

An aerial photograph of a landscape, likely a park or natural area, with a variety of terrain including green fields, brown earth, and blue water. The entire image is covered with numerous small, clear water droplets, giving it a fresh, dewy appearance. The background image is a high-resolution aerial shot of a landscape, possibly a park or natural area, with a variety of terrain including green fields, brown earth, and blue water. The entire image is covered with numerous small, clear water droplets, giving it a fresh, dewy appearance.

**THE RPS**  
ROYAL  
PHOTOGRAPHIC  
SOCIETY

**CONTEMPORARY  
GROUP**

# RPS Contemporary North Away Day capturing the delights of Yorkshire Sculpture Park

October 2023

Issue 9

Contemporary North  
(Part of the RPS Contemporary Group)

**21st October - Away Day at the Yorkshire Sculpture Park**

**Contributors:**

Avijit Datta

Patricia Ruddle

Peter Bartlett

Mary Crowther

Harry Silcock

Celine Alexander Brown

Barbara Pollard

Rachel Perry

Lyn Newton

Jim Souper

Morris Gregory

Wendy North

Designed and compiled by Lyn Newton



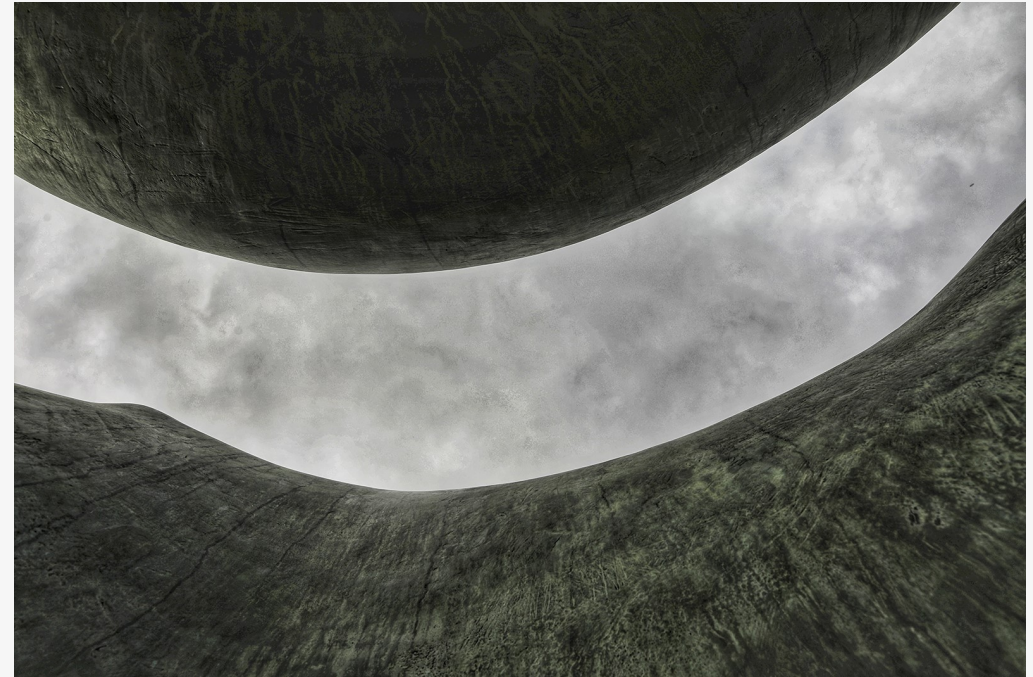
MOLLY KITCHNER - BRENDA  
M. WILLIAMS - JANE WISE  
LINDSEY CLAVEL - JANE  
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Sculpture is traded and has a monetary value. Some are immensely expensive, sometimes inexplicably - reminiscent of the 1977 Luis Bunuel film "Cet obscur objet du désir".

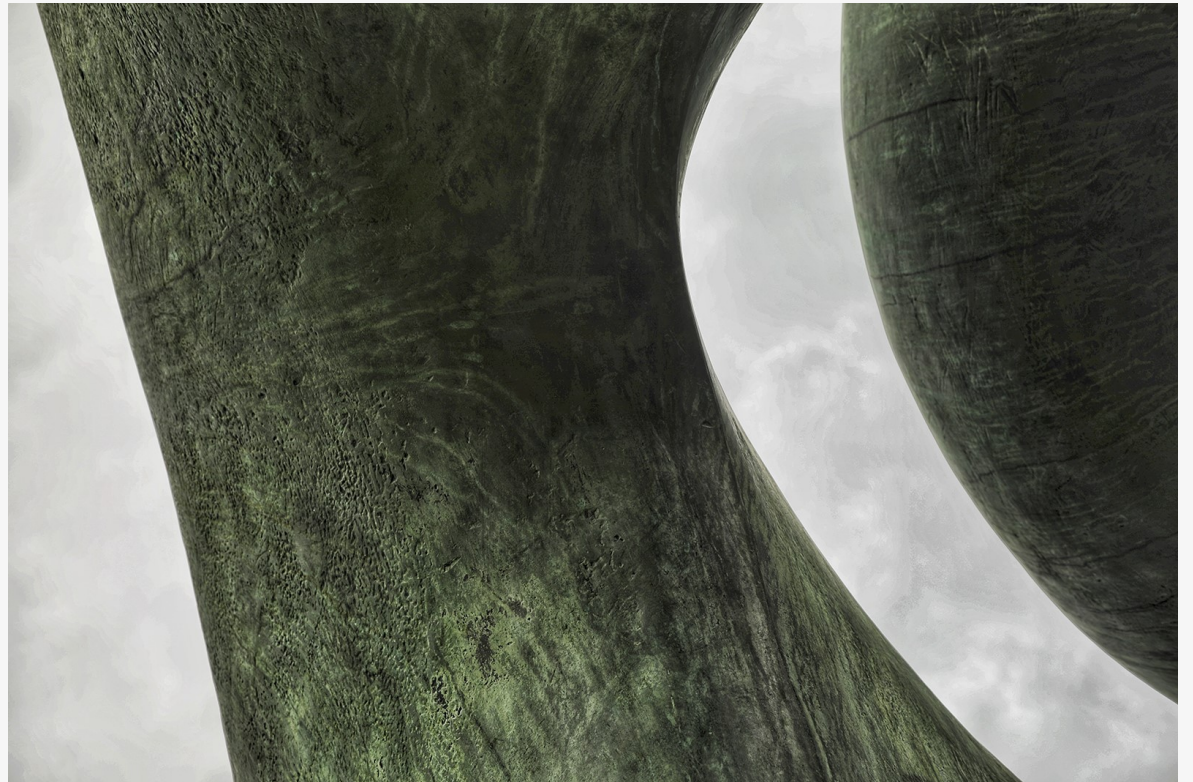
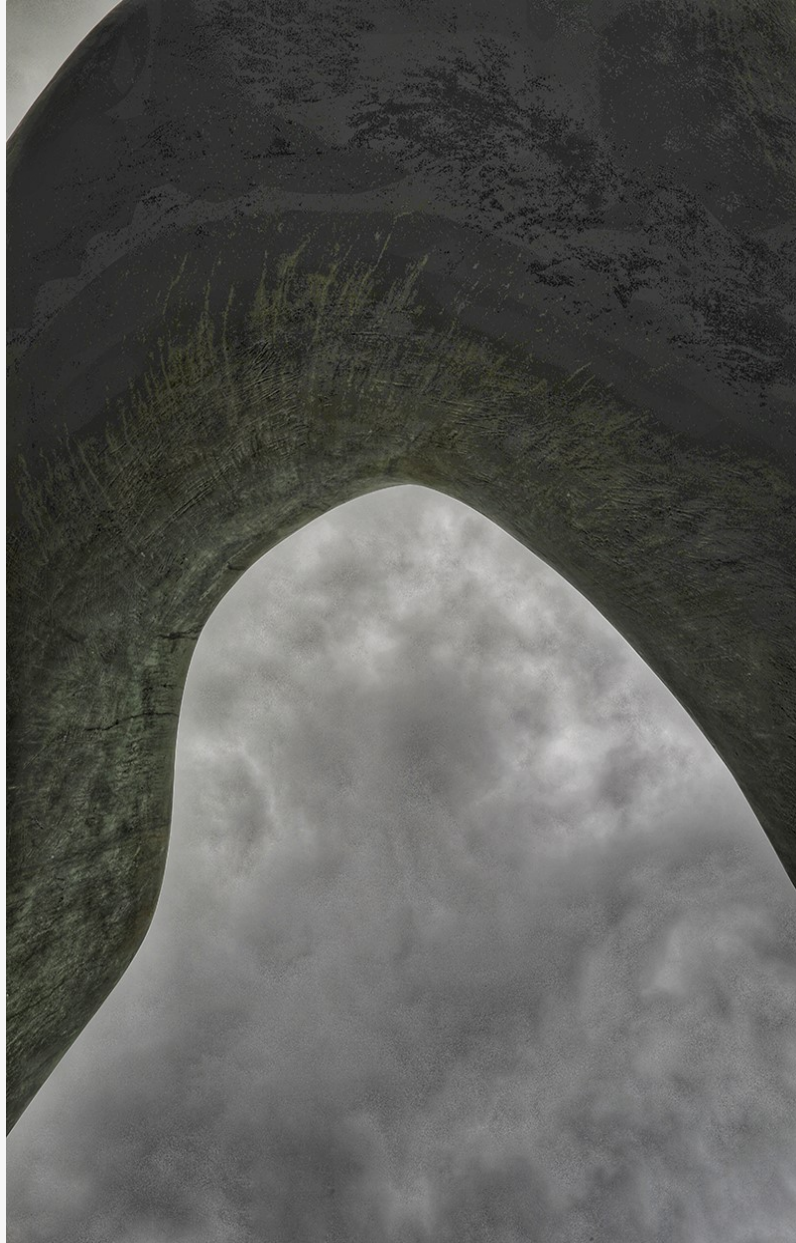
Sculpture is made of the five Hindu elements, the Panchamahabhuta, i.e. Earth (priti), Water (jala), Fire (tejas), Wind (vayu) and Space (akasha).

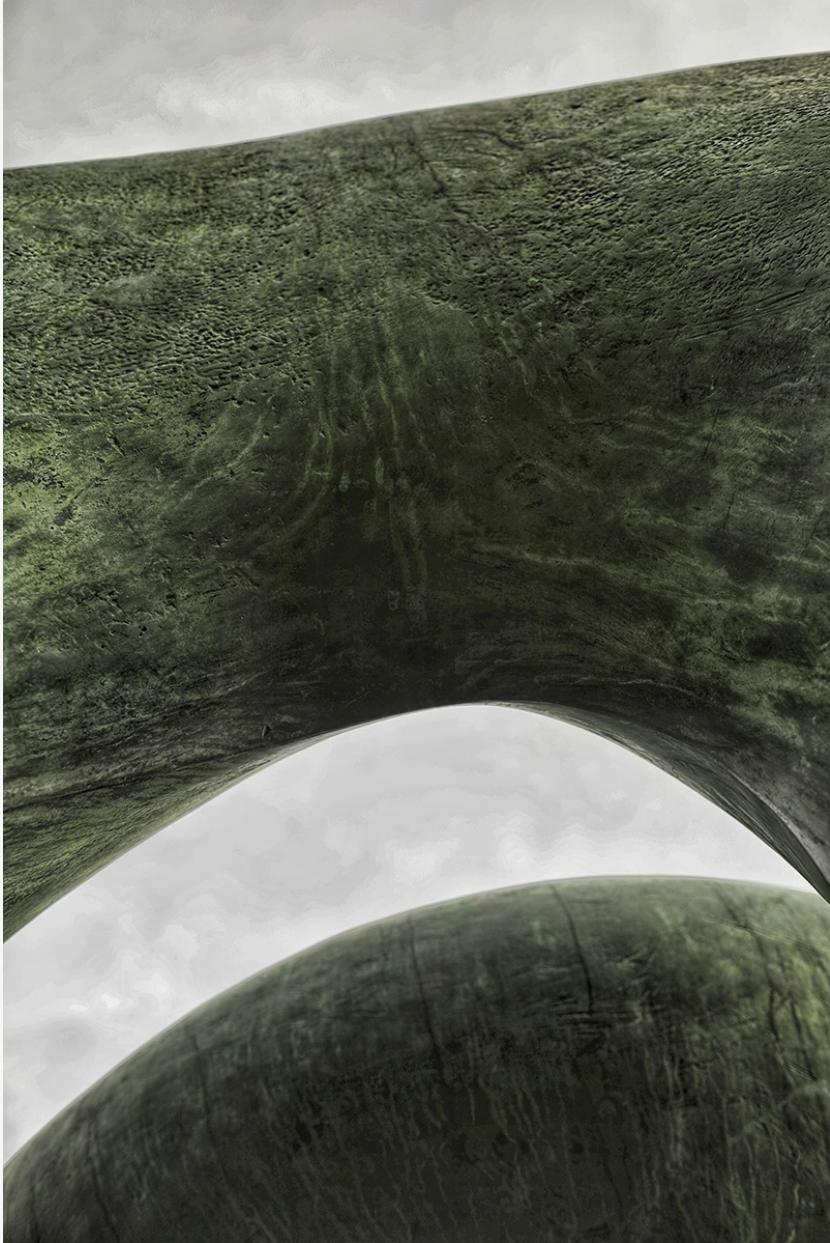
If you add human consciousness, memories, values and creativity - voilà you have sculpture!





These images show the five Hindu elements that are within the monolithic bronze sculptures “Large two forms” (1969) by Henry Moore, and his assistant Anthony Caro RA and Moore’s “Reclining Figure: Arch Leg” (1970). Both sculptures are close to where Henry Moore lived as a child in the mining community of Castleford and so have special resonance. The artist enjoyed seeing his sculptures surrounded by sheep – a bucolic scene which brings to mind Beethoven’s Symphony No 6 in F Major Op 68 ‘Pastoral’. The first movement, ‘Awakening of cheerful feelings on arrival in the countryside’, immediately evokes a sense of relaxation, even relief. Those emotions were felt by many Contemporary North members during the trip to Yorkshire Sculpture Park.





**Peter Bartlett** ARPS

**.....YSP Small details**



I have visited and photographed the Yorkshire Sculpture Park regularly on many occasions since I moved to West Yorkshire some seventeen years ago. So when the RPS Contemporary Group North decided to visit this wonderful resource, I decided to adopt a new approach and concentrate on small details.





Initially I made tightly framed images of a number of artworks but this evolved into a series of semi abstract views of the buildings and galleries. This is a selection of my images.





# Harry Silcock



In most cases I try to go beyond a straight record photograph of the subject matter. (In this case the pieces of sculpture).

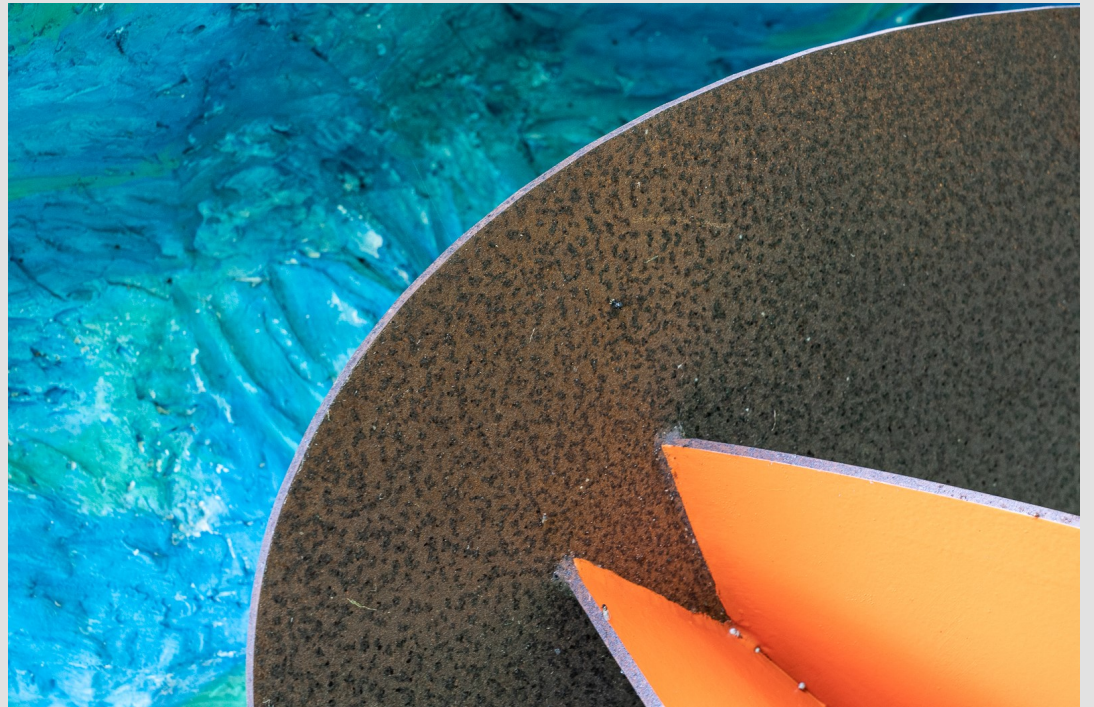
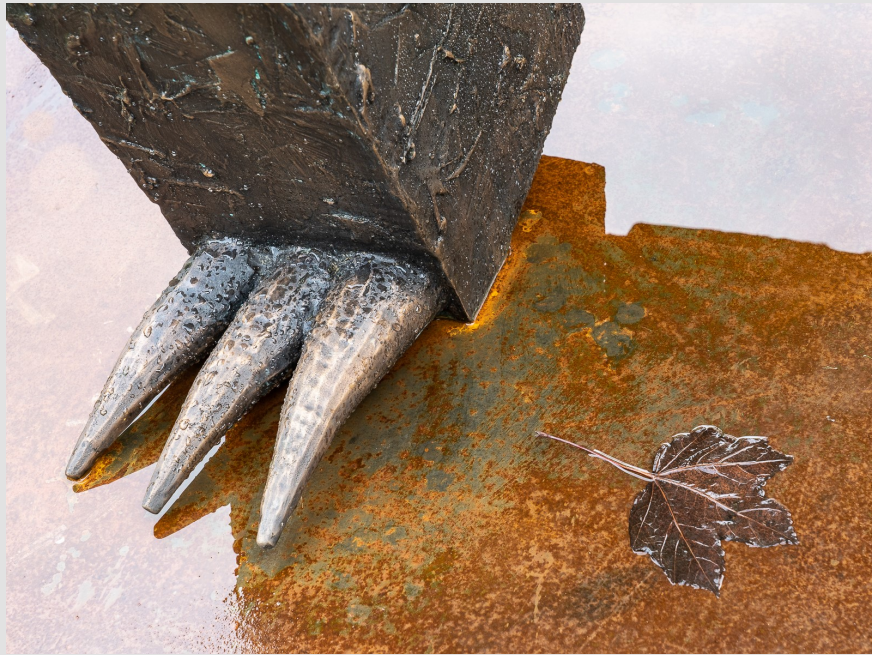
I prefer to search for unusual angles, or I might be looking for bits of detail, sometimes with a view to creating an abstract image.

Some of my photos can be classed as street photography, and if I am able to exploit the quirky or humorous content then so much the better. My aim is to compel the viewer to question the ordinary.





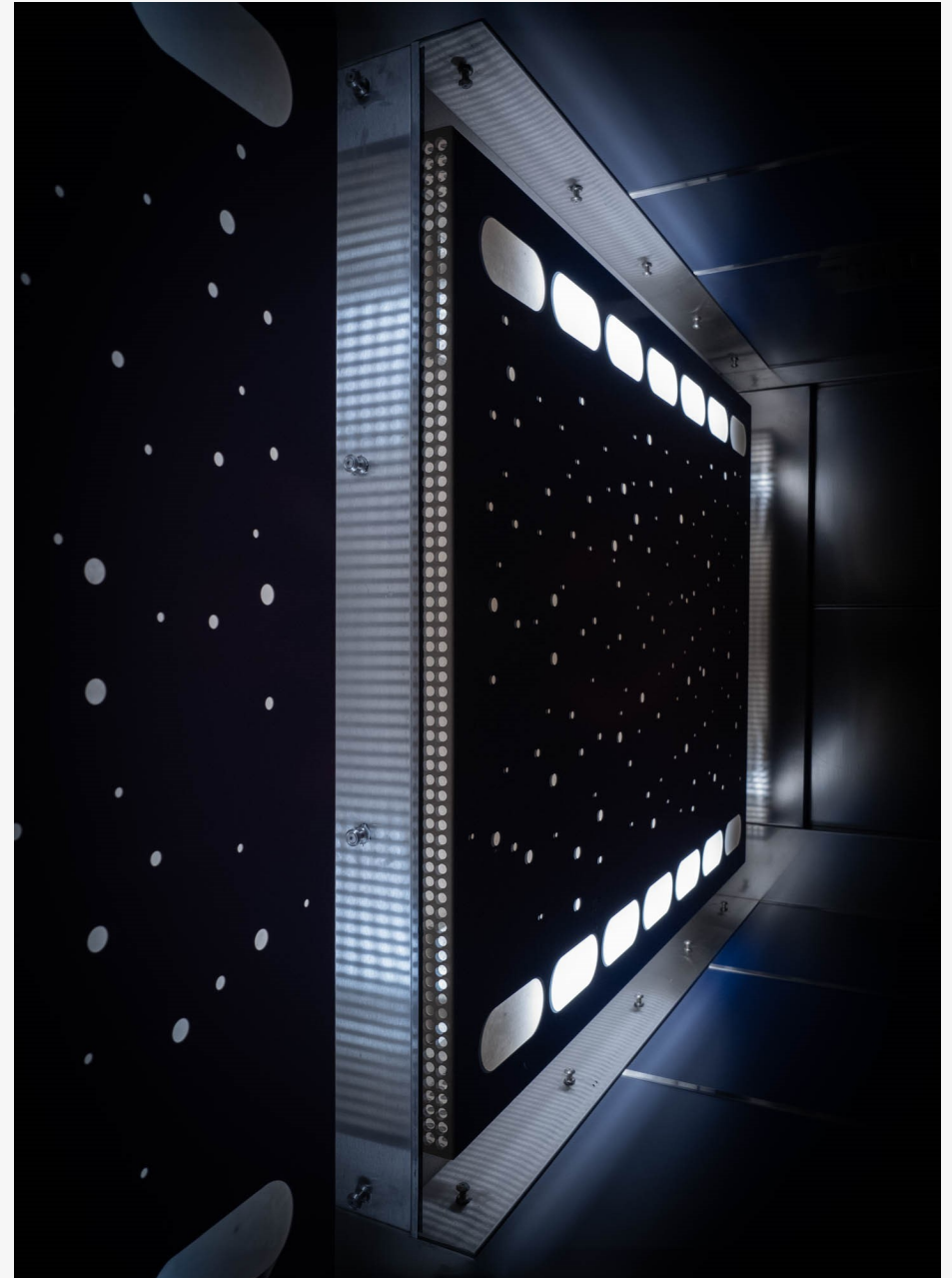




## Barbara Pollard

The interior architecture and fittings of the Yorkshire Sculpture Park galleries offer many opportunities for the photographic artist. For some time I have been interested in images created by the juxtaposition of shapes, lines and colours. I am particularly drawn to areas that offer a sense of mystery or ambiguity, which invite the viewer to take more than a cursory glance.

There are questions to be asked and maybe a few answers to be found. . .











## Lyn Newton



Yorkshire Sculpture Park is a huge box of delights for any photographer. There is just so much to stimulate and challenge the creative process. You could spend a week and still only scratch the surface. My images are all inspired by the sculptures, the buildings and the surrounding countryside.



Sinuous, graceful, flowing lines





There in the deer shelter—the fingers of Mother Nature reach out into the furthest recesses.

## Morris Gregory

For me the challenge of photographing at Yorkshire Sculpture Park was to produce work that was not purely representational but combined an appreciation of the sculptures while also having some personal interpretation.

My primary solution was to photograph various details of the sculptures, showing form, texture and colour. I then blended complementary shots together in post-production.

As there had been some rain immediately prior to the visit I also tried to incorporate a suggestion of that in a few of the compositions.

The following images are some of those that most closely convey what I was trying to achieve.











## Patricia Ruddle

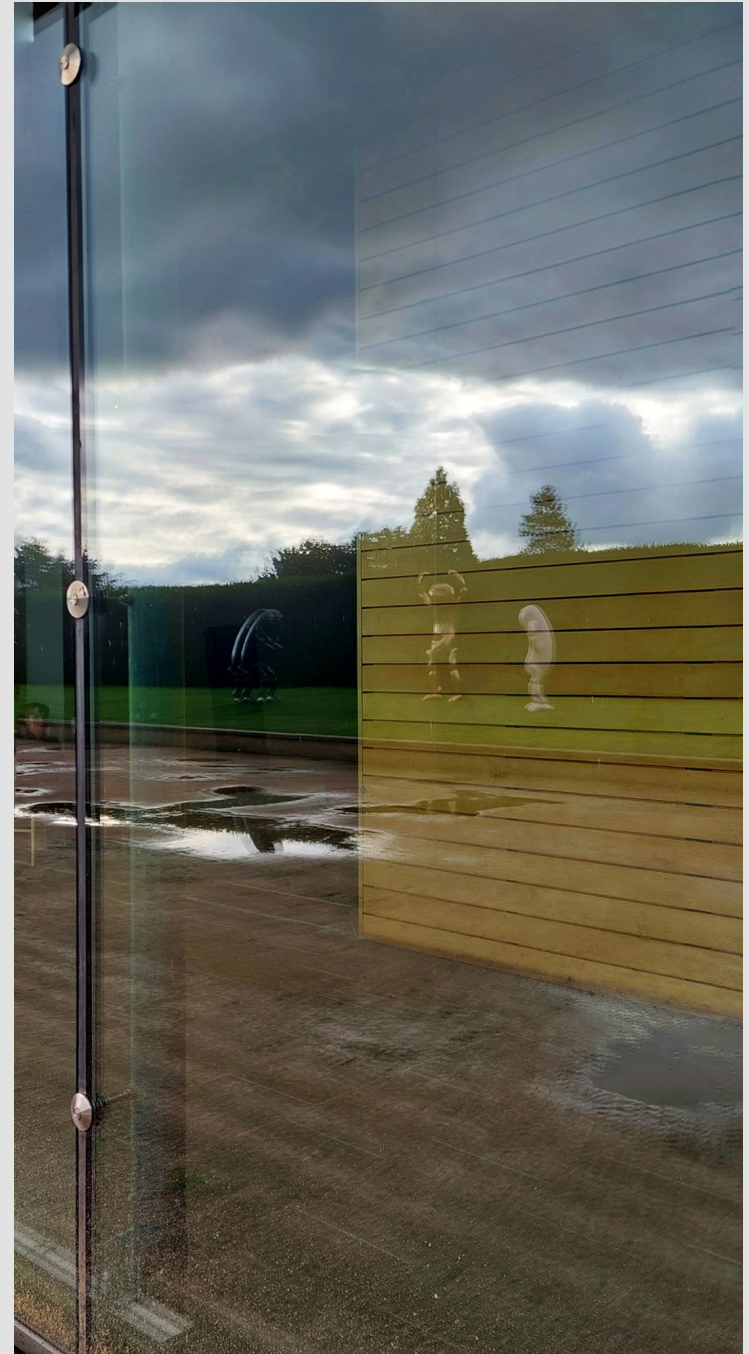
The Yorkshire Sculpture Park has a delightful scheme for obtaining contributions to support its ongoing upkeep.

I took the challenge both literally and figuratively, putting myself into the sculpture itself. What evolved was losing myself in the work of art, exploring every curve, noticing how light can effect the texture of the piece.





Slow looking allowed me to spend time and enjoy the sculpture in not only observing, but in a fun way as well.





## Mary P. Crowther ARPS

The Country Park generally ablaze with autumnal colours at this time of year, characteristic with the falling leaves, low shafts of sunlight and forbidding clouds. Yet there is a brilliance and luminous to the multi-faceted sculptures and artifacts scattered throughout the parkland.



Relics in the Landscape [artist credit Daniel Arsham]



Chimes [outdoor workshop space]

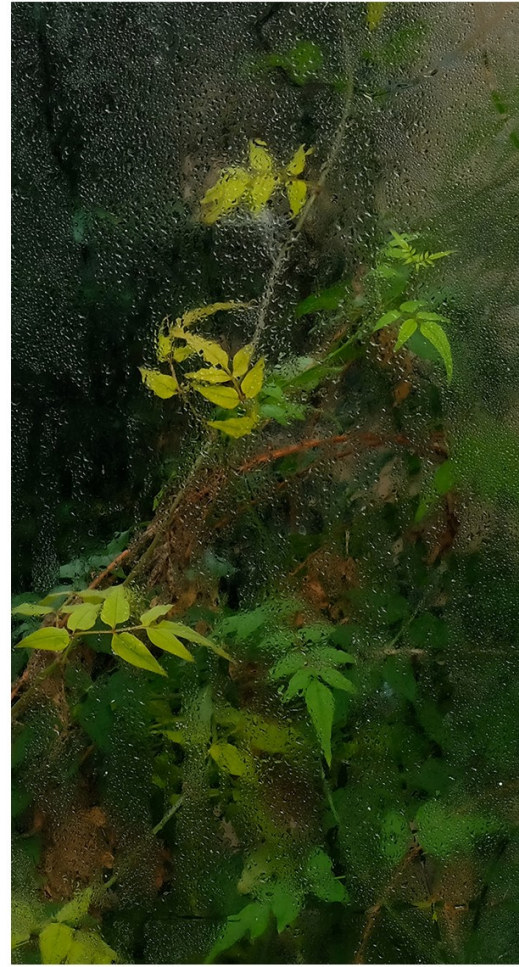




Wilder shores of Desire [artist credit Marc Quinn]



Gold Lame [artist credit Tony Heaton]



Camellia House

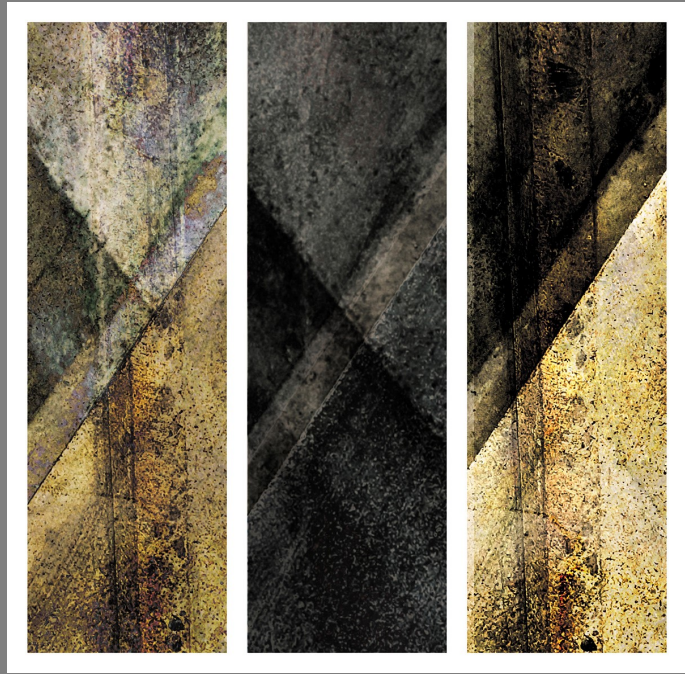
## Celine Alexander Brown



I loved the different geometric shapes of the Deer Shelter which I used to create different multiple exposures then experimented with different layouts to show them at their best.



The shelter felt like a haven, an oasis of silence and peace from the storm.  
As I sat there , I saw the leaves drifting down, an open space to the sky.

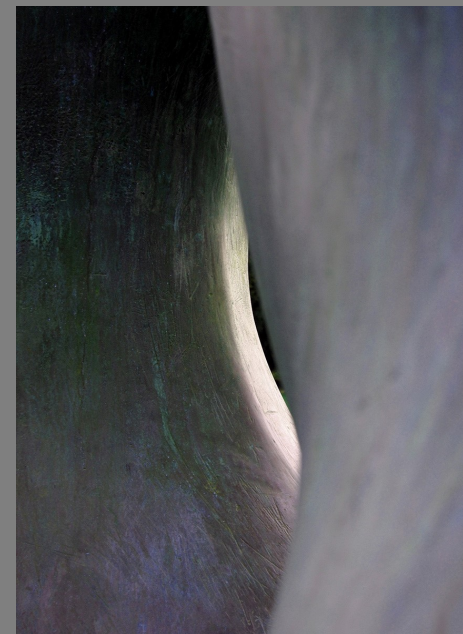
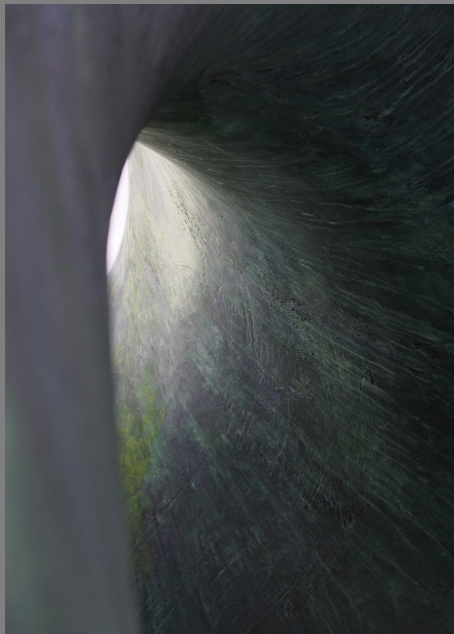


Multiple exposures...experimenting



## The Light in the Darkness

I was interested in the sculpture of Henry Moore and although, at first, I felt no connection, as I stood observing the beauty of line and form, the words “Light in the Darkness” resonated. Just a small chink of light against the large forms, the casting of light and shadow giving hope which transforms.



## Rachel Perry



Tree sentinels geometric frame quiet





Three pines yellow abstract mirror



Rough bark shadow pink wall



Silver birches screen modern future.

## Jim Souper

During my all too short time at the Sculpture Park, I explored the work of four artists: Erwin Wurm's *Trap of the Truth*, Daniel Arsham's *Relics in the Landscape*, Leonardo Drew's *Number 360* and, from a distance, Damien Hirst's *Virgin Mother*.

I've chosen to interpret the works in black and white



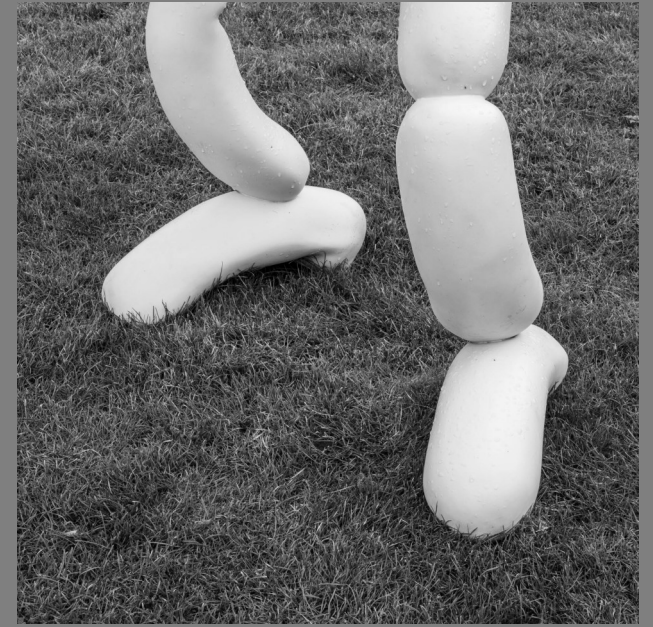
Damien Hirst  
*Virgin Mother*



I have rearranged the geography of Arsham's pieces, *Bronze Eroded Venus of Arles* looking down on the face of *Unearthed Bronze Eroded Melpomene*.

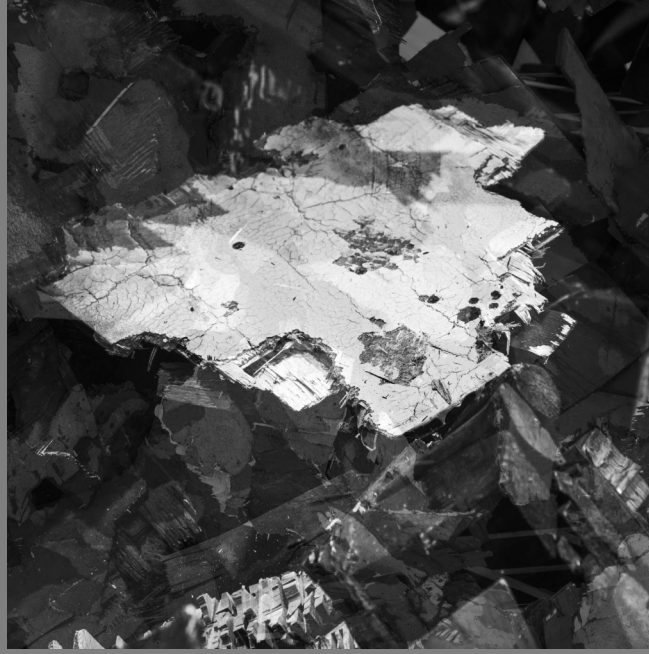
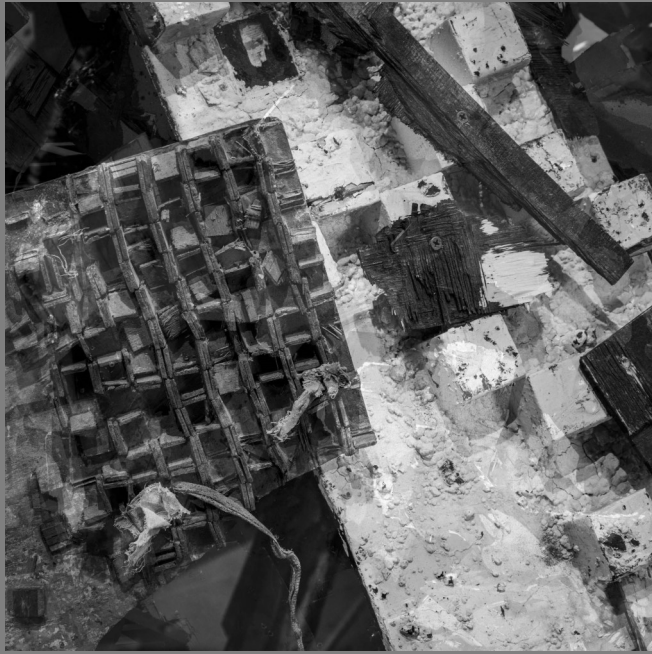


Daniel Arsham's *Relics in the Landscape*



I was drawn to Erwin Wurm's sculptures - *Trap of the Truth* and to the detail or, in one case, lack of it.





Having made images that sought to make sense of the chaos in Drew's Number 360, I have created double exposures in post-processing to reintroduce a little of that same chaos.

Leonardo Drew's *Number 360*

**Wendy North**

**.....James Turrell - Deer Shelter Skyspace**

I was a Bretton Student for a year from 1978/9 which began my life long love of the Yorkshire Sculpture Park.

Over the years I've seen the Park change and develop, with many world renowned artists exhibiting. One of the most important for me personally is Skyscape (2006) by the artist James Turrell. An installation that is housed within the former deer shelter. The deer shelter is a space to sit quietly and look at the sky and somewhere I usually head for when I visit.



On the afternoon I visited, with friends from the Contemporary North group, it was the entrance that held my attention. I don't think I've ever felt the power of the blackness before. Perhaps it was the bunker like structure that struck a chord for me at a time when we are witness to appalling scenes of death and destruction in parts of the world.



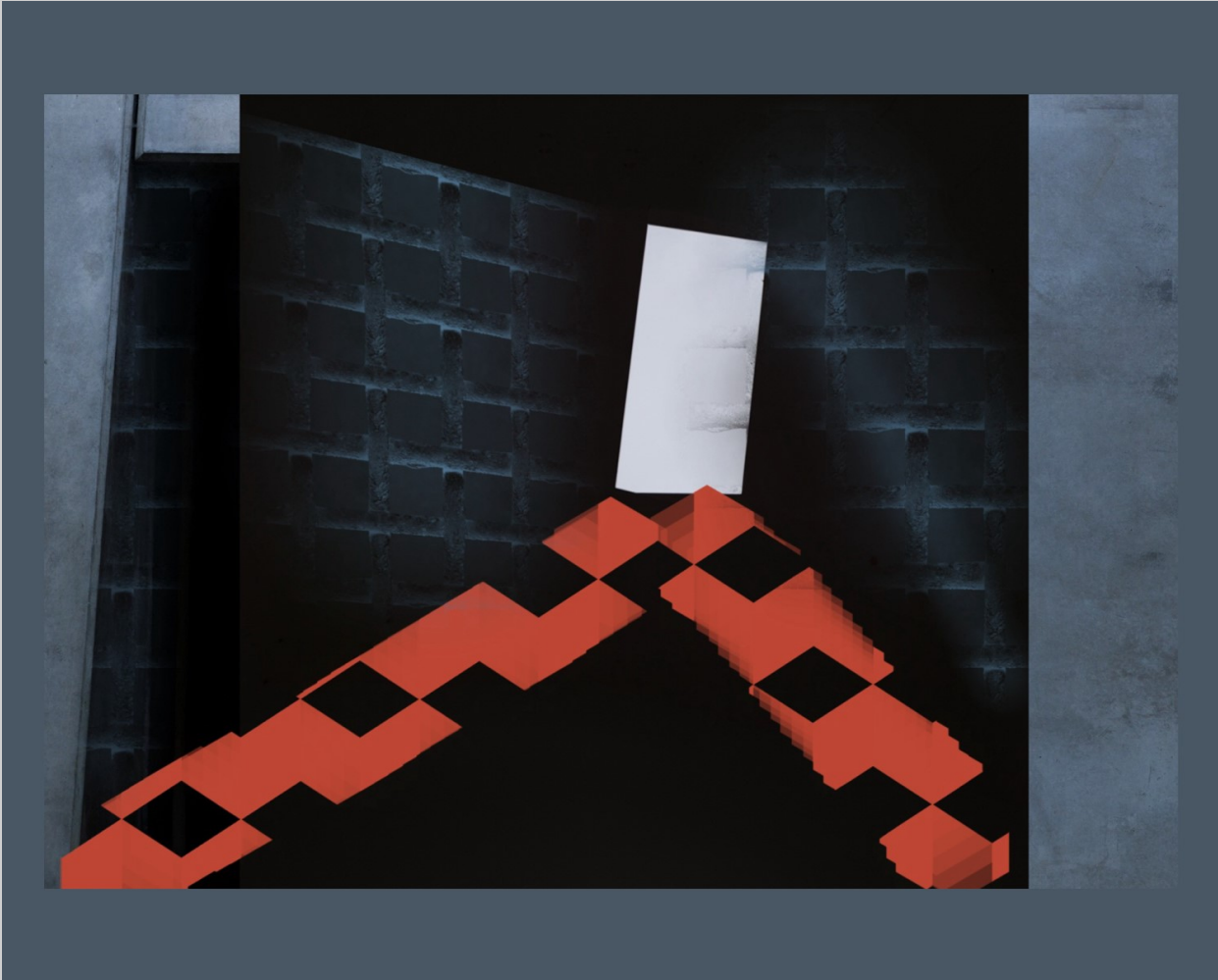


I sit and raise my eyes to the sky and watch the changing light and clouds through the seasons.





The entrance widens.  
Is this the way?  
But all I see is blackness.



There is light above.  
Is up the only way out?



