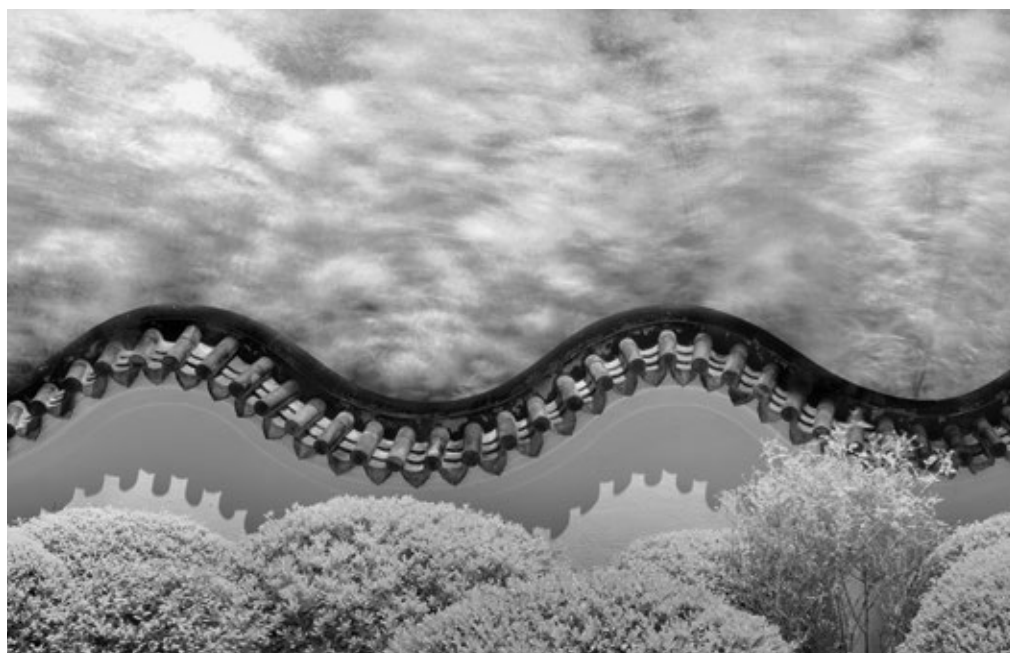
at the National China Garden in the US National Arboretum.

Tech specs: Phase One XF IQ3 100MP, Phase One 45mm lens,

60sec at f/12, ISO 50.

Tripod, infrared filter.

Post-capture: Converted to black and white, use of crop tool, basic image management.



Autumn rudbeckia

By Jacky Parker

1ST PLACE, THE BEAUTY OF PLANTS

I saw this beautiful, late summer flowering rudbeckia at the New Forest Lavender Gardens in Landford, Salisbury, and knew I had to capture it. Its orange colour perfectly reflected the beginning of autumn.

Tech specs: Nikon D750, Nikon 105mm macro lens, 1/1000sec at f/3.2, ISO 320.

Post-capture: Combined multiple exposures, basic colour/image management.





Dogwoods and teasels

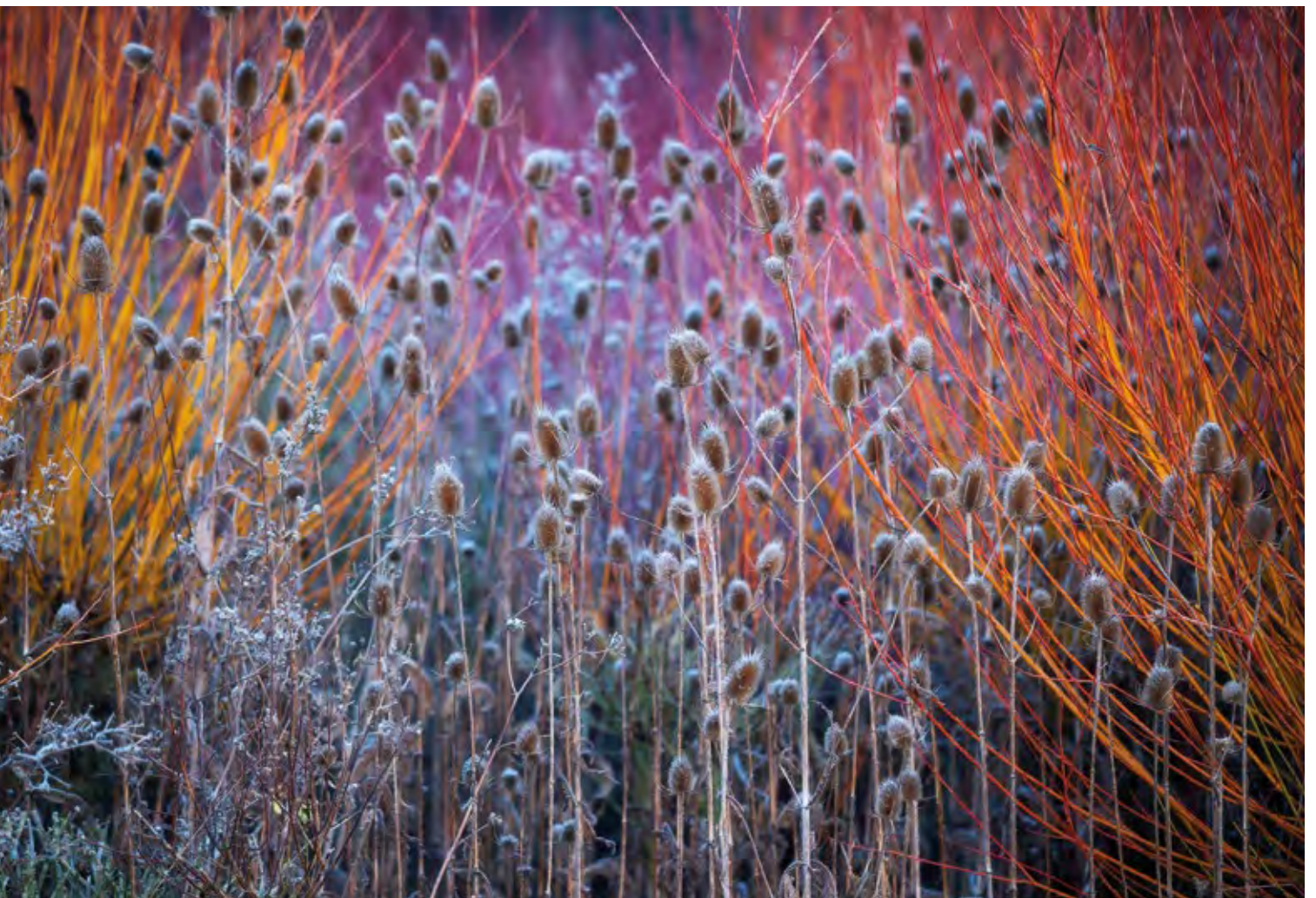
By Paul Mitchell

**FINALIST, THE BEAUTY
OF PLANTS**

My local park is a riot of colour in the winter months. On one occasion I was captivated by the contrast of the colour and shapes provided by the stems of *Cornus* (dogwood) with the many *Dipsacus* (teasel) seedheads on display nearby.

Tech specs: Nikon D810, Nikon 70-200mm lens, 1/15sec at f/4, ISO 64. Tripod.

Post-capture: Use of contrast tool, basic image management in Adobe Lightroom and Photoshop.





Fish pond fantasy

By Maggie Lambert
1ST PLACE, ABSTRACT VIEWS

Scarborough Art Gallery was reflected in the garden's fish pond, which created an intriguing mix of hard and fluid surfaces and various textures, overlaid by the shapes of pondweed and fishes. I converted the image to negative colour to further enhance its dreamlike nature.

Tech specs: Fujifilm X30, Fujifilm 28-112mm lens, 1/170sec at f/5, ISO 400.

Post-capture: Increased contrast and clarity, converted to negative colour in Adobe Photoshop.



Autumn at Eyes Meadow

By Ashley Franklin

[FINALIST, TREES, WOODS AND FORESTS](#)

This is the view of Eyes Meadow in Derby I see virtually every day when I

go to collect my newspaper. It is especially pleasing in autumn when it has, in the words of writer Horatio Clare, 'more colours

than we have names for'.

Tech specs: Canon EOS 5D Mark II, Canon 70-200mm lens, 1/80sec at f/8, ISO 400. Tripod.

Post-capture: Combined two different exposures, use of contrast and vibrance tools, removed unwanted elements.



Ban Gioc Falls

By Paul Sansome

[COMMENTED, TREES, WOODS AND FORESTS](#)

The Ban Gioc Falls are a major tourist destination – one bank is in Vietnam and the other in China. Being there at dawn is a peaceful experience.

Tech specs: Canon EOS 6D Mark II, Canon 17-40mm lens, three combined images taken at 0.6 secs to 8 secs at f/22, ISO 100. Tripod.

Post-capture: Combined the three separate exposures in Skylum Luminar and Aurora HDR, converted to black and white, use of exposure, clarity and dehaze tools in Adobe Lightroom.

Edible vases

By Adele Spencer

THE ROYAL PHOTOGRAPHIC SOCIETY
GOLD MEDAL 1ST PLACE, PORTFOLIOS

I wanted to create a series of minimal still life images using food items as vases. After much experimentation and using only natural light, the resulting portfolio was born. The 'vases' included plants, vegetables, and fruit and spices.

Tech specs: Canon EOS 5D Mark IV, Canon 24-70mm lens, 0.17sec to 1.3sec at f/8 to f/11, ISO 100.

Tripod, cable release.

Post-capture: Adjusted colour temperature, tint, exposure and levels.



Flowers alive

by Robin Myerscough

FINALIST, PORTFOLIOS

In Hebrew the word ruach means breath, wind or spirit. The flowers in my garden are rarely still and feel as if they contain their own spirit. In the wind they gain power and respond to even the slightest breeze by swaying and waving. The plants include Papaver, Dahlia, Tulipa, Liliium and Chrysanthemum.

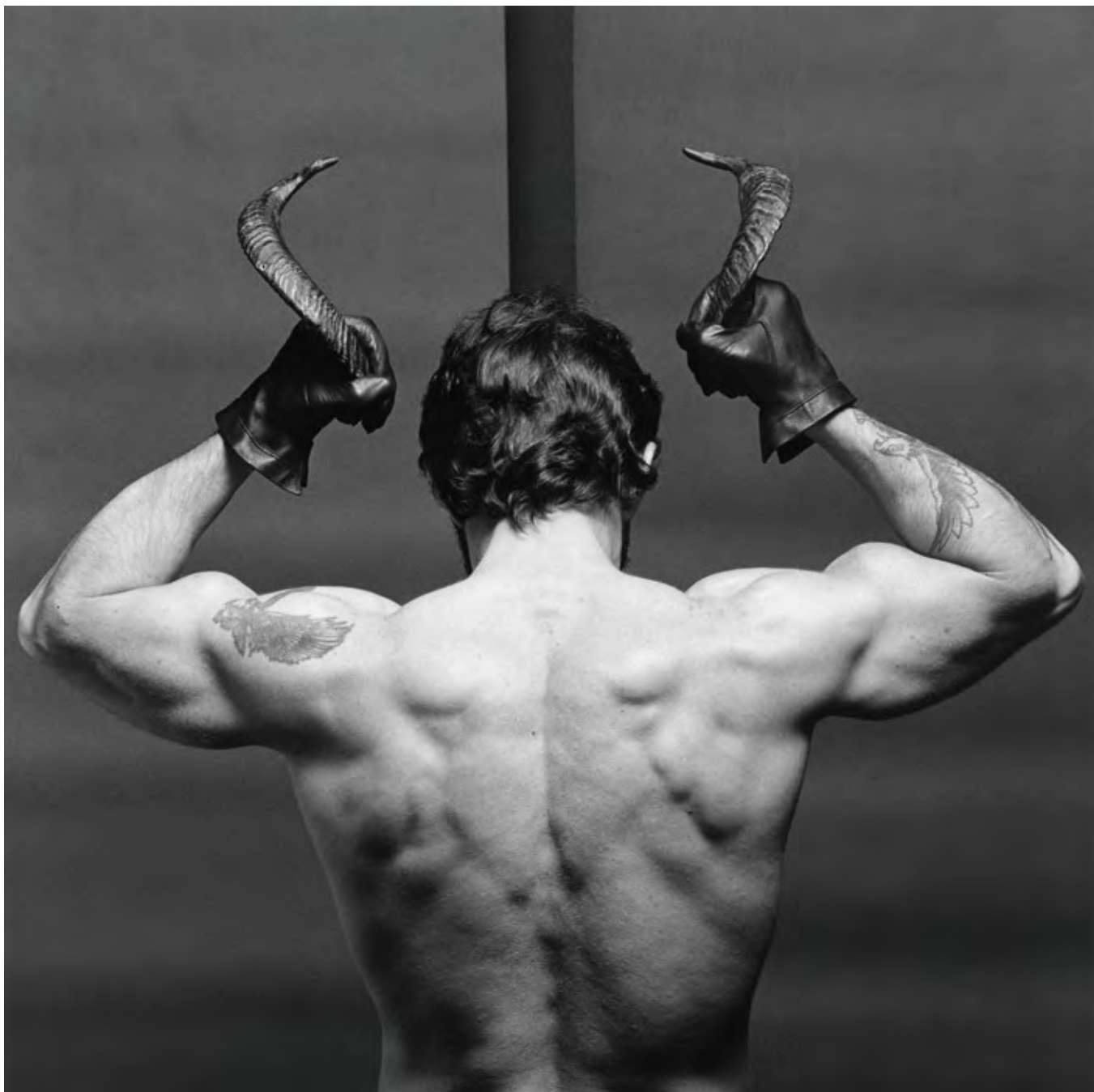
Tech specs: Canon EOS 5DS R, Canon 24-70mm lens, Canon 100mm macro lens, 1/6400sec to 1/15sec at f/5 to f/10, ISO 100 to ISO 640. Tripod, cable release, LED light.

Post-capture: Use of blur and twirl filters (blend mode: multiply), crop tool, adjusted opacity, brightness, basic image management in Adobe Photoshop.

SHOCK AND AWE



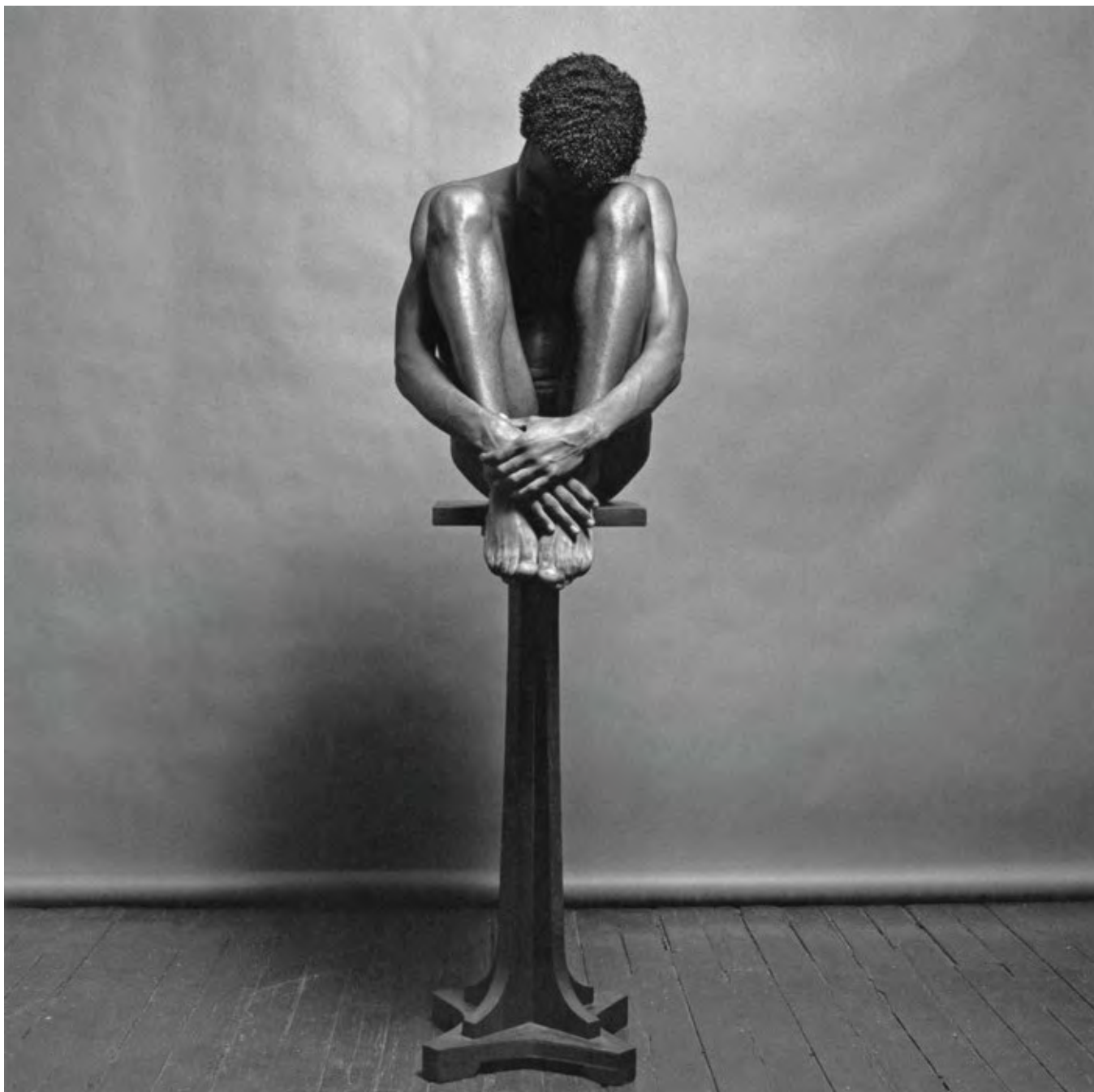
'Self-Portrait', 1988, Robert Mapplethorpe Foundation. Used by permission.



'Frank Diaz', 1980, Robert Mapplethorpe Foundation. Used by permission.

Robert Mapplethorpe was admired and vilified for pushing the boundaries of art. As his photography is reassessed in a new book, an essay by the late critic Arthur C Danto argues the work is timeless





Left: 'Isabella Rossellini', 1988. Above: 'Phillip Prioleau', 1979, Robert Mapplethorpe Foundation. Used by permission.

THERE IS A TENSION AT the heart of Robert Mapplethorpe's art, verging on paradox, between its most distinctive content and its mode of presentation. The content of the work

is often sufficiently erotic to be considered pornographic, even by the artist, while the aesthetic of its presentation is chastely classic – it is Dionysiac and Apollonian at once.

The content cannot have been a serious possibility for a major artist at any previous moment in history.

It is peculiar to America in the 1970s, a decade Mapplethorpe exemplifies in terms of his values, his sensibilities and his attitudes. But content apart, the photographs seem scarcely to belong to his own time at all. They are controlled, composed exercises in a classical mode. They fit, aesthetically, with the photographs of the 19th century, which Mapplethorpe admired and collected, far more than they do with the work of his contemporaries.

Dionysus was the god of frenzy, Apollo the god of proportion and of form. According to Nietzsche, the two

'He aspired to a code of conduct hardly typical of the times, somewhere between dandyism and gentlemanliness'

opposed deities together generated tragedy, and perhaps the dissonance between content and form in Mapplethorpe's work conveys the dark excitement of tragedy as well.

As a person, Mapplethorpe lived along both dimensions of his art. He frequented the wilder precincts of sexual expression that the general lifting of prohibitions opened up for exploration in the late 1960s, but he aspired to a code of conduct hardly typical of the times, somewhere between dandyism and gentlemanliness.

The embodiment in Mapplethorpe's work of these polarities – uninhibited and austere, dirty and pure, wild and disciplined – perhaps explains the undeniable power of his greatest images. It also explains why the work was and remains the focus of hostile criticism. However liberated the sexual mores of the age, they were hardly loose enough to accommodate as acceptable the sadomasochistic practices he celebrated. But neither did the formal beauty to which his art aspired recommend him to the artistic establishment. However modern its



'Thomas', 1987, Robert Mapplethorpe Foundation. Used by permission.



'Calla Lily', 1987, Robert Mapplethorpe Foundation. Used by permission.

content, its severe classicism seemed to consign it to another age.

Mapplethorpe was, so far as the world he moved in is concerned, what anthropologists call a "participant observer", a term that requires qualification but is useful in establishing that Mapplethorpe did not hide behind his camera, or remain outside the life he observed. Christopher Isherwood used the phrase "I am a camera" as the title of a story that records life in a decadent Berlin underworld, as perceived by someone who felt himself to be almost completely an outsider. Mapplethorpe was not in this sense a

**'Life is more interesting
without a camera.
I take pictures and
it adds to my life'**

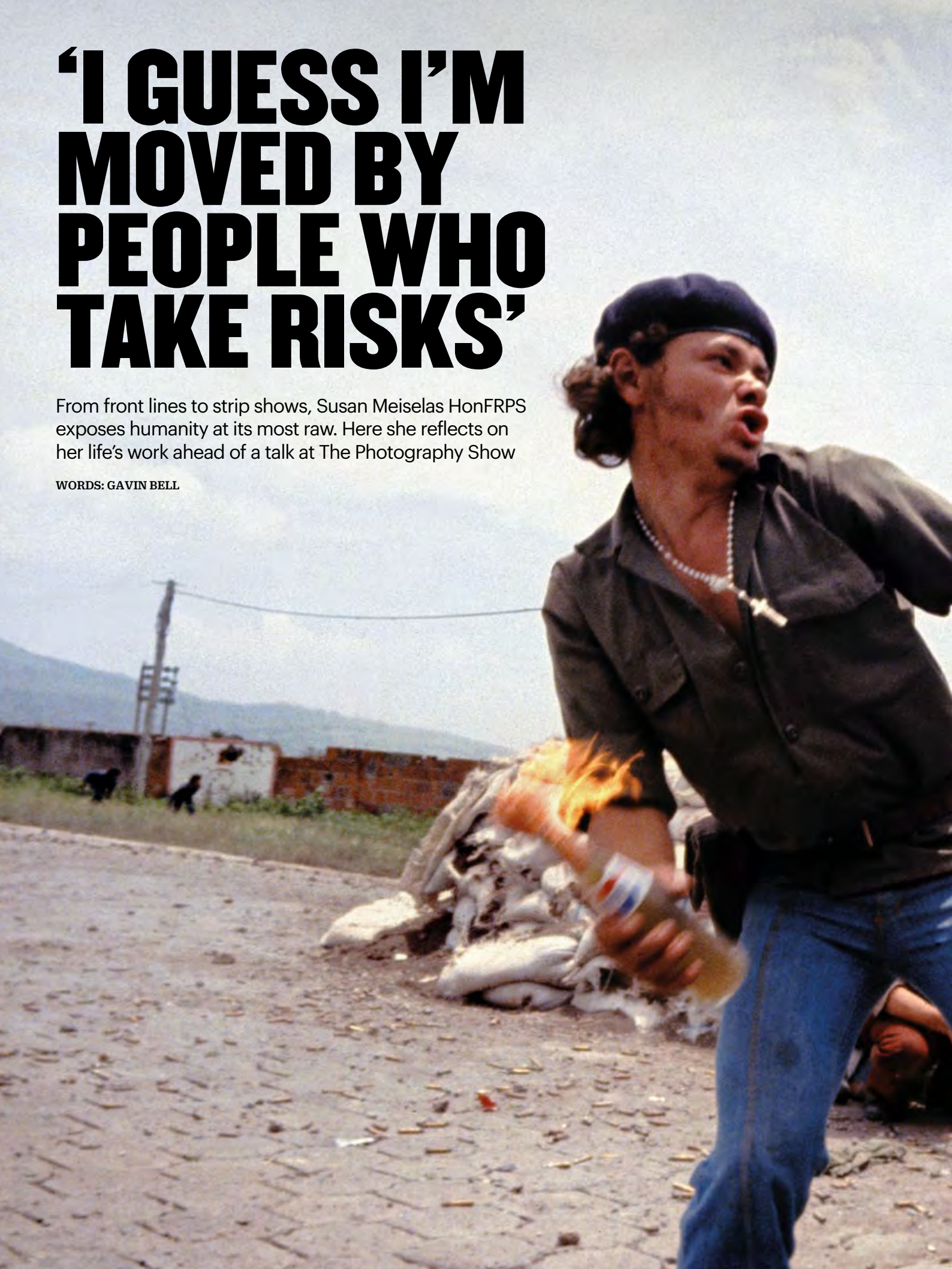
"camera" at all. 'Basically life is more interesting without a camera,' he told an interviewer for *Splash* magazine. 'I take pictures and it adds to my life. If I had a choice of photographing the party or going to the party, I'd certainly go to the party.'

Robert Mapplethorpe is edited and designed by Mark Holborn and Dimitri Levas, with a foreword by Patti Smith, an introduction by Andrew Sullivan, and an essay by Arthur C Danto, published by Phaidon on 3 April, £125. Visit phaidon.com

'I GUESS I'M MOVED BY PEOPLE WHO TAKE RISKS'

From front lines to strip shows, Susan Meiselas HonFRPS exposes humanity at its most raw. Here she reflects on her life's work ahead of a talk at The Photography Show

WORDS: GAVIN BELL





BEST SHOTS

WHEN THE FIRST aircraft slammed into the World Trade Center close to her home in New York's Little Italy, Susan Meiselas ignored it and went for breakfast.

As a renowned Magnum war photographer, she was uninterested in plane crashes. Not her forte really. But when the second plane struck, Meiselas realised war had come to her city and went to work.

The result is one of the most dramatic images of that fateful day, of a panic-stricken crowd fleeing towards her as the south tower collapses in a maelstrom of dust and flaming debris. It is a vision of the Apocalypse.

It's hardly surprising that Meiselas captured an iconic portrait of the deadliest terrorist attack in history, given that she had spent years honing her craft on the front lines of bloody conflicts in Nicaragua and El Salvador.

But Meiselas is more than a war photographer, having documented the lives of carnival strippers, the victims of domestic abuse, and homeless men collecting Christmas donations for their shelter. It has never been enough to just

take photographs. It is the stories behind them that compel her to probe with the tenacity of an investigative reporter, and produce multi-layered photographic essays, exhibitions, books and films.

British audiences will have an opportunity to hear some of these tales when she takes to the Super Stage at The Photography Show in Birmingham on 14 March. She will be worth listening to. In a phone call from New York, the photojournalist with a social conscience reflects on a life devoted to exposing human rights issues – and giving voice to people subjected to violence and oppression.

'Becoming a photographer was pretty intuitive in that I was interested in the world and it was a means of expressing or sharing the world,' she says. 'Curiosity is one of the main threads through my life.'

For her first big project Meiselas spent three summers following strippers in carnival shows in New England. Working with a small Leica and no flash, she portrayed women performing sexually suggestive routines for male audiences, gradually gaining their trust and listening to their stories.

'There were a lot of debates among feminists in the early 1970s as to

MOLOTOV MAN, NICARAGUA, 1978

PREVIOUS PAGES

'This is a fairly well-known image from *Nicaragua*. It ended up circulating in Nicaragua as part of their reclaiming of that period and it went on to be used in a multitude of contexts, some far beyond what I imagined when I captured that moment.'

TRADITIONAL INDIAN DANCE MASK FROM THE TOWN OF MONIMBO, ADOPTED BY THE REBELS DURING THE FIGHT AGAINST SOMOZA TO CONCEAL IDENTITY, NICARAGUA, 1978

RIGHT

'This folklore mask from Nicaragua is historic, from the beginning of the insurrection. This woman was among a gathering who were protected by the mask, not only from my camera, but in the actions they took in confronting the National Guard.'

NEW YORK CITY, USA, SEPTEMBER 11 2001

BELOW

'On the day we now remember as 9/11, I instinctively headed forward as people were fleeing past me. Only when the second tower collapsed before my eyes, I stopped and tried to make sense of what had happened in such a compressed time frame.'

'I instinctively headed forward as people were fleeing past me'



SUSAN MEISELAS HonFRPS / MAGNUM PHOTOS





BEFORE THE SHOW, TUNBRIDGE, VERMONT, USA, 1974

ABOVERIGHT

'In the context of *Carnival Strippers* this image of a young person being brought into the male culture captures the focused idea of the male gaze that I was seeing at that time, of men looking at women in a very particular way.'

MUCHACHOS AWAIT THE COUNTER ATTACK BY THE NATIONAL GUARD, MATAGALPA, NICARAGUA, 1978

BELOW

'This image has stayed with me for a long time. A couple of the muchachos have pistols and you can imagine them running down to street corner barricades to confront the National Guard, who had tanks.'



• whether or not women should portray themselves sexually in public,' she reflects. 'I was immersed in the complexity and contradictions of those questions.'

'These women were trying to break out of the boundaries they had been confined by. I had never been around working-class women who were as defiant and strong-willed as they were. There was a lot to observe and try to understand.'

The strippers portfolio caught the attention of Magnum, which invited her

to join its ranks. The agency exists to support photographers, not to commission work, so when Meiselas went to Nicaragua in 1978 it was on a self-motivated trip. 'I was young and inexperienced; nobody would be sending me to a place like that,' she says.

As a graduate of anti-Vietnam War student protests, she was drawn by the civil unrest of Nicaraguan workers and students protesting against the dictatorship of Anastasio Somoza. When open rebellion flared a few months later Somoza's National Guard

'I had never been around working-class women as defiant and strong-willed as they were'



cracked down and Meiselas stayed to document the murderous conflict.

'Writers explain and photographers expose, or attempt to portray, but can't always create the context for the work to be seen and understood,' says Meiselas. 'In this period, I was working alone as a photographer, I wasn't with a writer. As Nicaragua exploded, writers and television correspondents came and created the context.'

One of her most graphic images is of a body half eaten by vultures on a hillside, in what looks like a beauty spot above a

broad sweeping bay. It was in fact a favourite site for National Guard assassinations. 'I'd been hearing about the disappearances, but once you see it you're compelled to stay to expose and document what you can,' she says.

Which is what she did, photographing victims and gathering their testimonies. Years later she returned with large murals of photographs which she installed in the places where she had taken them. They included one of a rebel throwing a Molotov cocktail that has become something of a national icon. ●

LENA ON THE BALLY BOX, ESSEX JUNCTION, VERMONT, USA, 1973

ABOVE

'I chose this image as the cover of the book *Carnival Strippers* because it captures the power exchanges that were surrounding her, a combination of the manager, the ticket holders, the barker, the guy at the entrance. This is the photograph that managed to show the organisation, or system, that I was trying to convey in the series.'



ARBIL, KURDISTAN, NORTHERN IRAQ, 1991

ABOVE LEFT

‘This was the moment when the *Kurdistan* project moved from making photographs of the Anfal to collecting from the community the photographs that were meaningful to them, of their own families who were heroes and legends, to create visual history. This was one of those key moments when someone brought me a photograph that was important to them.’

CONCRETE BLOCKS MARK A MASS GRAVE IN KOREME, IRAQ, 1992

ABOVE RIGHT

‘This is what remains of what was essentially an attempted genocide of the Kurdish people. The concrete blocks were placed by the villagers before I and a few people from Human Rights Watch found the mass grave. It stands for the resonance of a past that doesn’t heal.’

◦ ‘Bringing the photographs back was mostly for the young people who had heard about the revolution but had not lived through it.’

Next came an even more brutal and intense conflict in El Salvador where military death squads murdered thousands of civilians. Among the victims were four American nuns, raped and killed, whose bodies were discovered by Meiselas and an Associated Press photographer.

‘We saw horrible things and we searched for them because we really thought that seeing such images would stop military aid from America to the military in El Salvador,’ says Meiselas.

The war went on for almost 12 years before peace negotiations began. So, what compelled her to stay, at great personal risk, in lands shrouded in fear, torture and murder?

‘If I go back and try to understand exactly what was motivating me it was that I had to go places where I had heard or read about something but there were

no visuals, and visualising seemed to have important potential impact. The risks that I was taking were not what I was focusing on, it was more the horror of what humans were doing to each other.’

Which is what drew her to Kurdistan after Saddam Hussein launched his Anfal genocide campaign against the Kurds in the late 1980s. There she witnessed far greater destruction of villages than anything she had seen in Latin America.

‘There was a huge exile of about 180,000 Kurds going to Turkey and Iran which certainly didn’t need to be photographed by me,’ says Meiselas. ‘I guess my question was why were they leaving, what was happening inside the country? So, I worked with Human Rights Watch to gather the testimony of refugees and document the destruction of their villages.’

More recently Meiselas returned to an early focus on domestic abuse, working with women recovering in a refuge in the

SUSAN MEISELAS/HRPHS / MAGNUM PHOTOS



Black Country of England. It was part of a thread linking the wars we wage against one another, whether in the streets of Central America or homes in San Francisco or the Black Country. But over her long career, the photographs that really stay with her are of mass civilian protests.

‘Taking to the streets as an individual and then as a collective force, and then responding to the reaction is a very passionate act, powerful to be around. It challenges you to do something about it.’

‘I was focusing on the horror of what humans were doing to each other’

‘In Nicaragua it was extraordinary, given the level of oppression that they had been subjected to. I guess I’m moved by people who take risks of that kind to believe that something can be different, that the world can be better.’

Meiselas is in her early 70s but her work is far from finished. ‘I’m working with my own archives now, discovering connections with things – for example, a photo I made in Argentina in 1981 of a museum of terrorism that was embedded in a military garrison that most Argentines didn’t know about. I’m trying to make sense of some of what I’ve done in the past.’

As the interview concludes I mention that she has had a remarkable career. ‘I wouldn’t call it a career, just a life,’ she says.

Susan Meiselas HonFRPS will headline The Photography Show, Birmingham, on 14 March. Visit susanmeiselas.com and photographyshow.com

PROFILE SUSAN MEISELAS HonFRPS



A Magnum photographer since 1976, Susan Meiselas HonFRPS is among the world’s most renowned photojournalists.

Her first major photographic essay focused on the lives of women performing striptease at New England

country fairs. But she is best known for her coverage of the insurrection in Nicaragua and her documentation of human rights issues in Latin America.

Awarded the RPS Centenary Medal in 2006, she has exhibited her work across the globe.

DISTINCTIONS >

Take your inspiration from three photographers' success stories



Guggenheim Museum Bilbao, Number 14

WITHOUT WALLS

Three photographers explain how earning a Distinction has helped them pursue personal and professional goals

A PPLYING FOR AN RPS Distinction is the beginning of a personal journey. Besides allowing you to explore technical competence, it is an opportunity to develop as a photographer, decide what you want to

communicate and learn how others react to your images.

You will be asked to create a body of work that shows not just the content of the images but your intent as a photographer. A Distinction can give you direction and focus – and help bring your stories to life.

START YOUR JOURNEY

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Distinctions offer a fantastic opportunity for photographers to improve their own skills and develop an understanding of photography by applying for one of the three levels available

Licentiate (LRPS)

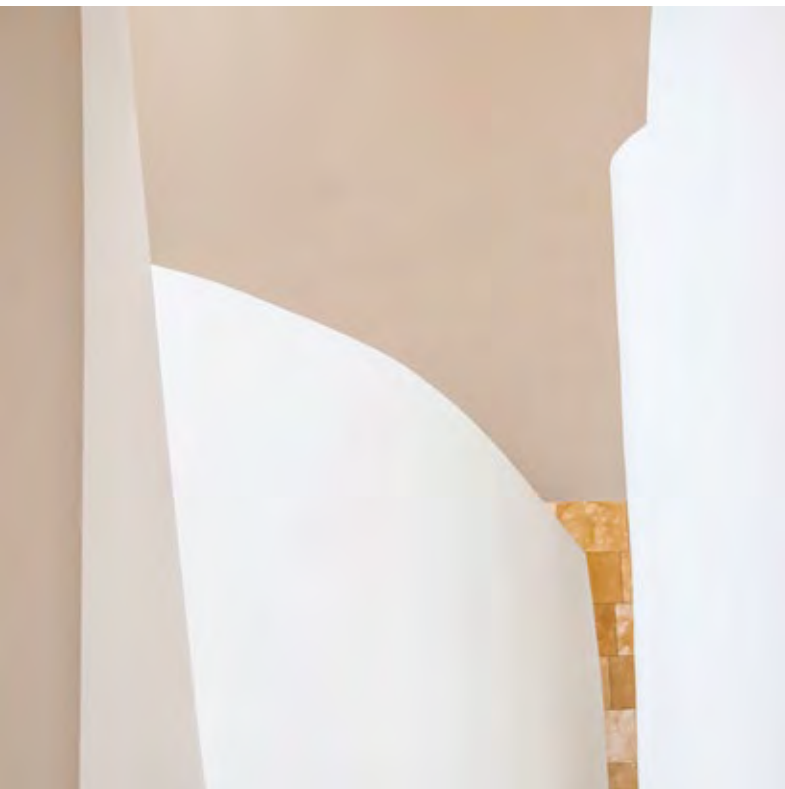
Applicants must show photographic competence in approach and techniques

Associate (ARPS)

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

Fellowship (FRPS)

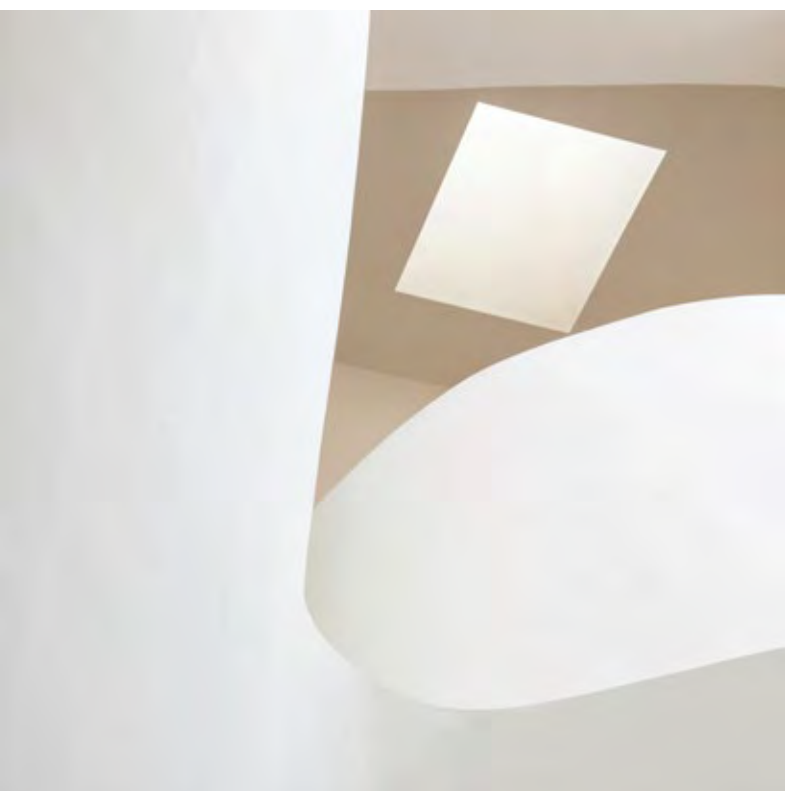
Requires a body of work of distinguished ability and excellence, and a written statement of intent



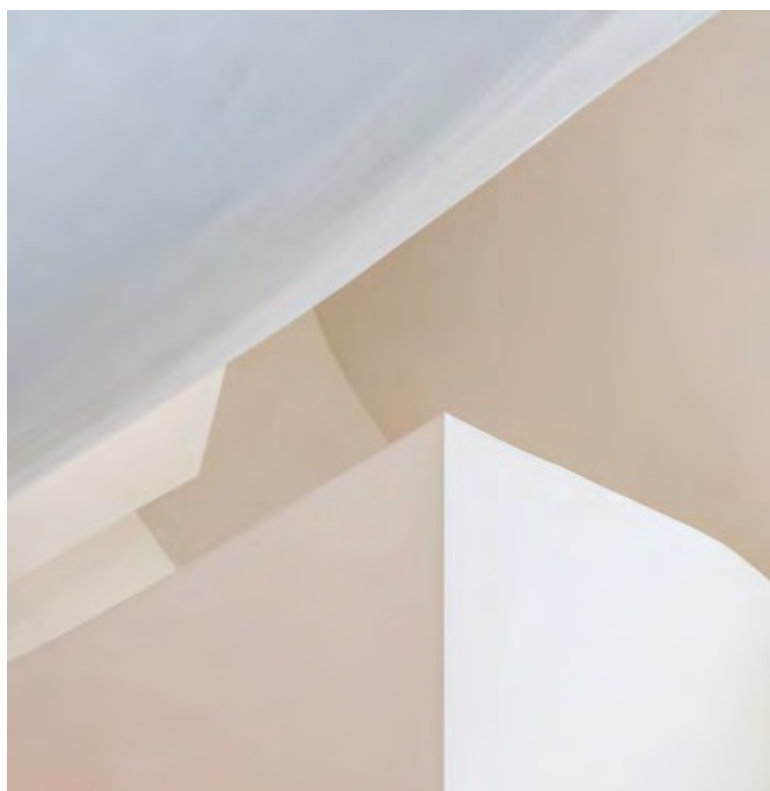
Guggenheim Museum Bilbao, Number 10



Guggenheim Museum Bilbao, Number 8



Guggenheim Museum Bilbao, Number 4



Guggenheim Museum Bilbao, Number 11



IÑAKI HERNÁNDEZ-LASA

FRPS fine art

What inspired your FRPS submission?

The Guggenheim Museum in Bilbao, Spain, has played a critical role in my photographic journey. From the first stages of conceptualising my panel, I had a clear intention to interpret and communicate the essence of such a beautiful building in a distinctive manner.

The Guggen, as we locals call it, is a 10-minute walk from where I was born and spent all my life until I moved to Ireland in 1990. Architectural photography has

always played a pivotal role in my life. I grew up in a family where architectural designs, plans and sketches were a recurrent topic of conversation during dinner time. My upbringing nurtured in me an artistic interest in contemporary architecture – a passion which I try to bring to my photography.

In 1997, the Guggenheim Museum transformed my birthplace from an industrial, grey urban area to a modern, vibrant city. After what is known as 'the Guggenheim effect', other

masterpieces followed by such eminent architects as Sir Norman Foster, Santiago Calatrava, Arata Isozaki and César Pelli. Truly, an architectural photographer's dream.

All of these factors provided me with the perfect leitmotif for my FRPS panel. Such is my passion for architectural photography, for this building and for my city, that I had to create something that, in a way, was a photographic homage not only to my city but also to my neighbourhood.



How did you capture the essence and spirit of the Guggenheim Museum?

My intention was to create something different, unusual and innovative, and I decided to concentrate on the internal atrium, with its magnificent shapes and forms that constantly evolve, depending on the lighting conditions.

The initial conceptualisation was based on a simple question: 'What can I "interpret" that other photographers around me have not? How can I express the architect's feelings and intentions for his building through the medium of photography, and transfer that to a panel and ultimately to a larger audience?'

I wished to submit a personal interpretation of minimalism and abstraction, focusing on a careful study of leading lines and curves, shades and light, contrasting elements and minimalistic forms.

The great architect Mies van der Rohe frequently stated that 'less is more'. I completely agree and I enjoy the challenge of searching for shapes that usually go unnoticed by other photographers and which ultimately reflect a building's essence and spirit.

Why are you drawn to minimalism in photography?

For me, minimalism in photography is about presenting a more personal and intimate journey of interpretation, whether it relates to a building, a seascape or any other genre. I firmly believe this can be achieved by eliminating distracting elements and their surroundings, and by concentrating on a less standardised view. I always try to provide in my work a more artistic and personal interpretation while maximising different materials and light.

'I enjoy searching for shapes that usually go unnoticed by photographers'



What challenges did you encounter during this project?

One challenge was the light – shooting in Bilbao during sunny weather, under a glass-covered atrium, can produce very harsh results given the wide dynamic range. Limiting my time to early mornings and late afternoons solved the issue.

The most difficult challenge, though, was the arrangement of the images to finally produce the panel I presented for this Distinction. I had to make sure that lines flowed, and that images were placed in specific positions to create a structural continuity and cohesion of those images.

There was also a challenge in matching the tonality and contrast of the colours, to achieve a chromatic consistency necessary for this submission to succeed. And of course, selecting the proper print media sympathetic to the subject matter.

What's next on your photographic journey?

Over the last few years one of my objectives has been, and still is, to promote architectural photography and to position this genre much higher on the scale than where it currently stands.

STATEMENT OF INTENT

Minimalism in architectural photography becomes subtraction for the sake of focus. Furthermore, it becomes visual art when the photographer shares his or her particular interpretation of a building.

Over many years, I have been privileged to photograph the Guggenheim Museum in the city of Bilbao. Rather than a conventional representation, I present to you a more abstract study, focusing on what the ancient Romans called the "genius loci", the very essence, spirit and nature of the building.

This remarkable building is best understood by examining its intricacies and by engaging with them. I introduce to you the language of minimalism and abstraction, which focuses on a study of leading lines and curves, delicate, damaged walls, shades and light, juxtaposition of materials, contrasting elements and minimalistic forms.

I do sincerely hope that you share my vision and that you enjoy my interpretation.

I'm achieving this slowly but surely through the work on my website, via social media, and in my lectures and international workshops. There are more and more photographers eager to explore a genre that's new to them, which is very rewarding.

What's next? I already have a few ideas in mind. You'll have to watch this space.

Visit ihlphotography.com

ABOVE
Guggenheim Museum
Bilbao, Number 9

LEFT
Guggenheim Museum
Bilbao, Number 7





SARAH DOW

ARPS

What inspired your ARPS submission?

I have dealt with cancer all my adult life – I was diagnosed with Hodgkin lymphoma in 1980, and had three breast cancers between 1999 and 2013. I live with many late effects, including cardiac damage. My self-portraiture, based on my writing, explores themes of loss, grief, anger, isolation and vulnerability.

It was 2011 – I call it ‘The year of little deaths’. I broke my arm, my cat died, Dad died suddenly of pneumonia, then Mum died five weeks later of lung cancer. That was the first five months; by the end of the year breast cancer number two had arrived, and so my breasts died too.

I ended my marriage the following year, and faced yet another cancer recurrence alone. I started the kind of aggressive chemotherapy that turns your mind and body into a slug, and by the end, the accumulated side effects of 30-odd years of cancer treatments left me a shadow of the “she” I had been. During it all

I also navigated my husband’s battle with mental ill health.

In the pain of those years I used short-form writing as a way of coping with the constant fear, anger and grief I lived with. I had also started photographing myself after the bilateral mastectomy – simply recording physical changes – but as time went on I realised I was after something much deeper, more visceral.

People didn’t seem to see me the way I saw myself, the way I felt. So I started looking at how I could show, not physical scars, but the pain of grief, loss, change, the angry and lonesome place of emotional trauma, the vulnerable moments when you feel utterly lost. The stillness of healing.

I moved to Wiltshire in 2014 and started to rebuild my life. By the time I was studying photography at college in Salisbury, less than two years later, I had written a poem which became the foundation of my photographic self-portrait project *The She Inside*.

She might not be the me you see, or you think I am, but she is the one I see every day, from the inside. Healing emotionally is not a continuum – it takes time and work, and sometimes it goes backwards. In 2017 I submitted a panel of images based on *The She Inside* for my Associate Distinction.

How has photography had a positive impact on your life?

The most powerful stories we can truthfully tell are our own, and when we find the courage to tell them, even if only to ourselves, they can be life changing.

Photography has played a pivotal role in my storytelling: my camera and what I learned to create with it have given voice to my words in a way I could not have foreseen. It has brought me personal and professional achievement but, more than that, it has brought me peace.

Dark and difficult times are never easy to revisit – our minds have a natural tendency to move away from them as time passes because it’s healthy to do so, and life genuinely does go on. But *The She Inside* project is my talisman, reminding me how far I’ve come, and how much life is to be loved, no matter what, every single day.

‘My camera has brought me personal and professional achievement but, more than that, it has brought me peace’

LEFT
Untitled, Number 3,
from *The She Inside*

STATEMENT OF INTENT

Survivors – of disease, war, abuse, loss – are often portrayed as proud, scarred warriors. And we are, but this is not the everyday reality of our lives, nor does it reflect the emotional traumas we confront long after our bodies have healed.

As a survivor of four cancers I am no stranger to corporeal destruction, so my decision to reject reconstruction and stay flat after my bilateral mastectomy was, perhaps, natural.

It was other life-changing events, including the breakdown of my marriage

and the death of my parents, that did more visceral damage and, as I recovered, I questioned what it means to survive when everything you once were has gone.

Survival is not something you “get through”, it is simply what you are until you are not. I am changed, and must come to terms with what’s left – even if I sometimes feel like a living ghost, and wonder that others can see me at all.

As a portrait photographer, I wanted to challenge how I see myself in contrast to how others perceive me, or the self I present to them; to explore

identity and change, and to consider why I can make an image of myself that I recognise, yet others cannot.

Using self-portraiture was hugely challenging but it was the only truly authentic way to do this.

So here is a visual story of a “she” that is mine. I know intimately both her sadness and her resilience. Perhaps the true self is a fleeting ephemeral thing: perhaps there is no single self, only moments of now when we are the sum of the moments that went before.

All photographs are taken by me, alone.

What challenges did you overcome while completing this project?

Self-portraiture needs patience above all else. This project doesn’t use any special kit – just a tripod and a wireless remote, occasionally a reflector – and I don’t shoot tethered. My work is always about what happens naturally, the authenticity of the images.

What’s next on your photographic journey?

I want to produce work, professionally and personally, that I am proud of and is respected by others. I want to tell big stories. And if I’m lucky, with focus and hard work, one or two of them might earn me a Fellowship.



ESMÉ LLOYD

LRPS

What inspired your LRPS submission?

My submission was the culmination of a dedicated year-long project where I explored a multitude of photographic techniques. At that time I had enrolled on a course that would specifically critique my images. This was immensely constructive and the discussions at these meetings encouraged me to submit a panel to the RPS.

What impact has your LRPS had on you personally and professionally?

I was 15 when I was awarded my Licentiate and it was extremely exciting; a double whammy as my brother, Rémy Lloyd LRPS, was awarded his Distinction on the same day.

We developed our submissions independently, but were happy

to model for, or assist in, each other's projects. We now both use the suffix LRPS after our names on our website, promotional material and when pitching for commissions.

The influence my Licentiate has had has been very positive. I am most grateful to the RPS for the opportunities this has given to me and Rémy. We have written articles that have been published in magazines, and we have been invited to give interactive demonstrations to camera clubs.

We have also had our work exhibited in galleries and I am pleased to confirm that I will be assisting the internationally acclaimed photographer David Lund (liquid specialist) on the main stage of The Photography Show in Birmingham.

What's next on your photographic journey?

Attracting our own commissions in photography and video is our aim, and having the Licentiate to complement our portfolio is an advantage.

My work is predominately studio based as I enjoy that level of control when building the light up from scratch, but this is not to the exclusion of location work, which has recently included French fashion on the streets of London.

I prefer to establish a brief and draw my own layouts before embarking on an image. Although Rémy and I work together and develop ideas, only one of us takes the lead at any one time.

Visit
caldecourtproductions.com

BELOW
'Orange crush'

RIGHT
'Spin'





'My work is predominately studio based as I enjoy that level of control when building the light up from scratch'



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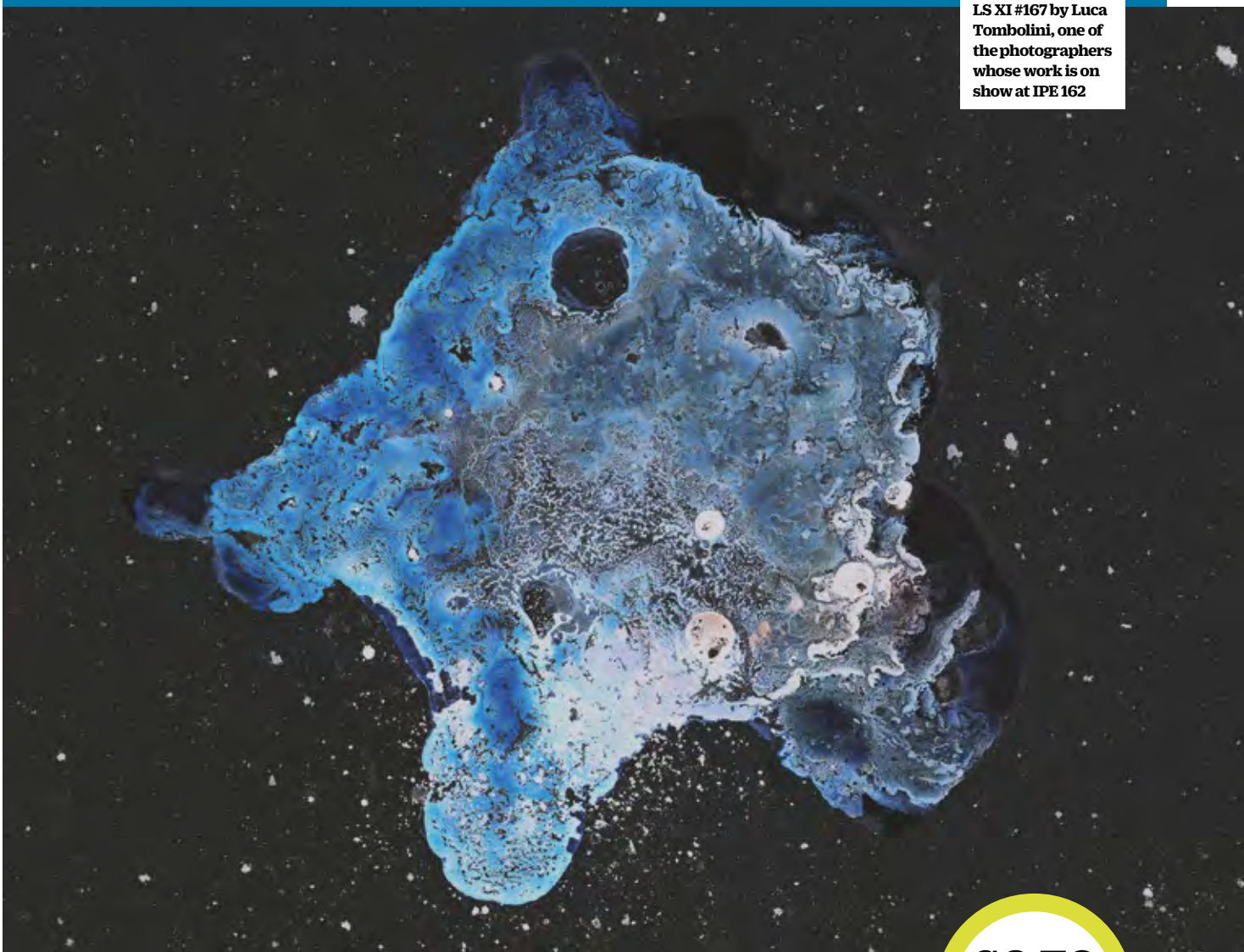
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EVENTS >

Find details of Society activities over the next three months

VISTAS
LS XI #167 by Luca Tombolini, one of the photographers whose work is on show at IPE 162



Take the longer view

Your chance to see the groundbreaking IPE 162 on its UK tour

CURATED BY SOME of the most influential figures in image making, International Photography Exhibition 162 goes on tour after completing its successful run at RPS House on 22 March.

The exhibition, which includes stark landscapes

alongside images created using pinhole photography, is to open at the Royal Albert Hall, London on 2 April, before travelling to Yorkshire and north Wales.

Spirituality, family, identity and inclusion are some of the narratives explored in IPE 162.

The exhibition was curated by a panel including Shannon Ghannam, global education director at Magnum Photo; Skinder Hundal MBE, CEO and director at New Art Exchange; photographer Cian Oba-Smith; artist and lecturer Yan Wang Preston;

and Michael Pritchard FRPS, director of education and public affairs at the RPS.

Photography talks and workshops by the exhibiting photographers are planned for February and March.

IPE 162 is at RPS House, Bristol, until 22 March, before touring. Visit rps.org/ipe162



REGIONS

Meet photographers and view work in your area

CENTRAL

Mike Sharples ARPS, 07884 657535
mikes.sharples@virgin.net

EAST ANGLIA

Jonathan Vaines, 01234 360339
eastanglia@rps.org

Creative Eye Group AGM and exhibition selection day

Sun 1 Mar, 10am-4pm
See Creative Eye Group for details

Advisory day – LRPS only

Sun 15 Mar, 10.30am-4.30pm
The Costessey Centre, Longwater Lane, Norwich NR8 5AH
Jonathan Vaines, as above

The Naze and Walton-on-the Naze

Sun 29 Mar, 10am-3pm, £5/free RPS members
Naze Centre, Old Hall Lane, Walton-on-the-Naze CO14 8LE
Jonathan Vaines, as above

2019/20 members' exhibition

Sat 4 – Mon 13 Apr, 11am-4pm
See Creative Eye Group for details

Advisory day – LRPS only

Sat 18 Apr, noon
Foxton Village Hall, 2 Hardman Road, Foxton, Cambridge CB22 6RN
Jonathan Vaines, as above

Annual general meeting

Sat 18 Apr, noon
Foxton Village Hall, 2 Hardman Road, Foxton, Cambridge CB22 6RN
Jonathan Vaines, as above

EAST MIDLANDS

Stewart Wall ARPS, 07955 124000
stewartwall01@gmail.com

Chris Upton and Dave Mason – travel and street photography

Sun 26 Apr, 10am - 4pm
Whatton Jubilee Hall, Church Street, Whatton in the Vale NG13 9EL
Stewart Wall ARPS, as above

A day of creative photography with Glenys Garnett

Sun 17 May, 10.30am-4pm, £10
Whatton Jubilee Hall, Church Street, Whatton in the Vale NG13 9EL
Stewart Wall ARPS, as above

EIRE

Michael O'Sullivan
info@mosullivanphoto.com

LONDON

Judy Hicks, 07768 923620
David Hicks, 07917 302747
londonro2@rps.org

London Region 2019/20 members' exhibition

Until Mon 2 Mar, 11am-4pm
Lauderdale House, Waterlow Park, Highgate Hill, London N6 5HG
Judy Hicks, as above

Urban field trip

Wed 4 Mar
Details to be confirmed
Roger Towell ARPS, londonurban@rps.org

North London Group meeting

Mon 9 Mar, 7-9pm
Canonbury Tavern, 21 Canonbury Place, London N1 2NS
Judy Hicks, as above

SW London Group meeting

Tue 10 Mar, 7-9pm
The Prince of Wales, 138 Upper Richmond Road,

GO TO
rps.org/whats-on
for event contact details and updates

Photographer Alex Hare will give a talk to the Landscape Group about 'Kent Landscapes and Coast', on Wednesday 6 May in Folkestone

Putney, London SW15 2SP
Judy Hicks, as above

London, Street – photowalk

Sat 14 Mar, 9.45am-2pm
Peckham Rye Station, Station Arcade, Rye Lane, London SE15 5DQ
London Cave, londoncave@rps.org

Midweek Explorers

Mon 16 Mar, 11am-3pm
Details to be confirmed
Roger Towell ARPS, londonurban@rps.org

The Bookworm Club

Wed 18 Mar, 6.30-9.30pm
The Harrow, 22 Whitefriars Street, London EC4Y 8JJ
londonbookworms@rps.org

Urban field trip

Sun 22 Mar
Details to be confirmed
Roger Towell ARPS, londonurban@rps.org

SE London Group meeting

Tue 24 Mar, 7-9pm
The Talbot Room at the George Inn, 77 Borough High Street, London SE1 1NH
London Cave, londoncave@rps.org

London, Naturally – photowalk

Sun 29 Mar, 10.30am-1pm
Horsenden Hill
London Naturally, london-naturally@rps.org

North London Group meeting

Mon 6 Apr, 7-9pm
Canonbury Tavern, 21 Canonbury Place, London N1 2NS
Judy Hicks, as above

London, Street – photowalk

Sat 11 Apr, 9.45am
Primrose Hill
Camden Town Station, Camden High Street, London NW1 8NH
Norman Smith, londoncave@rps.org

SW London Group meeting

Tue 14 Apr, 7-9pm
The Prince of Wales, 138 Upper Richmond Road, Putney, London SW15 2SP
Judy Hicks, as above

The Bookworm Club

Wed 15 Apr, 6.30-9.30pm
The Harrow, 22 Whitefriars Street, London EC4Y 8JJ
londonbookworms@rps.org

Midweek Explorers

Tue 21 Apr

Details to be confirmed
Roger Towell ARPS, londonurban@rps.org

London, Naturally – photowalk

Sun 26 Apr
Wimbledon Common, details to be confirmed
Jennette Russell and Jen Pedler, london-naturally@rps.org

SE London Group meeting

Tue 28 Apr, 7-9pm
The Talbot Room at the George Inn, 77 Borough High Street, London SE1 1NH
Norman Smith, londoncave@rps.org

Midweek Explorers

Wed 29 Apr, 11am-2.30pm
London WC2N 5DU
Judy Hicks, as above

London, Street – photowalk

Sat 9 May, 9.45am-2pm
East Croydon Station, George Street, Croydon CR0 1LF
Norman Smith, londoncave@rps.org

North London Group meeting

Mon 11 May, 7-9pm
Canonbury Tavern, 21 Canonbury Place, London N1 2NS
Judy Hicks, as above

SW Group meeting

Tue 12 May, 7-9pm
The Prince of Wales, 138 Upper Richmond Road, Putney, London SW15 2SP
Judy Hicks, as above

Licentiate assessment day

Sat 16 May, noon
Tuke Cinema, Regent's University, London NW1 4NS
Simon Vercoe, 01173 164473, si@rps.org

Midweek Explorers

Wed 20 May, 11am-2.30pm
Crystal Palace
London WC2N 5DU
Judy Hicks, as above

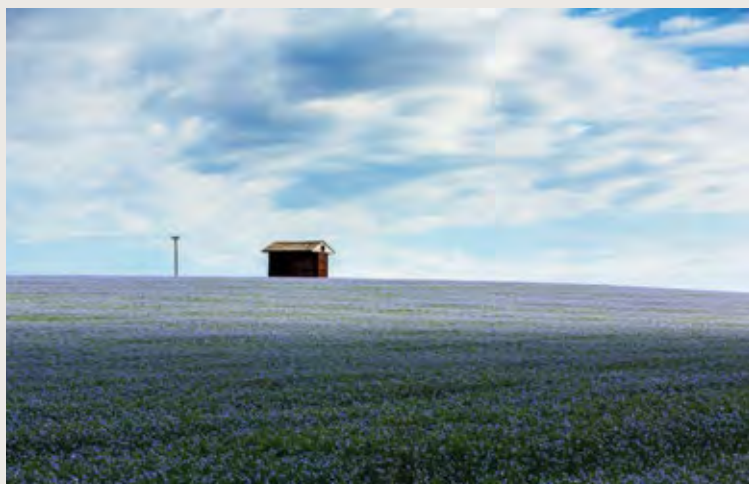
The Bookworm Club

Wed 20 May, 6.30-9.30pm
The Harrow, 22 Whitefriars Street, London EC4Y 8JJ

SE London Group meeting

Tue 26 May 7-9pm
The Talbot Room at the George Inn, 77 Borough High Street, London SE1 1NH
Norman Smith, londoncave@rps.org

London, Naturally – photowalk



Sun 31 May, 10.30am-1pm

Details to be confirmed
Valentine Park, Ilford,
London WC2N 5DU
Jennette Russell/Jen Pedler,
london-naturally@rps.org

NORTH WALES

Rolf Kraehenbuehl, 07748 295307
northwales@rps.org

NORTH WEST

Roy Appleby LRPS
northwest@rps.org

Talk with Sharon Latham

Sun 15 Mar, 10.30am,
£15/£10 RPS members
GMP Sports and Social
Club, The Hough End
Centre, Chorlton M21 7SX

NORTHERN

Carol Palmer ARPS
northern@rps.org

NORTHERN IRELAND

Richard Corbett, 07805 381429
richard@richardcorbettphotography.com

SCOTLAND

James Frost FRPS, 01578 730466/07881
856294, james.frost11@btinternet.com

**Scotland Region
members' print exhibition
2019/20 - Aberdeen**

Until Sun 1 Mar,
10.30am-4pm
Aberdeen Arts Centre,
33 King Street, Aberdeen
AB24 5AA
James Frost FRPS, as above

**Photo forum south-east
Scotland**

Sun 19 Apr,
10.30am-4.30pm
7 Polton Road, Lasswade
EH18 1AB
James Frost FRPS, as above

**Members' print
exhibition**

Fri 1 May,
10.30am-4pm
Roths Halls, Kingdom
Shopping Centre,
Glenrothes KY7 5NX
William George LRPS,
scotland@rps.org

Dundee field trip

Sat 30 May,
10.30am-4.30pm
See Creative Eye Group
for details

SOUTHEAST

Bruce Broughton-Tompkins LRPS
southeast@rps.org

**Flowers and Photoshop
with Celia Henderson**

Sun 5 Apr, 10am-4pm
Crockstead Farm Hotel,
Eastbourne Road, Halland
BN8 6PT
Roger Crocombe,
rmcrocombe@gmail.com



**All British wildlife
photography**

Tue 21 Apr,
9.30am-4.30pm
The British Wildlife Centre,
Eastbourne Road,
Newchapel, Lingfield RH7 6LF
Paul Stillman LRPS,
drpaulstillman@gmail.com

SOUTH WALES

Rhys Jones ARPS
southwalessecretary@rps.org

SOUTH WEST

Tim Sanders LRPS, 01237 422450
southwest@rps.org

**South West Region
members' exhibition**

Until Mon 23 Mar, 1-3pm
Torre Abbey Museum and
Art Gallery, Torre Abbey,
Torquay TQ2 5JE
Tim Sanders LRPS, as above

**West Cornwall
Group meeting**

Wed 18 Mar, 7-9pm
The Copper Rooms,
Heartlands, Robinson Shaft,
Pool, Redruth TR15 3QY
Vivien Howse ARPS,
vivien.k.howse@gmail.com

Distinctions advisory day

Sun 26 Apr, 10.30am-4pm
The Dolphin Hotel,
Station Road, Bovey Tracey
TQ13 9AL
Tim Sanders LRPS, as above

Okehampton field trip

Sat 9 May, 10am-4pm,
£6/£5.40 concessions
Okehampton Castle,
Okehampton EX20 1JA
Tim Sanders, as above

'We've all trodden
in it!' by Peter
Crane ARPS,
who will give a
talk on street
photography
hosted by
the Western
Region on
Sunday 15 March

**West Cornwall Group
meeting**

Wed 20 May, 7-9pm
The Copper Rooms,
Heartlands, Robinson Shaft,
Pool, Redruth TR15 3QY
Vivien Howse ARPS,
vivien.k.howse@gmail.com

SOUTHERN

Paul Cox ARPS, 07748 115057
southern@rps.org

THAMES VALLEY

thamessecretary@rps.org

**DIG Thames Valley:
Colin Westgate FRPS -
'The expressive
landscape'; and
Chrissie Westgate FRPS
- 'Mixed blessings'**

Sun 22 Mar, 10am-3.30pm
See DI Group for details

**DIG Thames Valley:
Jo Teasdale FRPS - 'The
factory' and 'My adopted
family' + PDI competition**
Sun 19 Apr, 10am-3.30pm
See DI Group for details

**May morning in Oxford -
street photography**

Fri 1 May, 5.30-8.30am
Meet at Magdalen Tower,
Oxford OX1 4AU

Connections and voices

Sat 2 May, 11am-2.30pm
The Studio, The Willows,
Boulton Lane, Maidenhead
SL6 8TJ

**Sam Gregory: 'More than
an image'**

Sun 17 May, 10am-3.30pm
See DI Group for details

WESTERN

Suzanne Johnson LRPS
western@rps.org

**Peter Crane ARPS: 'Street
photography my way'**

Sun 15 Mar, 10am-12.30pm
RPS House,
337 Paintworks, Arnos Vale,
Bristol BS4 3AR
Suzanne Johnson LRPS,
as above

LRPS only advisory day

Sat 25 Apr,
10.30am-4.30pm
RPS House,
337 Paintworks, Arnos Vale,
Bristol BS4 3AR
Michelle Whitmore ARPS,
wradvisory@rps.org

**Travel Group spring
weekend annual dinner
and AGM**

Fri 17 - Sun 19 Apr
See Travel Group for details

YORKSHIRE

Mark Slater
yorkshirechair@rps.org

**Photography
development workshop**

Sat 7 Mar, 10am-12.30pm
VJ's Art Bar, 1a Finkle Street,
York YO1 8RW
Mary Crowther,
rps.photobox50@gmail.com

**Advisory day -
LRPS and ARPS**

Sat 21 Mar,
10.30am-3.30pm
New Brookhouse Working
Men's Club, 221 Barnsley
Road, York YO1 8RW
Mark Slater, as above

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Autumn in Perthshire
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SPECIAL INTEREST GROUPS

ANALOGUE

Richard Williams
analoguesecretary@rps.org

ARCHAEOLOGY AND HERITAGE

Gwil Owen
heritagechair@rps.org

Group AGM

Sat 28 Mar, 10am-5pm
Room G6, Leatherhead
Institute, 67 High Street,
Leatherhead KT22 8AH
George C Backshall,
heritagesec@rps.org

AUDIO VISUAL

Edgar Gibbs FRPS, 02920 564850
avchair@rps.org

CONTEMPORARY

Avril R Harris ARPS
contemporary@rps.org

Contemporary Group AGM

Sat 14 Mar,
10.30-11.30am
RPS House,
337 Paintworks, Arnos Vale,
Bristol BS4 3AR
Avril Harris ARPS, as above

An afternoon with Teresa Eng and Sarah Lee

Sat 14 Mar, noon-4.30pm
RPS House,
337 Paintworks, Arnos Vale,
Bristol BS4 3AR
Avril Harris ARPS, as above

'Sunrise near
Ditchling Beacon'
by Philip Bedford,
who will be
giving a talk
on 'Ditchling
Beacon and Cold
Coombes' for the
Landscape Group
on Thursday 14
May in Brighton

CREATIVE EYE

Moira Ellice ARPS, 01473 720928
creativechair@rps.org

AGM and exhibition selection day

Sun 1 Mar, 10am-4pm
Whittlesford Memorial Hall,
Mill Lane, Whittlesford,
Cambridge CB22 4NE
Moira Ellice ARPS, as above

2019/20 members' exhibition

Sat 4 - Mon 13 Apr,
11am-4pm
Wingfield Barns, Church Road,
Wingfield, Suffolk IP21 5RA
Moira Ellice ARPS, as above

Dundee field trip

Sat 30 May,
10.30am-4.30pm
Join the Creative Eye Group
on a photo walk in Dundee

Discovery Point, Discovery
Quay, Dundee DD1 4XA

DIGITAL IMAGING

Janet Haines ARPS
digchair@rps.org

DIG Thames Valley: A day in the company of Colin and Chrissie Westgate

Sun 22 Mar, 10am-3.30pm
Alan Bousfield ARPS,
Woosehill Community Hall,
Emmview Close, Woosehill,
Wokingham RG41 3DA
Alan Bousfield ARPS,
digthamesvalley@rps.org

Workshop with Tesni Ward

Sat 28 Mar, 10am-4pm,
£150/£100 RPS members
The Kent Owl Academy, Kent
Life, Lock Lane, Sandling,
Maidstone ME14 3AU
Melanie Chalk, digse@rps.org



OVERSEAS CHAPTERS

ROYAL PHOTOGRAPHIC SOCIETY MEMBERS AROUND THE WORLD

AUSTRALIA

Elaine Herbert ARPS,
eherbert@alphalink.com.au

BENELUX

Janet Haines ARPS,
Richard Sylvester LRPS,
Benelux@rps.org

CANADA

John Riddick,
johnriddick@yahoo.ca

CHINA BEIJING

Yan Li,
yanli88@yahoo.com

CHINA CHONGQING

Wei Han (Richard),
oolongcha@hotmail.com

CHINA WESTERN CHINA SHANGTUF

Guo Jing,
shangtuf@yahoo.com.cn

CHINA QUANZHOU

Xiaoling Wang,
hgudsh@163.com

DUBAI

Mohammed Arfan
Asif ARPS,
dubai@rps.org

GERMANY

Chris Renk
germany@rps.org

Exhibition 'Elbershallen' - preview

Sun 22 Mar, 11.30am
See the Chapter page for
more details

Music School Hagen,
58095 Hagen

Meeting at Photokina

Fri 29 May, 11am
See the Chapter page for
more details
Meet at the east entrance

HONG KONG

Shan Sang Wan FRPS,
shansangwan@
yahoo.com.hk

INDIA

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rajennandwana@
gmail.com

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olivioargenti.it

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Chung FRPS,
peacock@
sandvengroup.com

SRI LANKA

Romesh de Silva,
romesh@access.lk

SWITZERLAND

Rob Kershaw ARPS
Rob.Kershaw@bluewin.ch

TAIWAN

Joanie Fan Hui Ling ARPS,
djp passionfoto@gmail.com

USA ATLANTIC

USA PACIFIC

Jeff Barton, rps@vadis.net

DIGSE Talk with Tesni Ward

Sun 29 Mar, 10am-4pm,
£15/£10 RPS members
Cornwallis Academy,
Hubbard's Lane, Loose,
Maidstone ME17 4HX
Melanie Chalk, digse@rps.org

DIG Thames Valley: Jo Teasdale FRPS - 'The factory' and 'My adopted family' + PDI competition

Sun 19 Apr, 10am-3.30pm
Woosehill Community Hall,
Emmview Close, Wokingham,
Berkshire RG41 3DA
Alan Bousfield ARPS,
digthamesvalley@rps.org

Les Forrester ARPS: 'My vision my photography'

Sun 17 May,
11.45am-4.15pm,
£15/£7 RPS members
Foxton Village Hall and
Sports Pavilion, Hardman
Road, Foxton, Cambridge
CB22 6RN
Mark Gillett, 07984 518959,
digeastern@rps.org

Sam Gregory: 'More than an image'

A journey into landscape
photography and beyond
Sun 17 May, 10am-3.30pm,
£17/£8 RPS members
Wokingham, Berkshire,
Woosehill Community Hall,
Emmview Close, Wokingham
RG41 3DA
Alan Bousfield ARPS,
digthamesvalley@rps.org

DOCUMENTARY

Mark A Phillips ARPS, 07792 134007
doc@rps.org

SE Group meeting

Sun 22 Mar, 10am-1pm
Tangmere Village Hall,
Malcolm Road, Tangmere
PO20 2HS
Jeff Owen, docse@rps.org

South East Documentary Group meeting

Sun 17 May, 10am-1pm
Tangmere Village Hall,
Malcolm Road, Tangmere
PO20 2HS
Jeff Owen, docse@rps.org

HISTORICAL

Gilly Read FRPS
historical@rps.org

IMAGING SCIENCE

Gary Evans
gary@garysevans.com

LANDSCAPE

Richard Ellis
landscape@rps.org

Sunrise at Stonehenge

Sun 8 Mar, 6-7.30am,
£68/£45 group members



Stonehenge, Airman's Corner
roundabout, A360, A344,
B3086, OS grid ref SU 10067
42802, Amesbury, Wiltshire
SP4 7DE
landscapememberevents@
rps.org

Coastal long exposures

Thu 12 Mar, 9am-3pm
Dovercourt lighthouse, Lower
Marine Parade, Dovercourt,
Harwich CO12 3SS
Mark Reeves, rps.landscape.
events@gmail.com

Symposium and AGM

Sat 21 Mar, 9.30am-4.30pm,
£50/£10 group members
RPS House,
337 Paintworks, Arnos Vale,
Bristol BS4 3AR
Richard Ellis, as above

Turner country: Margate, Broadstairs and Ramsgate

Tue 24 Mar, 6.45am-4pm,
£94/£70 RPS members/
£60 group members
Broadstairs Harbour car park,
Harbour Street, Broadstairs
CT10 1EU
Mark Reeves, rps.landscape.
events@gmail.com

Coastal abstracts workshop

Sat 28 Mar, 10am-6.30pm,
£114/£85 RPS members/
£75 group members
Summerleaze long-stay car
park, Summerleaze Crescent,
Bude EX23 8HJ
Mark Reeves, rps.landscape.
events@gmail.com

Teesmouth long-exposures workshop

Fri 17 Apr, 11am-8pm
Paddy's Hole, Redcar,

'The library' by
Les Forrester,
who will be giving
a talk for the
Digital Imaging
Group in
Cambridge on
Sunday 17 May

Teesmouth TS10 5NX
Mark Reeves, rps.landscape.
events@gmail.com

South Pennines moorland

Fri 24 Apr, noon
Hollingworth Lake Visitor
Centre, Rakewood Road,
Littleborough OL15 0AQ
Roger Styles, landscape.
memberevents@rps.org

Firle Beacon and the Ouse Valley

Thu 30 Apr, noon
Firle Beacon car park,
South Downs Way,
Lewes BN8 6LR
Mark Reeves, rps.landscape.
events@gmail.com

Kent landscapes and coast

Wed 6 May,
10am-6pm, £60/£44 RPS
members
East Cliff Pavillion, Wear Bay
Road, Folkestone CT19 6BL
Mark Reeves, rps.landscape.
events@gmail.com

Ditchling Beacon and Cold Coombes

Thu 14 May,
5.30am-2pm, £80/£50
RPS members
Ditchling Beacon,
Ditchling Beacon car park,
Ditchling Road, Brighton
BN1 8ZB
Mark Reeves, rps.landscape.
events@gmail.com

MEDICAL

Prof Afzal Ansary ASIS FRPS, 07970 403672
afzalansary@aol.com

NATURE

Ann Miles, 07710 383586
annmiles70@gmail.com

Visit to Stour Wood and estuary, and Mistley Walls

Sat 21 Mar, 9.30am
RSPB Stour Estuary,
Wrabness Road,
Harwich CO12
Ann Miles, as above

Public birdwatching sail and walk

Sun 22 Mar, 10am
Maldon Quay, The Hythe,
Maldon CM9 5HN
Ann Miles, as above

ARPS and FRPS nature advisory day

Sat 18 Apr,
9.30am-4.30pm
Smethwick PS, The Old
Schoolhouse, Churchbridge,
Oldbury, Birmingham
B69 2AS
Ann Miles, as above

TRAVEL

John Riley LRPS, travel@rps.org
Kath Phillips ARPS,
travelweb@rps.org

Travel Group spring weekend annual dinner and AGM

Fri 17 - Sun 19 Apr
RPS House, 337 Paintworks,
Arnos Vale, Bristol BS4 3AR
Robert Akester LRPS,
01582 712218,
travelteasurer@rps.org

Travel advisory day ARPS and FRPS

Sat 16 May,
10.30am-4.30pm,
£20/£10 RPS members
RPS House, 337 Paintworks,
Arnos Vale, Bristol
BS4 3AR
Andy Moore, 0117 316 4471,
andy@rps.org

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VISUAL ART

Andreas Klatt ARPS, 07973 217707
visualart@rps.org

Visual Art Group 2020 members' print exhibition

Sat 21 Mar – Mon 4 May
The opening launch and awards ceremony is at 11.30am on 21 March and will be officiated by RPS Regional Officer Stewart Wall ARPS
Patchings Art Centre, Oxton Road, Calverton, Nottingham NG14 6NU

RPS Distinctions workshop

Sun 5 Apr, 10am-4pm
Long Compton Village Hall, 39 A3400, Long Compton, Shipston-on-Stour CV36 5JS
Stewart Wall MA ARPS, 07955 124000, stewartwall01@gmail.com

SW Visual Art Group: A day with Paul Sanders

Sun 19 Apr, 10.30am-4pm
The Dolphin Hotel, Station Road, Bovey Tracey TQ13 9AL
Di Wilkins ARPS, diwilkins@hotmail.co.uk

Visual Art Group spring weekend

Fri 24 – Mon 27 Apr
Crowne Plaza Hotel, Bridgefoot, Stratford-upon-Avon
Andreas Klatt ARPS, as above

WOMEN IN PHOTOGRAPHY

June Cadogan
wipchair@rps.org

For updates see the WIP web page on the RPS site or follow the group on Instagram @rpswomeninphoto

EXHIBITIONS

Sally Smart ARPS, exhibitions manager
01225 325724, sally@rps.org

Scotland Region members' print exhibition 2019/20 – Aberdeen

Until Sun 1 Mar, 10.30am-4pm
See Scotland Region for details

London Region 2019/20 members' exhibition

Until Mon 2 Mar, 11am-4pm
See London Region for details

Visual Art Group 2020 members' print exhibition

Sat 21 Mar – Mon 4 May
See Visual Art Group for details

International Photography Exhibition 162

Until Sun 22 Mar, Thu-Sun, 10am-5pm, free
The 162nd edition of the exhibition that celebrates photographers from across the globe
RPS House, 337 Paintworks, Bristol BS4 3AR
0117 316 4450, info@rps.org

South West Region members' exhibition

Until Mon 23 Mar, 10am-3pm
See South West Region for details

Squaring the Circles of Confusion

Fri 10 Apr – Sun 21 Jun, Thu-Sun, 10am-5pm, free
RPS House, 337 Paintworks, Bristol BS4 3AR
0117 316 4450, info@rps.org



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The intimate landscape

Sat 7 Mar, 10am-4pm
£60/£45 RPS members
Bristol

A sense of place

Tue 10 Mar, 10am-5pm
£85/£63 RPS members
Bethesda

Learning to light paint

Wed 11 Mar, 10am-4.30pm
£120/£90 RPS members
Amersham

Learn the secrets of car studio photography

Wed 11 Mar, 10am-5pm
£110/£82 RPS members
London

Build your website with Squarespace

Thu 12 Mar, 9.30am-4.30pm
£104/£78 RPS members
Bristol

Creative techniques in Photoshop

Thu 12 Mar, 10am-4.30pm
£104/£78 RPS members
Amersham

Street photography: Spitalfields Market



Jon Gray will explore a variety of cosplay techniques on Saturday 4 April

and Brick Lane

Fri 13 Mar, 10am-4.30pm
£126/£94 RPS members
London

Studio portraiture

Sun 22 Mar, 10am-5pm
£187/£140 RPS members
Lacock

Photographic wellbeing

Wed 25 Mar, 10am-4.30pm
£104/£78 RPS members
Amersham

Slow-mo mojo

Wed 25 Mar, 10.30am-5pm
£85/£63 RPS members
Lyme Regis

Male art-figure lighting – intensive

Sat 28 Mar, 10am-5pm
Kent

Child portrait photography with Saraya Cortaville

Sun 29 Mar, 10am-4.30pm
£132/£99 RPS members
Buckinghamshire

Two-day wedding photography workshop

Sat 4 Apr, 10am-5pm
£187/£140 RPS members
Lacock

Cosplay intensive workshop – Jon Gray

Sat 4 Apr, 10am-5pm
£175/£131 RPS members
Kent

Introduction to Lightroom

Sat 4 Apr, 10am-4.30pm
£104/£78 RPS members
Bristol

Design and develop a photobook

Sun 5 Apr, 10am-4.30pm
£95/£71 RPS members
Bristol

Macro photography

Tue 14 Apr, 10am-5pm
£104/£78 RPS members
London

London bridges night shoot

Wed 15 Apr, 7-10.30pm
£71/53 RPS members
London

Two-day portraiture and beyond, with a visit to the V&A print room

Thu 16 – Fri 17 Apr, 10am-5pm
£185/£138 RPS members
London

Portraiture and getting the most from your subject

Wed 22 Apr, 10am-5pm
£126/£94 RPS members
Buckinghamshire

Long-exposure photography

Fri 24 Apr, 10am-4.30pm
£104/£78 RPS members
Brighton

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'Eventide', 1890, by JBB Wellington (1858–1939)



VISIT
The RPS Collection is at the V&A Photography Centre, London. Visit vam.ac.uk

Picture perfect

The technical brilliance of JBB Wellington is celebrated by Susan M Harris

AT FIRST GLANCE this image looks like a landscape painting, but it is in fact an example of the precise photographic staging of JBB Wellington.

The photograph, 'Eventide', is a composite of images that depicts the village of Bury and the river Arun, combined with a picture of a cloudy London sky.

James Booker Blakemore Wellington rose to fame when featured in the April 1890 issue of the *Sun Artist*, a publication that promoted photography as an art form. In 1892 he was elected a member of the Linked Ring, founded to defend photography's status among the arts.

Wellington would create most of his own photographic materials such as plates and wooden cameras. He drew on these skills when he began to work with George Eastman in New York in 1890.

Wellington later established a photographic manufacturing company of his own in 1895 with his brother-in-law, HH Ward. Wellington and Ward Ltd was bought by Ilford Ltd when the photographer retired in 1929.

Wellington joined the Royal Photographic Society in 1887 and received an honorary fellowship in 1935.

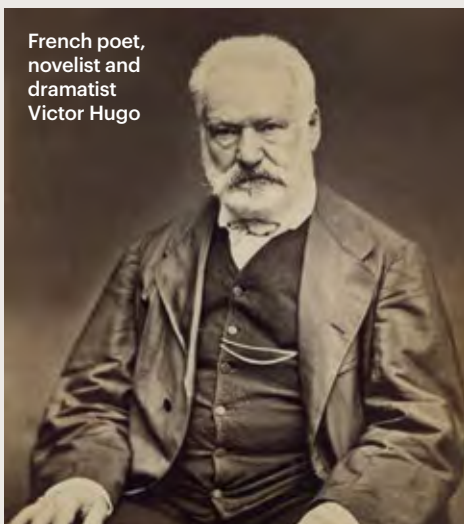
Now, more than 70 of his works, including original exhibition prints, form part of The RPS Collection at the V&A, and are available to view in the Prints and Drawings Study Room.

Susan M Harris is factory project cataloguer for the Word and Image Department, V&A Museum

IN THIS YEAR 1885

1 Mark Twain's novel *The Adventures of Huckleberry Finn* is published in the USA on 18 February.

2 *Les Misérables* and *The Hunchback of Notre-Dame* author Victor Hugo dies on 22 May, aged 83.



French poet, novelist and dramatist Victor Hugo

3 The Statue of Liberty arrives in New York City from Paris aboard the French ship *Isero* on 17 June. The statue is a gift from the French to commemorate the abolition of slavery.

4 On 10 November, German engineer Gottlieb Daimler unveils the world's first motorcycle. He calls it a Reitwagen, or "riding car".



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