

Hi folks

Welcome to the August 2019 edition of Concept.

Sadly, Peter Ellis has had to relinquish the role of Concept editor. We thank Peter very much for all his work with Concept which is a bi-monthly issue bringing as up-to-date information as possible and as available.

I was concerned that we would lose Concept in the absence of anyone stepping forward following Peter's appeal for someone to take over as editor, and so I have offered to undertake the role. I value Concept very much as a supplement to our excellent quarterly Journal. Both have a vital role in keeping Contemporary Group members informed.

I do appeal to the regional group leaders to send me reports of their meetings, where possible with images, as well as notices of forthcoming meetings. In addition, Concept will use articles from members which are not of a type used in the Journal. Any information from Group members about events and exhibitions relevant to our Group would be very much appreciated by me.

One article in this issue is by Patrick Foster on the subject of how we view graffiti. We also have an article by Anna Stevenson who is not a member of the Contemporary Group but who has kindly written an item about how she worked for and gained a Fellowship of the Society in the Conceptual and Contemporary category. Anna has given permission for us to reproduce some of the images from her submission. We congratulate Anna on her success.

Continuing the series on members of your committee I felt it only fair to introduce myself to you, in connection with Concept, as Secretary to the Group and co-ordinator of Contemporary East Midlands sub-group.

Our AGM looms and we hope many of you will attend, to contribute to the Group in the AGM discussions and votes, and to attend the afternoon session with Chris Steele-Perkins and, maybe, out of curiosity to see what RPS House looks like. Members may bring work to be displayed in the room before and after the meetings.

An advance notice is a session in Cardiff with David Hurn Hon. FRPS. Jackie and I will certainly be booking for this event and, likely, spending a weekend in Cardiff, a city we haven't visited since retirement some years ago.

Enjoy this issue and I look forward to receiving a flood of contributions!

Howard Fisher Concept Editor

e-newsletter

August 2019

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Fujifilm warning

**Rencontre de la Photographie,
Arles, 2019
Paul Ashley LRPS**

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Find us on Facebook
[RPS Contemporary Group](#)
[RPS Photobooks](#)

**Format for submissions to
Concept:**
Images as jpegs (approx 1Mb)
Text as Word files

Please send to Howard Fisher:
handjaf@virginmedia.com



Is graffiti art, or vandalism?

*From an exhibition by Patrick Foster called **Urban Problem**
at Beyond the Image Photographers' Gallery*

Is Graffiti Art or Vandalism a question asked and in museums, galleries, cafés, universities and many other places of creativity. But the most relevant place where this question is asked, is on the street.

Although graffiti has been around since prehistoric times e.g. cave painting, if we look at graffiti as a much more recent phenomenon, then in that context, the debate is about fifty years old. As a response to modernism and social exclusion, graffiti became the means of communication and identity for young people in New York City in the 1970s. The NYC subway graffiti culture and the almost twenty-year-long struggle of the subway to eradicate it, represents the starting point of the dialogue. In 1983 an experiment was carried out to combat the increase of graffiti, then a criminal offence on the subway, they painted 25% of the cars with a special white graffiti-resistant paint, but all that did was give the graffiti artists a blank canvas to work with. Eventually the city employed David L Gunn, a transportation system administrator who had headed several significant railroads and transit systems in North America. Gunn almost eliminated graffiti from New York subway trains. And within three years, he had cut graffiti by more than 85% by hiring 2,000 maintenance workers to scrub the trains clean 24 hours a day, 7 days a week.

Since then graffiti or street/urban art has spread, there is not a city in the world today that does not have graffiti, some of it is legal and some isn't. This is because there will always be a few people who do not want to follow the rules and use graffiti as a way of defining themselves and defying authority.

Is graffiti illegal in the UK?

In the UK graffiti can be considered an act of criminal damage. Under the Criminal Damage Act 1971, anyone caught doing graffiti can face a prison sentence of up to ten years or fined if the damage costs more than £5,000. However, because it is unlikely that graffiti will cause more than £5,000 of damage unless it is on a historic building or monument, lesser sentences are much more common. If the damage caused is less than £5,000, an offender could face three months in prison or a fine of £2,500. Offenders can also be prosecuted under the Anti-Social Behaviour Act 2003.

It gives local councils the power to dish out on-the-spot fines of £50 to anyone caught doing graffiti on public property. Spray paint was also made illegal to under-16s. Any shopkeeper who sells it to an under-16 can be fined up to £2,500.





Continuing the series about Committee Members

Howard Fisher MA, LRPS

I had my first camera when I was 14, a folding Kodak with 3 shutter speeds and apertures. From it I learned the relationship between aperture and shutter speed. The film was developed and printed at the local chemist. My parents didn't take family photos but two great aunts who brought-up my dad after his mother died shortly after he was born, took many family pictures using a box Brownie. I guess I learned to love photographs from them. I have many of those photographs in our family archive.

My first 35mm camera was an Agfa Silette which I still have, and whose aperture ring still grates from dropping it in sand on Bridlington beach! After that I had Praktika and Zenit B before moving onto Canon. A great friend was a rep for Silbers and then Canon and so I had access to the latest bodies and lenses to try. However, family and work issues prevented me from being very active for some time, and when I returned to serious photography, I went down the Nikon route, though I have also had a few Leicas. Now I use Olympus MFT because nerve damage in a hand means weight is a serious consideration.

I have been a member of several photo clubs as I moved around with work and am nowadays still a member of a local club though not very active in the competition sphere. I have held the LRPS for very many years, together with the CPAGB, but have not worked up enthusiasm to pursue subsequent distinctions. I guess I'm not driven to prove anything in that way.

I am a member of a monochrome exhibiting group, together with my wife Jackie, where we hold two or three exhibitions each year and that together with my membership of the RPS Contemporary and Documentary groups gives me the greatest pleasure.

Although my work was in accident investigation, one of my passions is history and my academic qualifications are in medieval history and an MA in local and regional history. I have five published books to my name, all local history subjects. For several years I edited our county historical society's quarterly magazine and now I edit our local U3A monthly e-News and next year am due to become Chair of our U3A for the following three years. Together with my wife, I lead a U3A Archaeology, Architecture and History group which meets monthly.

I presently also lead an East Midlands sub-group of the RPS which is a combination of Contemporary and Documentary Group members. This works well with much work we see being a cross-over between the two genres.

In photography, which is a driven passion, I mainly work in monochrome, pursuing projects and themes which follow my interest and concerns. I have a particular interest in the industrial aspects of rivers and associated infrastructures either on them or adjacent to them, to reflect how society has developed and changed over the years, with accelerating change in recent times from an industrial society to a service industry orientated country.

I also am a modest maker and collector of photobooks.





Middlesbrough Transporter Bridge



Redcar redundant steel works



Fellowship success in Conceptual and Contemporary

We congratulate Anna Stevenson who was successful in gaining the FRPS at the May 2019 assessment.

Anna has kindly provided us with her comments in preparing the application and allows us to reproduce a selection of the images used. The full panel can be viewed on Anna's web site along with her other work www.annastevensonphotography.com

Anna's comments:-

But I'm not a Contemporary photographer!

My main photography bias is visual art, but my statement of intent is the key to my Contemporary Fellowship panel. In fact, in some respects that was the hardest part. Writing a coherent statement without it descending into a stream of vitriol that came from the actual photography process.

I started work on the project back in late 2016. It didn't start as an idea for a Fellowship. It started with a trip to the zoo to try out my new long lens, before taking it on holiday. I had expected zoos to have changed drastically since my childhood but found they hadn't much. I came away with some good images but was left feeling saddened by what I saw. This is reflected in the way I developed the RAW files into harsh, hard black and white photos.

I showed a few of the images at an RPS members day in the South West (the bear in the cage, a concrete enclosure, and a couple that didn't make the final cut) and was encouraged by the feedback to do more and consider doing it as a Fellowship Panel. Obviously, this involved several trips to a number of zoos, which only served to intensify my anger. I also felt guilty about supporting zoos with my visits, so I adopted an elephant with the Sheldrick Wildlife Trust and also donated to Wildlife SOS – both are charities which operate out in the natural environment to rescue, support and release animals back into the wild.

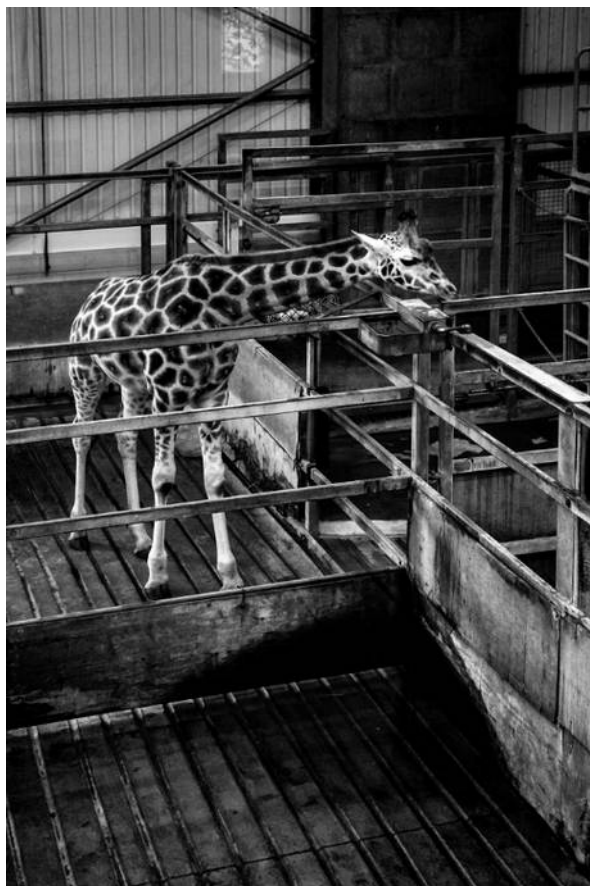
And so, my panel gradually emerged over the next twelve months. On my repeat outings I started going with specific shots in mind; gradually building up a portfolio of images from which to select twenty. Having acquired more knowledge of the subject animals this sometimes worked but, on the whole, I was just presented with an incredible image just by chance (the orangutan in the window).

I was thinking of giving up as I was struggling to get enough variety, when I sent the panel off for online feedback; the feedback I got was extremely positive, so I was encouraged to enter it for the Contemporary Fellowship assessment in May 2018. It passed the first round, but just fell at the last hurdle when being presented to the Board. A little frustrating – but not disheartening. I ploughed on – trying to follow the feedback I was given (which turned out to be a little contradictory). At this stage I took some advice from a couple of Fellows and decided to follow my own instinct as to what would work in the panel and what wouldn't. I eventually changed nine of the original photos and at the same time sent off my application for the Fellowship Assessment in September 2019 – but asking the distinctions team to give me a slot in April if anyone dropped out – which they did!



This caused a bit of a panic trying to get the final prints and mounts ready in time and sent off to Bristol. A big thank-you to the Distinctions Team for their patience and assistance whilst I panicked!

I wasn't excited at passing the first stage of the assessment – pleased but not excited. Come the second round – was I excited then? No – just relieved! It's only now, a couple of months on, that I'm enjoying my success, although I still can't quite believe it!





AGM and Chris Steele-Perkins

The Contemporary Group AGM will be held at 10.30 am on Saturday 12th October 2019. The venue is RPS House, 337-340 Paintworks, Bristol, BS4 3AR.

Nominations are invited for the committee members and officer posts. They should be made to the secretary at 21 Brockwood Crescent, Keyworth, Nottingham, NG12 5HQ in writing at least 21 days before the AGM i.e. by 21 September 2019. Nominations must be signed by at least two members, and carry the written consent of the nominee.

Members are invited to bring work to display on completion of the AGM.

This is a really good opportunity to see the new HQ building if you have not already been there, and perhaps, visit the Martin Parr Foundation gallery which is directly opposite to RPS House.

Chris Steele-Perkins Presentation

At 1.30 pm after the AGM is a talk by Chris Steele-Perkins, the very well-known Magnum photographer.

This is free to Contemporary Group members and £10 to all others.

Book places through the main RPS web site

A.G.M. AGENDA 2019

Please bring these to the meeting.

- 1 Apologies for Absence
- 2 To confirm the minutes of the AGM held on Saturday 13th October 10.30am at Regents University, Regents Park, London.
- 3 Matters arising from item 2
- 4 Chair's report
- 5 Treasurer's report
- 6 Secretary's report
- 7 Committee members' reports
- 8 Consider any resolutions
- 8 Election of officers and committee members
- 9 AOB

A.G.M 2018 MINUTES

Saturday 13th October 10.30am at Regents University, Regents Park, London.

1. Welcome and apologies.

There were 17 members present. The Chair, Avril Harris welcomed everyone to the meeting, the following apologies were noted: -



Anne Crabbe, Chris Morris, Armando Jongejan, Peter Harvey, Patricia Ruddle, Kate Wentworth, Greg Holba, Marcia Fry

2. The minutes of the 2017 AGM

The minutes were agreed, matters arising.

a. The SE region was going to approach the CG to help run a joint event this did not materialise. David Grimshaw agreed to be our treasurer this was formerly proposed and seconded at the meeting.

b. Christine Pinnington is stepping down as the Concept editor and Peter Ellis has stepped into Edit Concept, (this is a temporary position), with help from Ken Holland. In the meantime, we are actively seeking a replacement editor. Next issue is planned for the 1st November.

3. Committee members' reports

The committee member's reports had been circulated before the AGM. Avril invited comments and any matters arising from the floor.

Avril reiterated from her report that she will be standing down next year after being our Chair for 10 years, and Peter Ellis (Vice Chair) said he would be standing down at the same time. So we need to actively encourage and invite some new volunteers to join the committee.

Caroline tentatively agreed to become a committee member.

Peter Ellis said the duties were not that onerous as the committee meets only twice a year. He felt that rather than organise national events which do not seem as popular as they once were, that the regional groups should be encouraged to put on local CG events which could be supported by the Contemporary Group.

Treasurers Report

Greg Holba in his final report stated that the subscriptions should remain unaltered but that a backstop figure should be agreed, whereby if reserves fell below that amount it would trigger an increase in membership subscriptions.

Events do not need to make money but they should at least break even. The Regents Park venue cost the CG £375 plus extras for teas and coffees for the day, we need to find cheaper suitable alternatives. This has to be balanced with good rail and road connections. Perhaps RPS Bristol may prove to be a good meeting place, if the cost was right.

Avril said that she would be standing down as Event Organiser and a fresh pair of eyes was needed in the future. We need to increase attendance at events from CG members, RPS members and Non-members.

Brian Steptoe

Brian outlined the progress that has been made in getting Photobooks adopted as a separate Distinction category. He had met with Ben Fox. Rod Fry was able to say that the Representatives Committee had been informed by Ray Spence the Chair of Distinctions Committee that the Distinctions / Process are kept under constant review. Mention was made of the Website Distinction.

Sean Goodhart Webmaster said Events need to be sent to the Webmaster in order to get them into the Journal, cross-referencing with the appropriate region /regions.

Paul Ashley said the Instagram page had 140 followers and Peter said the CG FB page had 663 followers. All agreed that having it open made sure we remained outward facing.

The meeting looked at selling the CG Journal, it may be possible at a few dedicated outlets, but administrating this by CG volunteers could prove costly



Postal Folio

Duncan Unsworth brought a postal folio box to show members.

4. Any Other Business

Peter raised the idea that the regional CG's should organise events in their own area and be supported by the CG. Rather than put on national events that are poorly supported and risk running at a loss.

The meeting asked if more could be made of turning up at outside events or pop up events or walking events.

Paul Ashley had done a lot a work with the Format Event in Derby and it was agreed that a small working committee be set up to move this forward.

Finally, the meeting thanked Greg Holba, Kate Wentworth and Christine Pinnington for all their hard work, their presence on the committee will be missed. Special mention was made of Christine, who has been given a Four-Year Volunteers Badge and Certificate. Everyone present was very grateful for Christine's hard work on behalf of the CG.

The meeting closed at 11.40.

After the meeting Paola Leonardi was our speaker to be followed by a review of members work.



News from the East

Time is said to stand still in Suffolk, that balmiest of eastern counties and that stillness has been absorbed by most of the members here bar an exception or two. As I mentioned in my last report, the loss of the stuffing and sticking exercise for the Journal has also lost what was our regular meeting to catch up on things photographic. Our next meeting is yet to be agreed but it will be one Sunday in August.

Bill Jackson

There was much hype and advice offered to our new volunteer editor about what to put into this next issue of Concept and one suggestion was a resume of the work being done by Bill Jackson, a previous Journal editor and guest speaker at our national events. Now, for anyone who knows Bill, he has the infectious enthusiasm for just about anything and he is always exploring new ways of working with sound and vision. He has been exceptionally busy of late with picking up gongs at Venice during the Biennale and also with a major piece of work to accompany a new piece of sculpture that will go on display at the Sainsbury Centre.

Bill is one of the busiest and most approachable people that I have ever had to fortune to meet and be acquainted with both professionally and personally. How he crams all his daily domestic stuff into a day along with his creative work I do not know. I for one have parked my photographic work whilst I build an extension as I don't have headroom for the demands of both. I am however itching to get back into my large and medium format projects once the building work is done and dusted.

These are the links to Bill's work. They need to be seen and listened to;

Man Of Stones <https://vimeo.com/343520542>

Venetian Mirror <https://vimeo.com/298544636>

Bill has been recording the bands that play at the Maverick Festival for several years now and what was the Red Sofa Sessions for Maverick Festival have now developed into the Green Sofa Sessions which is a film version

They will be made public on a new TV channel he will be launching on Vimeo. We very much look forward to that.

Other news from;

Peter Ellis

Earlier this year my good friend, neighbour and fellow artist Nick asked if I was interested in a collaborative project involving my ideas about photography and his painting and drawing skills. So 'two into three' was born.

It was an opportune time for me, I had reached a turning point with my 'Views from 30 metres' project and had just completed a workshop with Paul Hill where I gained some valuable insights into the direction the project could move. I have several ideas which need working through, developing some of the images already taken – watch this space!

I also have a separate idea based on the effects of Brexit on the town of Ipswich which will be taken on the day we leave – don't hold your breath!



Keith Locke

Keith has his head in the clouds at present. He flew across the pond earlier this year and started to notice the myriad of different cloud formations on the long flight to Canada. He is, as they say, all at sea but I'm sure something will precipitate. Other than that, he is busy teaching photography in day and evening classes but term is out now for a few weeks, so I'll look forward to seeing something soon.

Kevin Marrable

Kevin has just adopted a 10-rod allotment and his camera club activities are on hold as most clubs have closed for the summer. I might even photograph Kevin on my new project that will take place on the same allotment field as I am on. That project revolves around the different tea and coffee communities on the field.

Well, that is all from me for the moment. I hope you enjoy Bill's work.

Tom Owens ARPS

Report of RPS Contemporary North meeting, Clements Hall, York 20th July 2019

Avijit Datta FRSA FLS FPhys

18 people attended the RPS Contemporary North meeting



Three apologies were received. Three new members were welcomed.

11 members presented work, of which seven were by digital projection. Celine Alexander-Brown displayed photographs of the beach at Saltburn using intentional camera movement (ICM), a technique gaining popularity.



Some of her images were reminiscent of those of Ernst Haas, who employed slow shutter speed and panning with an analogue Leicaflex. Celine mentioned an exhibition of ICM photography by Andy Gray (details below) ; Gray's images have been compared to those of JMW Turner by the gallery.

Lynn Newton LRPS described her previous life as a cub reporter in Durham as a preamble to her display of photographs of the Durham miners' gala the previous weekend (13 July), attended by the Leader of the Opposition and Baroness Chakrabarti. Memories of Margaret Thatcher, Police and the NUM Orgreave colliery strike permeated the gala, in which children also participated.



Adrian James, a new group member, displayed his photographs of livestock and their interaction with Penistone farmhands. These images are part of a putative project recording the farming year.



His images are reminiscent of those by the author and photographer Amanda Owen, the Yorkshire Shepherdess, who has a nationwide lecture tour.

Peter Bartlett ARPS showed a series of photographs of former cinema building exteriors in England and Ballarat, Australia. The exotic buildings, many of which are listed, had been converted into fast food outlets, public houses, sports facilities and night clubs. A collection of photographs taken by Philip Bath over two years of the Assyrian styled Odeon Cinemas of Oscar Deutsch has been published in the Guardian newspaper.





Andrew Hobbs, another new group member showed photographs of both Seattle and Yorkshire Sculpture Park. By showing ordinary items in an unfamiliar context, his photographs invited comparison with the work of contemporary photographers Lee Friedlander and US pop artist Ed Ruscha as well as paintings by the Belgian surrealist artist Rene Magritte (Ceci n'est pas une pipe).



Wendy North LRPS publicised the forthcoming Yorkshire and NE Digital Imaging Group (DIG) meeting; Tony and Eva Worobiec: "Photographing Landscape whatever the weather" . Wendy showed an AV presentation, accompanied by music of her images of Sumburgh in the Shetland Islands, inhabited from the Mesolithic period with strong Norse heritage. Within Europe, Wendy said this subarctic archipelago was the most popular destination for cruise ships after Venice. Unfortunately, copyright of the music precludes generation of a link to Wendy's AV presentation.

Conveniently, Neil Wittman ARPS exhibited a series of visually attractive, large composite prints. His self-image "Green Man" is a Giclee print on gold leaf. This image is a composite of a head shot and a heavily manipulated image of a tree, duplicated so as to grow out of each side of the mouth. A layer of green foliage was used to add colour. Neil's technique is to employ a layer of 'Ink Aid' painted over the gold leaf for the giclee to stabilise on the gold.





Neil also showed a new print series called "Interwoven " that attempts to depict the essence of dharmic non-duality, namely that we share a common ancestry and sentience with all things. Further his work attempts to display the Carl Sagan hypothesis, that everything we know comes from stardust. An example is a composite of three images : (a) photograph of a fine art nude model, (b) a vine like tree given a duplicate layer, then flipped and blended within Photoshop to create a symmetrical image and (c) a texture photograph to add colour. Various blending modes and erasures were then applied via Photoshop to the three layers. Wendy North invited Neil to participate in the October DIG meeting.



Gary Morgan showed disparate photographs of steps, clouds, butchers' shops and glass manikins. His stark photograph of steps contrasted with "Sea of Steps, Wells Cathedral" by Frederick H Evans (1903).



Other images by Gary of steps were not immediately obvious, inviting comparison with the inspirational work of MC Escher, the work of André Kertész, "Szigetbecse, the cradle of my art" currently exhibited within the Robert Capa Központ in Budapest, and that of Edward Weston and Bill Brandt. Given the current predominant age demographic of the group, and also of the RPS, the work of the French artist Jaques Henri Lartigue, also being exhibited at the Capa centre may be of interest; Lartigue became a world renowned photographer at the age of 69 following his extremely successful solo exhibition showcased at the Museum of Modern Art (MoMA) in New York. Ostensibly like Gary, Lartigue documented his life from the age of 6, keeping an "optical notebook."

Martin Drury presented his work on the homeless and the interaction with the public in Leeds City Square. The question of informed consent to take photographs of people, who may be vulnerable was raised. Mary Crowther ARPS gave some hints regarding photography in public places such as the 'Victoria' including Victoria Quarter & Gate Leeds – "there is usually a contact/ info email on the website. Permission should be sought and particularly if using a tripod. If you are only going to do a few quick shots whilst walking you may escape the security men/women. They do encourage groups of 8 to take part in photography as long as permissions have been correctly sought."

Audience members contrasted Martin's images of homeless people with those of Nigel Tooby FRPS, a former contemporary group committee member, who produced images about homelessness by showing the world from the viewpoint of the homeless and combining images with street objects.





Finally, Mary Crowther ARPS, former Yorkshire Regional coordinator, addressed the group on her new role within the RPS on education (and thereby youth engagement).

"Since stepping down as the Regional Organiser for Yorkshire, which involves also being part of two other committees (Standing Committee and Representative Committee (RepCom)), I have joined the Education Committee; rather than a committee we are a group. This group has Members across all educational establishments including curators and exhibitors, from the RPS, Dr. Michael Pritchard, and Liz Williams. I am there to help where needed but also look at how the education program will work for our members. My first task was to look at the recent application forms for the post graduate bursary, to look at the intended project if this fits in the criteria of the Society. Looking for new inventive approaches to the topic they had chosen to investigate. From there I want to look at how we engage more with students and provide workshops outside of RPS House for instance locally. "

A mark of the success of the meeting was that three further presentations were postponed to the next meeting.

The next meeting of RPS Contemporary North is on 14th September at the same venue.

Related Forthcoming Meetings/ Exhibitions – PLEASE CHECK WEBSITES FOR TICKET DETAILS etc

1. Intentional Camera Movement , Andy Gray , 19th July – 30th August Old School Gallery, Almouth, Northumberland NE66 3BE
2. CAMERAS THAT CHANGED THE WORLD - Dr Jeff Craine 4 Sep 2019 7.30 PM Cafe-scientifique City Screen , York City Screen Cinema, YO1 9QL
3. Digital Imaging Group ,Yorkshire and NE Centre, 26th October 10.30 – 16.00
St Clements Hall, York YO23 1BW
4. CHALLENGES OF A PHOTOGRAPHY CURATOR: PHOTOGRAPHY. PRINT MEDIA AND THE DAILY HERALD - Dr Geoff Belknap, Head Curator, National Science and Media Museum. 17 Sep 7:30 PM Tempest Anderson Hall, Yorkshire Museum YO1 7FR



5. A PERFECT CHEMISTRY: HILL AND ADAMSON'S USE OF THE CALOTYPE PROCESS - Anne M. Lyden, Chief Curator, Photography, National Galleries of Scotland. 1 Oct 2019 7:30 PM, Tempest Anderson Hall, Yorkshire Museum YO1 7FR

6. Jacques Henri Lartigue – Life in Color , Daily till 1st Sept, Robert Capa Contemporary Photography Center, 8 Nagymező Street, 1065 Budapest, Hungary

7. AMANDA OWEN: The Photography of the Yorkshire Shepherdess - Soothill Hall, Ashville College, Harrogate HG2 9JP on 30 Sept 2019 7.30pm. VIA Harrogate Photographic Society

RPS EVENTS

BOP

The Martin Parr Foundation announce BOP Bristol, a brand new photobook festival hosted by Martin Parr Foundation and The Royal Photographic Society.

The first BOP festival - Books on Photography - will be held on 19 and 20 Oct 2019.

The weekend will include a programme of talks and host publishers from around the UK and beyond, including Mack, GOST and Loose Joints.

Follow the BOP Bristol Instagram.

Follow the BOP Bristol Facebook.

Follow the BOP Bristol Twitter.

Keep up to date with the BOP social media channels for new information as it's released, coming soon.

On being a Photographer: Key decisions of Magnum Photographer David Hurn HonFRPS

RPS South Wales Region 15 February 2020

School of Journalism, Media & Culture (Cardiff University)

Main Lecture Theatre (0.06) No 2 Central Square Cardiff CF10 1FS

South Wales RPS Region are working closely with the School of Journalism, Media & Culture (Cardiff University), the Tom Hopkinson Centre for Media History, Magnum Photos and the National Museum of Wales to create a very special event which will be the last time that David Hurn plans to speak in public.

"Life as it unfolds in front of the camera is full of so much complexity, wonder and surprise that I find it unnecessary to create new realities. There is more pleasure, for me, in things as-they-are."

Born in the UK but of Welsh descent, David Hurn is a self-taught photographer who began his career in 1955 as an assistant at the Reflex Agency. Whilst a freelance photographer he gained his early reputation with his reportage of the 1956 Hungarian revolution. David eventually turned away from the coverage of current affairs preferring to take a more personal approach to photography. He became an associate member of Magnum in 1965 and a full member in 1967.

In 1973 he set up the famous school of documentary photography in Newport, South Wales. He resigned in 1989. He has since been in constant demand to lecture and do workshops around



the world. In 1997 he collaborated on a very successful textbook with Professor Bill Jay, *On Being a Photographer*, since then the book has never been out of print.

David Hurn has a long-standing international reputation as one of Britain's most influential reportage photographers.

In this special event, David Hurn will reflect on the key decisions in his life and career and the wide-ranging impact of his work. Additionally, speakers from the School of Journalism Media & Culture (Cardiff University), Magnum Photos, the National Museum of Wales and the Royal Photographic Society will discuss the role of key publications in twentieth-century photojournalism, the importance of the photo-archive and public exhibitions in preserving the legacy of reportage, and the changes in publications and platforms that are shaping the photo-industry in the twenty-first century.

12.15 - Arrival

12.45 - Introduction (Professor Stuart Allan, Head of School of Journalism, Media & Culture, Cardiff University)

13.00 - David Hurn

14.15 - Q&A

14.45 - Break

15.10 - Fiona Rogers (Chief Operating Officer, Magnum Photos), Bronwen Colquhoun (Senior Curator of Photography, National Museum Wales) and Tom Allbeson (Lecturer in Cultural History, Cardiff University)

16.30 - Q&A

16.45 - Concluding comments (Del Barrett, RPS President)

17.15 - End

Booking is open via the RPS website.

Preparing for Distinctions - An informal Workshop

22 September 2019 10:00 - 16:00

Grimsby Fishing Heritage Museum Alexandra Dock Grimsby DN31 1UZ

Starts with six 10-minutes talks, one of which is by Brian McCarthy who recently gained a Fellowship in the Conceptual and Contemporary genre. After the talks there will be practical sessions.

Whilst the day is geared towards the Licentiate distinction, both ARPS and FRPS elements will be discussed. Full details and booking on the East Midlands Region's page on the RPS website.



Non-RPS Events

London Independent Photography

LIP's 31st Annual Exhibition will be held from Tuesday 1st October 2019 to Sunday 6th October at the Espacio Gallery 159 Bethnal Green Rd, London E2 7DG

Cortona On The Move

If in Tuscany up to 29 September there is a photography festival in the village of Cortona with more than 20 exhibitions including from Simon Norfolk, Diana Markasian and Gideon Mendel together with some up-and-coming photographers.

The theme for 2019 is on the world in which we live including migration and displacement, the notion of home and belonging, territory, traces of history in the landscape, geopolitics, natural disasters and the impact of human activity on the land.

Whilst the main kind of work is documentary in style the festival organisers say it is a wide definition of 'documentary' and they are open to all work providing it provokes a reaction and informs about the world.

Magnum Photos

Over 300 images from Magnum plus books, magazines and videos are on show at Compton Verney Art gallery, Warwickshire from 12th October to 15th December 2019.

FUJIFILM WARNING

Unauthorised 35mm film has been offered for sale bearing an unlawful use of the Fujifilm logo and containing unsuitable Motion Picture Film. Fujifilm does not offer these products for sale. See pictures below.



Example of "35mm film non-genuine product illegally using FUJIFILM logo" packed with Motion Picture film (last shipped to the market in March 2013). Besides 250D in the attached photo, there may be different types such as 64D, 250T and 500T.

In this example, there is a character of "電影" which means "Motion Picture" in Chinese. There is no indication of "電影" on the Fujifilm's regular 35mm cassette type.

Fujifilm became aware of these unlawful products when they were taken for processing in a photo shop. Attempting to process these films in normal colour negative chemistry (CN-16, C41) could contaminate the processing chemistry and risk damage to other customers' films.



Rencontre de la Photographie, Arles, 2019

Paul Ashley LRPS

There is a definite advantage to coming to Arles for the second time. I know my way around the city, I don't waste time looking for some of the obscure venues and I know where the best baker, ice cream shop and wine shop are. These things are important in a week when there is so much to see and the temperature is around 35°C.

The *Rencontre de la Photographie* is the granddaddy of all photo festivals and this year it was celebrating its 50th birthday. Centred for years in the massive spaces of the old industrial Parc des Ateliers, it has now spread out to an eclectic range of venues across the old city, and given rise to a much larger fringe programme, the *Voies Off*. After an opening week in early July, it runs through the summer to mid-September, although the *Voies Off* programme distinctly tails away as the summer progresses.

I came for the first time last year, in late July. It took me most of a week to see all the main exhibitions, and I only gradually became aware of the *Voies Off*, much of which had by then ended. This year I came for a week right at the beginning and saw as much of it as I had stamina for: all 25 venues of the main festival within the city and around 100 of the *Voies Off*, out of more than 150.

This takes a bit of logistical planning. I took a studio apartment (un-air conditioned!) right next to the old Roman arena, which is about as central to the festival as you can get, downloaded the festival app, and bought in advance an all-venues opening week pass - I was all ready to go on the first day.

The *Rencontre de la Photographie* shows some of the characteristics of all long running cultural festivals, reinforced by a conscious awareness of its 50th anniversary: a tendency to put on retrospectives and celebrate past glories. It also seemed to me that compared to last year there was a greater focus on European photography and less on the exciting growth areas of Africa and South America (or South Asia or the Far East for that matter). Even in the main festival, though, there was plenty of stuff that was new and exciting to me, and the *Voies Off*, while ranging more widely in quality, was almost all interesting, and sometimes inspiring.

The opening week is characterised by guided talks by the photographers, evening events in the old Roman outdoor theatre, portfolio reviews, workshops and the like. I preferred to avoid them and spend my time using my eyes. Yes, it is interesting to hear Martin Parr talking about his 50 books from 50 years (I heard his distinctive voice the other side of a partition at the Parc des Ateliers), but I would rather move around an exhibition at my own speed, seeing (or not) those things there are to see in them. By contrast, many of the *Voies Off* exhibitions are curated and staffed by the photographers themselves who were, without exception, interesting to talk to, even in my limited French. The city is also fun in its own right, and is a great place to explore and photograph, especially at night.

With so much to see in a week, it is difficult to remember my personal highlights. Despite my preference for current work, I enjoyed the feminist retrospective of Eve Arnold, Abigail Heyman and Susan Meiselas at the Espace Van Gogh, entitled *Unretouched Women*. Eve Arnold's work in particular was new to me. One great advantage of an event like Arles is that the exhibition



spaces (churches, warehouses, cloisters, whole houses) are big enough to show such a large set of representative images.

The Anonymous Project's *The House* at the Maison des Peintres, curated by Lee Shulman, was an enjoyable view of the British house a few decades ago through the eyes of anonymous contemporary amateur photographers on Kodachrome, imaginatively exhibited in reconstructed domestic interiors.

Christian Lutz's *Eldorado* at the Maison des Peintres was a large scale technicolor comparison of the casino cultures of Las Vegas and Macao, though perhaps the comparison only occurred to him after he had completed the earlier Las Vegas work. Pixy Liao's *An Experimental Relationship* at the Croisière is a fun and (for a guy) occasionally leg-crossing contrarian view of young male-female relationships.

There were too many interesting photographers among the *Voies Off* that I can't even start to pick some. I hope to see more of the beautiful and complex Italian-Brazilian family relationships of Marzio Emilio Villa, and the slightly surreal images of immigrants by Henrike Stahl.

And of course there was... and... and don't forget... But you'll have to go and see for yourself!

Philippe Chancel, *Datazone*, Église des Frères Prêcheurs



Henrike Stahl (Voies Off), *Plane of Existence*, Salle de la Major



Pixy Liao, *An Experimental Relationship*, Croisière



A typical Voies Off exhibition venue



Anonymous (Voies Off), *Vies au Zinc*, Atlantic Bar



Serge Nerini, Collectif Photon (Voies Off), *Resonances*, Restaurant La Boheme.

